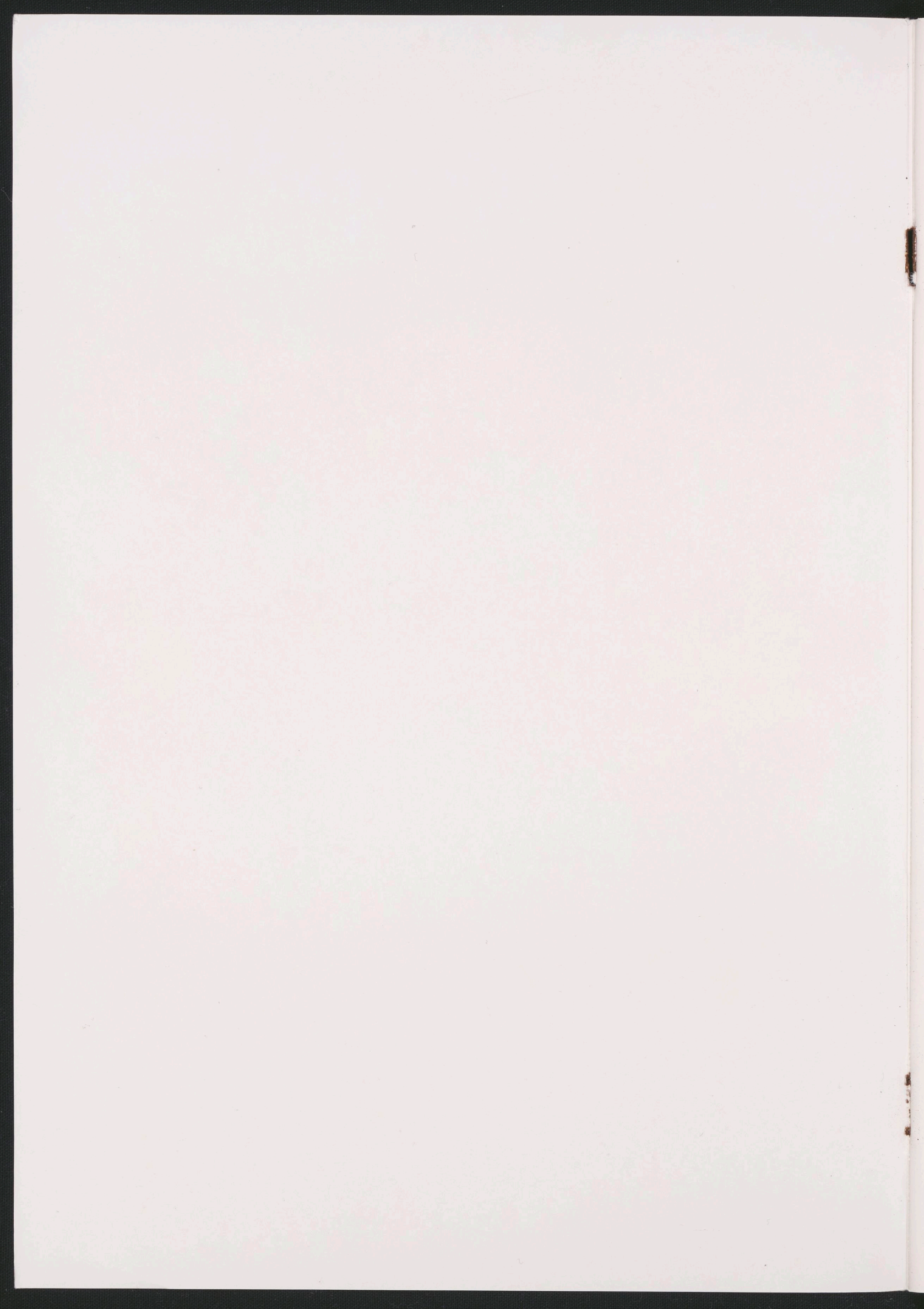


The Mackelvie  
Collection



# The Mackelvie Collection

A CENTENARY EXHIBITION

1885 - 1985

The Mackelvie Trust  
Auckland City Art Gallery  
Auckland Institute and Museum

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COVER: Frank Bramley, *For of Such is the Kingdom of Heaven*

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## Foreword

The third day of June, 1985, is the centenary of the death of James Tannock Mackelvie, a substantial benefactor of the Auckland Institute and Museum and the City Library, and a founding donor to the Auckland City Art Gallery.

Each of these institutions received impressive collections from Mackelvie's estate and have continued, since his death, to enjoy regular gifts of material for their collections acquired by the Mackelvie Trust from moneys provided by the estate.

The paired exhibitions at the Auckland Museum and City Art Gallery, for which this is the catalogue, represent only a portion of their total Mackelvie collection holdings. In each case the objects on exhibition are drawn partly from the original bequest and partly from subsequent purchases. The original bequest material clearly displays a Victorian taste, but the trustees, in their more recent purchases, have allowed their taste to develop along more contemporary lines.

New Zealand museums, by and large, are not blessed with the support of discerning and knowledgeable collectors who consistently acquire and gift objects to their collections. These linked exhibitions celebrate one such in James Tannock Mackelvie, as they do the trustees who have administered his bequest since.

The Auckland City Art Gallery and the Auckland Institute and Museum would like to thank the trustees for their support of the two institutions over a century of activity and for their assistance in mounting these exhibitions.

G. Stuart Park  
Director, Auckland Institute and Museum

T.L. Rodney Wilson  
Director, Auckland City Art Gallery



## James Tannock Mackelvie and his Trust

The Mackelvie Trust, whose centenary these exhibitions celebrate, came into being with the death of its founder, James Tannock Mackelvie, on 3 June 1885.

Mackelvie was one of that small group of remembered Aucklanders of the mid-19th century who made considerable fortunes in land speculation, commerce or gold mining and returned to live in affluence in what they thought of as "the old country". Such men were Thomas and James Russell, James Farmer, William Brown, George Graham and James Mackelvie. Each of them left a little of himself behind, but it was Mackelvie, who had spent only six years in the city, who ultimately endowed it with a liberality exceeded only by his contemporaries, Campbell, Costley and Dilworth, and with a degree of imagination equalled only by Campbell.

A Glasgow Scot, born at Saltcoats in 1824, Mackelvie was the son of a customs official, and was a kinsman of James Tannock (1784-1863), a portrait painter who had worked in London, exhibiting frequently at the Royal Academy, and then returned to his native Kilmarnock to die, as an obituary put it, "amidst the soothing care and attention of those whose voices in youth had mingled with his own". The same obituary noted that he left some property for his surviving brother (William, also a portraitist) and his sister.

Young James Mackelvie, probably through his father's connections, became a clerk in the Glasgow and Liverpool Steam Packet Company and then manager of the Birkenhead Steam Ferry Company plying across the Mersey estuary to Liverpool. It was in Birkenhead that his first known interest in art became apparent, for letters survive which forward donations to a school of art for which he was raising funds. In between these appointments, however, he more than once went to sea as a ship's purser to New York, or during the Crimean War, on a troopship, contracting for the crew and provisioning the troops as well. It is in this latter role that we find him writing to the Deputy Assistant Quartermaster-General seeking passage to Gibraltar for two artists, Mr Newman and Jerry Barrett who "painted the portrait of Miss Nightingale in Scutari hospital".

In the early 1860s Mackelvie seems to have been in London managing a small company which shipped to India and China. It was the winding-up of this company, at the same time as Brown Campbell and Company of Auckland were seeking a managing clerk or junior partner, which turned his mind to New Zealand. He was strongly recommended by Brown Campbell's agent, Archibald Hamilton, and on being interviewed by William Brown, an amateur phrenologist, was pronounced to have the right shape of head.



The Mackelvie Gallery, about 1950, immediately before its transformation

Hamilton accredited him with sound judgement, a fine trustworthy character, good temper and steady habits. After some argument about terms he was confirmed as "partner elect" with a fifth share in the profits of the company in return for his own investment of £4000, and a retainer of £250 per annum for attending to the private affairs of the two absent partners, William Brown in London and John Logan Campbell in Florence. His £4000 was to earn eight per cent interest, apart from the share in profits.

Mackelvie arrived in Auckland on 28 June 1865, a week after his forty-first birthday. He found the resident partner, a man named Waterston, unresponsive and uncongenial and it would seem that his first eighteen months were devoted to the firm and to his house and garden. His income has been estimated at perhaps £1770 a year, three times what he would have earned in London. He lived in a cottage known as The Retreat, between Brown's Willowbank and Campbell's Logan Bank in Jermyn Street, and there entertained his new acquaintances, waited on by a black manservant who was also his cook.

It is here that we begin to see Mackelvie's appreciation of the good things of life. He once remarked in a letter to a friend that all he had ever wanted was £5000 a year and nothing to do but spend it. He had yet to reach that target, but he was able to indulge in the best imported foods and rare wines. He spent "a round sum" in making his house habitable, and boasted that the bulbs and plants he imported from England had made The Retreat one of the prettiest places in Auckland.

He was an extremely energetic and methodical man, however, keeping meticulous diaries and letter-books and carrying on an extensive correspondence. As a partner in Auckland's leading firm of merchants, he was accorded immediate respect, and his own genial disposition made him friends among people of similar standing. His neighbour and fellow merchant, John Sangster Macfarlane, the banker David Murdoch, the lawyer-financier Thomas Russell, James and Robert Farmer who managed Brown and Campbell's One Tree Hill estate, William Aitken at the centre of most land deals, James Williamson, a large landed proprietor and president of the Bank of New Zealand: these men took him into their circle at the Auckland Club and into their business affairs. He was offered directorships, including those of the Bank of New Zealand, the Auckland Gas Company and the Loan and Mercantile Company, and was put in the way of profitable investments.



It must be said here that his partnership agreement with Brown and Campbell denied him the right to engage in separate business on his own account or to pledge the credit of Brown and Campbell. In 1868 when gold was found at Thames, he chose to interpret that agreement (and in doing so was encouraged by the Farmer brothers) as allowing him to invest his own free funds, and this he proceeded to do to very considerable advantage until he had an interest in 25 mines, including the hugely successful Golden Crown, the Caledonian and the Long Drive. William Brown and John Logan Campbell, when they learned of this, were convinced that their capital was being used, if not directly at least as security. Much ill-feeling was engendered and this was exacerbated by the sale in 1870 of the firm's *Southern Cross* newspaper to Julius Vogel. When Mackelvie's contract came to an end, he took care to put his assets out of reach of Campbell, who had notified his intention of returning to New Zealand.

Campbell did not return until February 1871 — Waterston, the other partner, had retired at the end of 1867 and had been replaced by Andrew Wardrop, an English associate of Mackelvie who agreed with all he did — and Mackelvie remained in Auckland until the following July. His six years living at The Retreat had not been solely concerned with making money. He was occupied with the "little odds and ends" which made life more civilized, and there was some involvement with civic affairs. He had helped found the Acclimatisation Society and encouraged it to form a botanical garden in the Domain, and he was one of the founders in 1867 of the New Zealand Philosophical Society which changed its name to the Auckland Institute a year later and became the governing body of the Museum. Mackelvie was one of the seven original councillors. With Samuel Jackson he was appointed as arbitrator in the protracted affair of James Busby's land claims. He was patron of the United Press Cricket Club and the Auckland Naval Volunteers, presenting the latter with a Winchester rifle for competition. And his continuing interest in art was evidenced by his packing a number of Albin Martin's and C. D. Barraud's watercolours in his luggage when he sailed for home. He also took away with him a secretaire made by the noted Auckland cabinet-maker, Anton Seuffert.

Back in London Mackelvie moved into a house in Victoria Street, Westminster, and began the leisured bachelor existence he had planned, travelling sometimes to Paris and at least once to Rome, frequenting galleries, exhibitions and art auctions and gradually acquiring an extraordinary diversity of paintings, sculptures, bronzes, ivories, jades, enamels, porcelain, clocks and watches, coins and medals, arms and armour, books, mosaics, bonbonnières, rock crystal and glass.

Plainly, from the beginning, he intended that these purchases would one day form a teaching collection in Auckland. The first gifts of reference books, chiefly 42 volumes of Gardiner's *Naturalists' Library*, were sent in 1876. In 1877 a collection of coins followed, 58 volumes of the Royal Geographical Society's *Journals* in 1878, in 1879 a case containing Maori war implements collected about the year 1830 by Captain Aikman of the brig *Hunter*, owner John Mackelvie, possibly Mackelvie's grandfather and, if so, extending the connection with the sea yet further back.

In 1880 23 volumes of the *Proceedings* of the Zoological Society and 41 volumes of the Royal Agricultural Society *Journals* arrived, followed, in 1881, by three paintings, including Daniel Maclise's *The Spirit of Justice* and three consignments of antiquities containing Roman amphorae, Greek kraters, Roman glass and Greek and Etruscan vessels of various kinds. In that year, too, Mackelvie sent the first part of a collection of books which he had begun methodically to seek out, dealing with the history of New Zealand.

In 1882 more books and more paintings were sent, but more importantly three paintings from the Hamilton Palace sale, including Guido Reni's *Saint Sebastian*. The following year the flow of gifts gained even greater momentum, for Mackelvie sent four Roman amphorae, a collection of drawings and watercolours, 108 books, including a volume of 52 small pencil drawings by J. M. W. Turner, the fine painting, *Brighton Pier*, by James Webb and Charles Earle, and Edward Armitage's *Dawn of the first Easter Sunday*, to which the artist had added the smaller *Sea urchins*. The 105 watercolours and drawings included two by George Cattermole, four of J. M. Ince's, eleven Rowlandsons, seven by William Huggins, two de Loutherbours, six James Wards, two Thomas Creswicks and single works by Joseph Nash, John Varley, Copley Fielding, A. E. Chalon, Thomas Lewin, C. R. Leslie and Abraham Cooper; but the star piece of Mackelvie's 1883 gifts was his proudest purchase, an antique Greco-Roman bronze statue 56 inches (142.2 centimetres) high of a draped female figure, sometimes called *Peace*, which he acquired at

Foster's auction rooms in May 1882. The sale of this statue in Rome in 1879 had required the permission of the Director of Museums and Ancient Excavations. A generation earlier it had been purchased in Marseilles by the father of the owner, Count Zeloni, from a ship loaded with the effects of the fugitive Joachim Murat, King of Naples from 1805 to 1815. Its genuineness was attested by Baron P. E. Visconti and Professor Luigi di Rossi, among the leading archaeologists in Italy, who agreed that it almost certainly came from Pompeii. Investigation of this work in 1960, however, linked it with a marble in the Louvre which is believed to have been sent by King Ferdinand of Naples to Napoleon I in 1801. The bronze was therefore presumed, without reference to the very substantial documentation given to Mackelvie (who had himself long ago garnered a description of the marble), to have been cast not much prior to 1801 and it was duly re-classified as late 18th century. It is necessary, now, to go back to the opinions of men who had spent all their working lives excavating ancient archaeological sites. Visconti, immensely distinguished, even placed it on record that the patina of the bronze was tested by chemists who "on scientific data established its incontestable antiquity".

Eighteen-eighty-four saw the last consignment sent by Mackelvie before his death — three large marbles which currently decorate the Auckland Domain and Eden Gardens, and a group of watercolours, drawings, and paintings of no great distinction. All the gifts had been sent to the Auckland Institute and Museum to be placed in the care of its curator, T. F. Cheeseman. Mackelvie seems to have been personally acquainted with Cheeseman, but he customarily advised his friend and man of business, David Murdoch, of the contents of the consignments, and Murdoch in turn advised Cheeseman, always with the transmitted hope that Auckland would soon provide an adequate gallery to house them.

It would almost seem that Mackelvie had a presentiment of his approaching death. He now compiled a catalogue of his whole London collection, adding to it the lists of gifts already made. This catalogue was printed in 1885 under the title "Catalogue of the Mackelvie Collection, for Auckland, New Zealand, 1885." It ran to 60 pages.

News of Mackelvie's death did not reach Auckland until late July though a cabled newspaper report of 18 June informed its readers, inaccurately as it turned out, that he had bequeathed £40,000 to the Auckland Art Gallery. He had been in poor health for some time, possibly even while he was still in Auckland, if a note in his diary with a heart drawn beside it is acceptable evidence, and had spent several winters at Hyères in the south of France to try to regain his strength. When the contents of the will were finally made known it was discovered that his entire London collection was willed to four Auckland trustees — David Murdoch, John Logan Campbell, Thomas Russell and Albin Martin. Of these, Campbell scarcely welcomed the responsibility, and Russell had already made his home in England. Mackelvie also set up trusts and bequests amounting to £32,750 for a sister, three nieces and some old Birkenhead friends, including the wife of his Auckland neighbour, J. S. Macfarlane. Some of these personal trusts were eventually to come to Auckland to swell the residue of the estate placed in the hands of the Auckland trustees.

Realization of Mackelvie's New Zealand property began at once, but the times were hardly propitious, and the trustees were able to raise only £33,427.0s.8d., most of which came from shares in the Bank of New Zealand. By 1891 the trustees of the whole estate had a surplus of only £10,906 after payment of bequests and the establishment of the family trusts. Of this amount, £3500 was held in England and the remainder in New Zealand.

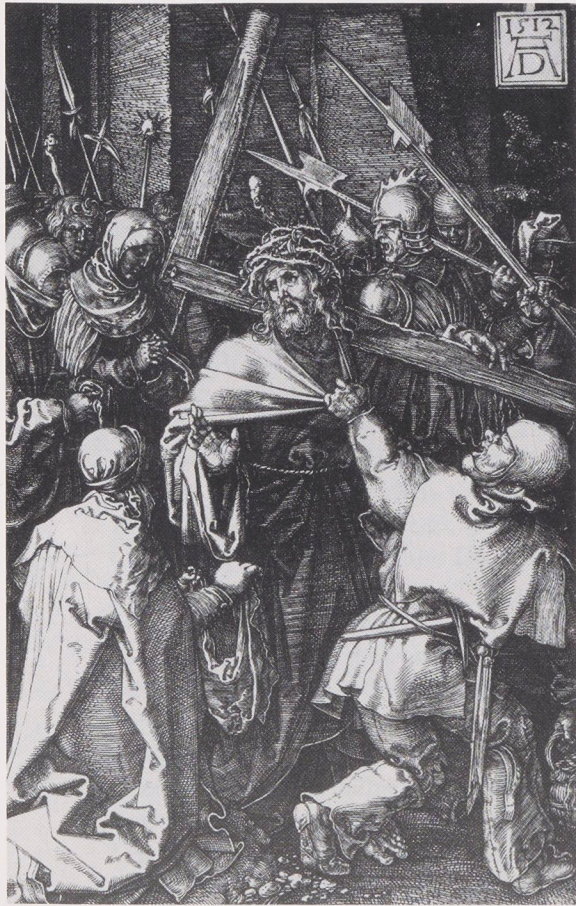
Mackelvie had stipulated in his will that the residue of the estate should be used to build a gallery, preferably in Princes Street on land now occupied by the University. The cost of the site and building was not to exceed £10,000, but an additional £2000 was to be invested to pay the salary of a curator, and £1000 to keep the building in repair and insure the contents. Clearly, the estate as it stood was inadequate to satisfy these provisions and, in 1891, a court order was sought in England to vary the terms of the will. The English High Court, Chancery division, authorized the transfer of the residuary estate to New Zealand, but ruled that the funds should not be spent other than as stipulated in the will, unless so directed by a New Zealand court. This direction was given by Mr Justice Conolly on 12 September, 1892.

In the meantime 27 boxes of material sent from England in 1887 languished in Brown and Campbell's store. It was J. H. Upton, the city mayor, who led the way out of the

impasse by finding the necessary money to add a gallery to the City Council's splendid new building at the corner of Wellesley Street and what was then Coburg Street.

The boxes were unpacked, and the whole Mackelvie collection displayed together for the first time. Even for those who had read the 1885 catalogue the range of the collection must have been astonishing. Display cases were designed by the architect Charles Arnold to contain the objects of art and of vertu, an enormous miscellany of collectables. Drawings and watercolours were shown in large hinged frames supported on a central column, thus protecting them from too strong concentrations of light. The additional paintings included Frith's *The proposal*, von Schendel's *Market woman by candlelight*, Northcote's *Portrait of Sir Joshua Reynolds*, and a further 27 sketches by Rowlandson. There were 38 more bronzes, 360 more books and a fine series of etchings by artists such as Rembrandt, Callot, Claude Lorraine, Hans Behan, Aldegrevier, John Sell Cotman and Alexander Runciman.

In 1893 the trustees received a further £7000 on the death of Mackelvie's sister (two further amounts each of £10,000 later became available, one in 1917 and the other in 1947, thus bringing the amount received from the estate almost to the predicted £40,000), and they decided to buy more paintings, commissioning Sir George Reid, president of the Royal Scottish Academy, to act on their behalf. They set their faces against portraits and ruled out small paintings. What they got over the next three years were 22 paintings by then contemporary artists of chiefly Scottish extraction whose names, with one or two exceptions, even informed collectors would be unlikely to recognize today.



Albrecht Dürer

*Christ bearing the Cross*

from *The Engraved Passion*

One of the supreme achievements of the engraver's art, Dürer's *The Engraved Passion* comprises sixteen small plates, the last of which, *St. Peter and St. John healing the cripple*, is thematically outside the scope of the series and was probably intended as the first plate from an intended set of the Apostles. The series is the graphic equivalent of the Passion plays that were popular in Europe in the 16th century, but was executed, between 1507 and 1513, with a sophisticated audience in mind. In its technical refinement, chiaroscuro modelling of forms, dramatic intensity and compositional complexity, *The Engraved Passion* represents a landmark, not only in Dürer's graphic art, but in the history of engraving.



Pablo Picasso

*Two Catalan men*

One of a set of 100 plates, called the Vollard Suite (after Ambroise Vollard, the dealer who commissioned it), *Two Catalan men* is a synthesis of two of Picasso's distinctive linear styles.

The young man with downy beard is rendered with an economy of line that recalls black figure decoration on archaic Greek vases. Appropriately, he is shown in profile in an indeterminate space. By contrast, the gnarled and grisly-bearded tippler is treated in an ornamental, baroque manner, in three-quarter view, in front of a deeply recessed window that creates a finite spatial context. Youth and age, and the respective styles in which they are represented, create a kind of visual counterpoint.

Marcus Stone, RA, was married to a daughter of William Brown, Campbell's old partner still living in London, and the trustees next decided to appoint him their buyer, a role he filled from 1897 to 1915, during which time he purchased 41 paintings, including many of the narrative and history paintings which find little favour today. But he also bought the still popular *For of Such is the Kingdom of Heaven*, by Frank Bramley, and the once popular, but now never seen, *Greek horsemen*. The latter, painted by Frank Calderon in 1905 and exhibited at the Royal Academy in the same year, was 6 feet high by 12 feet 6 inches long, and cost £550.

E. E. Leggatt, a buyer for the National Portrait Gallery, followed Stone, but acted for only two years when his appointment was terminated by conditions during the First World War. He bought eight paintings, including Alma-Tadema's *Cleopatra* and Brangwyn's *Labour*. In 1920-21 Sir Cecil Leys, one of the trustees on a visit to England, bought more history paintings and some disastrous French and Spanish canvases; but he also bought Alma-Tadema's *Egyptians 3,000 years ago*, Alfred Munnings' *Boy and ponies*, and Laura Knight's *Bathing pool*; and, in 1923, he bought in Australia Hans Heysen's *Late afternoon haze*.

The greatest criticism of purchases was reserved for three paintings bought locally in 1925 from a so-called "itinerant dealer" — *A Mother's Dream*, by Lord Leighton, *Grace*, by John Everett Millais and *A peep at the bounds*, by Birket Foster. The newly appointed director of the Elam School of Art, A. J. C. Fisher, doubted the authenticity of the first two. Others had even more unkind comments. But E. W. Payton, Fisher's predecessor at Elam, who acted as adviser to the board, was not discredited by their purchase and, in 1930, was sent to Europe with authority to spend up to £6000 on pictures. Having himself criticized many of the Victorian paintings in the collection, he now concentrated on French, British, Cornish and Scottish works, 84 oils and 50 watercolours and drawings, beside etchings and colour prints, which he claimed to represent "nearly all the foremost workers of the day". When hung, Payton's purchases loosed a flood of criticism equal to that of 1925, modified only by the visiting Norman Lindsay's mild and measured praise. Looking at the list 50 years later, one is impressed by their extraordinary mediocrity. Some have since been sold.

One major consequence of all this buying was the pressure on hanging space. As a result, and at the request of Gilbert Archey, the director of the Museum, all objects classed as belonging to the applied arts and tribal arts were transferred in 1931 to that institution on loan. They have remained there ever since and have been judiciously added to.

Purchases for that part of the collection domiciled in the Art Gallery took a turn for the better during the chairmanship of Richard Gross, himself an able sculptor. Already in 1948 — Gross joined the board in 1944 but did not become chairman until 1951 — some fine bronzes by Archipenko, Bourdelle, Epstein, Moore, Botzaris and Dobson had been bought, and this group was extended by the acquisition of Rodin's *La grande danseuse* in 1956, Maillol's *The woman who walks through water* in 1957, Emilio Greco's *The large wrestler* in 1962, Archipenko's *Gondolier* in 1964, Lehmbrock's *Contemplative girl* in 1968, and Despiau's *Portrait of a Woman* in 1971, so establishing a genuinely important collection of modern sculpture. The Auckland City Council made other important purchases in this field.

Acquisition of paintings also improved as the trustees adopted the policy of buying only the work of established painters, preferably masterworks of the eighteenth century. Under this policy they bought oils by J. M. W. Turner, William Hodges, Thomas Gainsborough, Wright of Derby, Joshua Reynolds, Tilly Kettle, Agostino Carracci, Carlo Ceresa, Marco d'Oggiono, Leandro Bassano and the younger Brueghel. Later works were by Eugene von Guerard, Matthew Smith and Augustus John; while watercolours ranged from Paul Sandby through Rossetti, Lear, John Varley, Copley Fielding and Walter Greaves to Fernand Leger. The trustees also acquired the 16 engravings of Albrecht Dürer's *The Engraved Passion*, and an important collection of 184 Japanese prints which formerly belonged to Captain G. Humphreys-Davies.

The Mackelvie Trust's most remarkable accession, however, came in 1982 with the bequest by Dr Walter Auburn of more than a thousand old master prints by Callot, Piranesi, della Bella and Hollar. This collection, together with others bought by the Art Gallery from Dr Auburn's estate, has made the Gallery the repository of a print collection of major importance.

Additions to holdings in the Auckland Museum did not begin until 1964 when an English lacquer chest-on-chest was purchased. Three years later it was followed by a number of pieces of European and Oriental pottery and porcelain, and in 1970 by a 14th-century Thai bronze head and the 3rd-century Ghandaran stone Buddha which usually forms the centrepiece of the Museum's Oriental hall. More Chinese vases and a Ghiordes prayer rug were bought in 1972 and 1973, Tang pots in 1976 and 1978 and two Maori poupou carvings in 1981. In 1984 the Trust secured at an Auckland auction a remarkable serpentine marquetry commode believed to have been made by the distinguished Auckland cabinet-maker, Anton Seuffert.

It will be the Trust's pleasure in this centenary year to add a Picasso etching from the Vollard Suite to that part of its collection held by the Art Gallery, and a significant piece of furniture to the part held by the Museum. James Mackelvie's bequest continues to play its part in the cultural life of Auckland. The trustees have not hesitated to dispose of acquisitions which have failed the test of time and they go on making fresh acquisitions when limited funds on an inflated art market allow. They believe they are acting in the spirit of Mackelvie's will and gratefully acknowledge Auckland's debt to one of its major benefactors.

J.M. Stacpoole  
Chairman, the Mackelvie Trust

# Catalogue

All measurements are in millimetres, height before width.

Height only is given for sculpture.

Maximum dimension only is given for works of applied art. In the case of circular objects such as plates and plaques the diameter or greatest distance across is given.

Unless otherwise stated all works are from the collection James Tannock Mackelvie gifted to the citizens of Auckland. An asterisk indicates that the date of purchase is unknown.

## Paintings

Sir Laurence ALMA-TADEMA, RA (1836-1912)  
Dutch/British

*Egyptians 3,000 years ago*, 1863  
oil on panel, 645 x 900 mm  
purchased by the Mackelvie Trust 1921

*Cleopatra* opus CLXXXII 1877  
oil on panel, 190 x 267 mm  
purchased by the Mackelvie Trust 1916

Leandro BASSANO (1557-1622)  
Venetian

*Seasonal allegory with Adam and Eve* c1575  
oil on canvas 775 x 1111 mm  
purchased by the Mackelvie Trust 1961

Frank BRAMLEY, ARA (1857-1915)  
British

*For of Such is the Kingdom of Heaven* 1891  
oil on canvas, 1800 x 2560 mm  
purchased by the Mackelvie Trust 1914

Sir Frank BRANGWYN (1867-1956)  
British

*Trees of Avignon* 1913  
oil on canvas, 1479 x 1613 mm  
purchased by the Mackelvie Trust\*

Pieter BRUEGHEL the Younger (attributed) (1564-1638)  
Flemish

*A village fair*  
oil on panel, 1118 x 1651 mm  
purchased by the Mackelvie Trust 1961

Agostino CARRACCI (1557-1602)  
Italian

*Portrait of a lady with a dog* c1590  
oil on panel, 971 x 724 mm  
purchased by the Mackelvie Trust 1956

Carlo CERESA (1609-1679)  
Italian

*A man with a child*  
oil on canvas, 927 x 844 mm  
purchased by the Mackelvie Trust 1956

Sir George CLAUSEN, RA (1852-1944)  
British

*In the small hours* 1911  
oil on canvas, 634 x 762 mm  
purchased by the Mackelvie Trust 1912

Giuseppe COSTANTINI (1850-?)  
Italian

*A Neapolitan interior*  
oil on panel, 270 x 364 mm

Samuel Melton FISHER (1859-1939)  
British

*A southern belle* 1893  
oil on canvas, 609 x 305 mm  
purchased by the Mackelvie Trust 1921

Miles Birket FOSTER, RWS (1825-1899)  
British

*A peep at the bounds*  
oil on canvas, 971 x 1524 mm  
purchased by the Mackelvie Trust 1925

Thomas GAINSBOROUGH, RA (1727-1788)  
British

*George Lavington, Bishop of Exeter*  
oil on canvas, 1270 x 1042 mm  
purchased by the Mackelvie Trust 1960

*Portrait of John Sparrowe Esq., Bailiff of Ipswich*  
oil on canvas, 1270 x 1016 mm  
purchased by the Mackelvie Trust 1956

Frederick GOODALL, RA (1822-1904)  
British

*The finding of Moses*  
oil on canvas, 2438 x 1829 mm  
purchased by the Mackelvie Trust 1915

William HOLE, RSA (1846-1917)  
British

*The cotter's Saturday night*  
oil on canvas, 425 x 530 mm  
purchased by the Mackelvie Trust 1894

Augustus Edwin JOHN, RA (1878-1961)  
British

*Portrait of the late Thomas Barclay* 1933  
oil on canvas, 1230 x 977 mm  
purchased by the Mackelvie Trust 1984

Tilly KETTLE (1735-1786)  
British

*Lady Lucy Howard, nee Wentworth*  
oil on canvas, 762 x 635 mm  
purchased by the Mackelvie Trust 1977



Sir Laurence Alma-Tadema

*Cleopatra*

Alma-Tadema was one of the richest and most successful of Victorian and Edwardian painters. A Dutchman who settled in England at the age of thirty-four, he devoted his life to painting genre reconstructions of ancient Rome and Pompeii.

Languorous, elegant women in archaeologically exact settings were a favourite theme with Alma-Tadema and his public, whose taste for both historical and homely subjects was well met by his distinctive brand of sentimental classicism.

He was a fastidious realist who built his pictures up with a miniaturist's precision, taking great care to differentiate between different textures such as marble, fur, and cloth by skilful underpainting.

He frequently used his second wife, who was the sitter for *Cleopatra*, as a model in his paintings. Five years later he adapted this subject to a larger painting, *Anthony and Cleopatra*, in which Cleopatra is portrayed full-length on her royal barge, in almost the identical garb and pose.

Pieter Brueghel the Younger

*A village fair* (detail)

The older of the two sons of Pieter Brueghel the Elder (c. 1525-1569), the most important Flemish artist between Jan van Eyck and Peter Paul Rubens, Pieter Brueghel the Younger spent the greater part of his artistic career copying and imitating the works of his father.

*A village fair*, however, is one of his few original subjects and he made a number of versions of it, with variations of detail, between 1616 and 1635.

The painting depicts what is nominally a religious festival, these being the only respite from the monotonous toil of peasant farm-life at the time. Saints Anthony and Hubert are carried in procession below spectators who gaze instead at a farcical play by a troupe of travelling actors. Small pieties such as the man kneeling at a confessional are in evidence but the peasants' real interest in food, drink, dance and music prevails over religious observances.









Daniel Maclise

*The Spirit of Justice*

This is the oil version of one of two frescoes Maclise painted for the House of Lords. The fresco, *The Spirit of Justice*, 1849, was commissioned by the Fine Arts Commissioners as a companion to Maclise's earlier *Spirit of Chivalry* in the House of Lords.

The central figure personifies Justice holding a pair of scales and standing between twin pillars symbolising Law. Flanking Justice are the angels of Mercy and Retribution. In the foreground an accuser grasps a manacled murderer and holds up the bloodied murder weapon, while opposite a knight throws down his gauntlet on behalf of the victim's widower and children. The two kneeling figures represent an emancipated slave and a free citizen unrolling a charter of liberty.

Marco d'Oggiono

*Madonna and child*

Born at Oggiono, near Milan, around 1470, this artist is believed to be the Marco recorded in Leonardo da Vinci's studio in 1490. By 1521 he was well known, although there is little documented evidence about his life. He copied Leonardo's *Last Supper* more than once, as well as several other paintings by his master, whose style was a strong influence on his own.

Unlike Marco's *Madonna and child* in the National Gallery, London, which has been much damaged and repainted, the Auckland painting is in almost pristine condition.

The classical simplicity of composition and colouring, the broad 'sculptural' modelling of forms and, above all, the touching effect of maternal love, free from any hint of cloying sentimentality, make this painting the real centrepiece of the Mackelvie collection.

Henri LA THANGUE, RA (1859-1929)

British

*A Sussex autumn*

oil on canvas, 1048 x 821 mm

purchased by the Mackelvie Trust 1907

Fernand LEGER (1881-1955)

French

*Deauville* 1950

gouache and pencil, 222 x 266 mm

purchased by the Mackelvie Trust 1974

William LOGSDAIL, RBC (1859—after 1929)

British

*A Venetian interior of the 18th century*

oil on canvas, 1594 x 1200 mm

purchased by the Mackelvie Trust 1899

Gerard Joseph Adrian van LUPPEN (1834-1891)

Belgian

*Sunset effect on fir trees*

oil on canvas, 1016 x 1525 mm

Albert LYNCH (1851—after 1893)

Peruvian/French

*Washerwomen in Brittany*

oil on canvas, 1616 x 1149 mm

purchased by the Mackelvie Trust 1921

Daniel MACLISE, RA (1806-1870)

British

*The Spirit of Justice* c1849

oil on canvas, 2591 x 1524 mm

MARCO d'Oggiono (1475-1519)

Italian

*Madonna and child*

tempera on panel, 655 x 530 mm

purchased with the aid of a grant  
from the National Art Collections Fund  
and the Mackelvie Trust 1966

Henry MOORE, RA (1831-1895)

British

*Her last voyage* 1880

oil on canvas, 355 x 612 mm

Philip Richard MORRIS, ARA (1838-1902)

British

*Sweethearts and wives*

oil on canvas, 1245 x 2006 mm

purchased by the Mackelvie Trust 1923

Alfred J. MUNNINGS RA (1878-1959)

British

*Boy and ponies*

oil on canvas, 641 x 742 mm

purchased by the Mackelvie Trust 1921

James Thomas NORTHCOTE, RA (1746-1831)

British

*Sir Joshua Reynolds*

oil on paper, mounted on canvas 393 x 279 mm

Guido RENI (1575-1642)

Italian

*Saint Sebastian* c1624

oil on canvas, 1676 x 1302 mm

*The Christ child asleep*

oil on canvas, 644 x 479 mm

Alexander ROCHE, RSA (1863-1921)

Scottish

*Idyll* 1892

oil on canvas, 1841 x 1590 mm

purchased by the Mackelvie Trust 1896

Walter Dendy SADLER, RBA (1854-1923)

British

*Married*

oil on canvas, 1276 x 971 mm

purchased by the Mackelvie Trust 1914

Matthew SMITH (1879-1959)

British

*White peonies and red fish* 1950

oil on canvas, 1270 x 635 mm

purchased by the Mackelvie Trust 1965

Joseph Mallord William TURNER, RA (1775-1851)

British

*The wreck of a transport ship*

oil on canvas, 521 x 876 mm

purchased by the Mackelvie Trust 1956

Eugene von GUERARD (1811-1901)

Austrian/Australian

*Lake Wakatipu with Mt Earnslaw, New Zealand*  
1877-1879

oil on canvas, 991 x 1765 mm

purchased by the Mackelvie Trust 1971

James WEBB (1825-1895)

and Charles EARLE, RI (1832-1893)

British

*Brighton Pier*

oil on canvas, 546 x 1276 mm

John Reinhard WEGUELIN, RWS (1849-1927)

British

*The obsequies of an Egyptian cat* 1886

oil on canvas, 835 x 1283 mm

purchased by the Mackelvie Trust\*

Alfred Joseph WOOLMER, RBA (1805-1892)

British

*The proposal*

oil on canvas, 355 x 251 mm



Guido Reni

*Saint Sebastian*

For a number of years this painting was considered to be a copy. There are a number of versions of it, in the Louvre, Prado, Vienna Kunsthistorisches, Czernin and Dulwich, several of which are of dubious authenticity. Factors supporting the Auckland version are the freshness and confidence of the painting, the fact that the Neapolitan canvas is made up of three pieces, and the revelation from infra-red photography that the position of the arrow was altered. The latter two operations are unlikely for a copyist. The distinctive silvery flesh tones (*tono argenteo*) in this painting were not adopted by Reni until around 1623. In view of the fact that Reni visited Naples in 1722, and on the basis of stylistic considerations, it seems reasonable to date this painting around 1623-1625. Prior to James Tannock Mackelvie's ownership, this painting belonged to the Duke of Hamilton who acquired a number of his works from Sir William Hamilton, ambassador at Naples.



J. M. W. Turner, RA

*The wreck of a transport ship*

The greatest of all seascape painters, Turner's career extended from 1787, when he produced his first watercolours at the age of twelve, to 1857, when he died at the age of seventy-six. Although he painted historical, mythological and genre subjects as well as some portraits, it is primarily for his dramatic marine subjects, depicting spectacular atmospheric effects such as dense fog, sunrise, sunset, and storms at sea that he will always be best known. *The wreck of a transport ship* is a smaller version of a painting, now in the collection of the Fundacao Calouste Gulbenkian, Lisbon, that Turner almost certainly painted in 1810 for Charles Pelham, later 1st Earl of Yarborough.

The composition of both the Auckland and Lisbon paintings is similar to that which Turner used five years earlier in *The shipwreck* (Tate Gallery, London).



Eugene von Guerard

*Lake Wakatipu with Mount Earnslaw,  
New Zealand 1877*

This picture is one of a pair with *Milford Sound* (Art Gallery of New South Wales, Sydney), also painted in 1877, and the more sombre and dramatic of the two large paintings.

Both pictures were first exhibited at the Victorian Academy of Arts, Melbourne, the same year they were painted, then in the Exposition Universelle de Paris in 1878, before returning to Sydney. In 1880 they were again exhibited in Melbourne in the Melbourne International Exhibition where they were awarded second order of merit.

Lake Wakatipu is about 45 kilometres inland from Milford Sound. Narrow, shaped like an 's', and more than 100 kilometres long, the lake is fed by rivers from several mountain ranges near its northern extremity, the dominant peak of which is Mt Earnslaw (2819 metres). Von Guerard's highly symmetrical view of the mountains — a symmetry which is reflected in the deep clear waters of the lake — is one of the most distinctive features of the composition. The Maori canoes are a fiction added by von Guerard, most probably as an indicator of scale and for compositional balance, but also to introduce a human element into the scene.



Joseph Wright of Derby

*Portrait of the Honourable Mrs Boyle*

Joseph Wright of Derby, so called to distinguish him from other painters of the same name, was one of the finest of 18th-century British portrait painters, although his fame is based on his 'candlelights', scenes incorporating unusual light sources such as a candle, a lamp, or a full moon.

After an unsuccessful attempt to establish himself as a portrait painter in Bath, where Gainsborough had painted for fifteen years, Wright returned to the Midlands where he grew up. In the Midlands, which was one of the early centres of the Industrial Revolution, he found the factory owners, merchants and members of the scientific and intellectual community more responsive to his rather direct, unflattering portrait style than the country gentry of Bath had been. Mrs Boyle, however, could not have found this sensitive portrait of her with its softly harmonised tones anything but flattering.



Joseph WRIGHT OF DERBY, ARA (1734-1797)  
British

***Portrait of the Honourable Mrs Boyle***

oil on canvas, 762 x 635 mm  
purchased by the Mackelvie Trust 1956

Charles WYLLIE, ROI (1859-1923)  
British

***Summer***

oil on canvas, 750 x 1280 mm  
purchased by the Mackelvie Trust 1921

## Sculpture

Alexander ARCHIPENKO (1887-1964)  
Russian/American

***Seated black torso*** 1909

bronze 375 mm  
purchased by the Mackelvie Trust 1948

***Gondolier*** 1914

bronze 838 mm  
purchased by the Mackelvie Trust 1964

Charles DESPIAU (1874-1946)  
French

***Portrait of a Woman*** (Mrs Charles Lindberg)

bronze  
381 mm  
purchased by the Mackelvie Trust 1971

Jacob EPSTEIN (1880-1954)  
British

***Ian*** 1942

bronze 406 mm  
purchased by the Mackelvie Trust 1948

***Leda*** 1944

bronze 247 mm  
purchased by the Mackelvie Trust 1948

Emilo GRECO (1913- )  
Italian

***The large wrestler*** 1947-48

bronze 1206 mm  
purchased by the Mackelvie Trust 1957

Wilhelm LEHMBRUCK (1881-1919)  
German

***Contemplative girl*** 1911

terracotta 508 mm  
purchased by the Mackelvie Trust 1968

Aristide MAILLOL (1861-1944)  
French

***The woman who walks through water*** 1910

bronze 1206 mm  
purchased by the Mackelvie Trust 1957

Henry MOORE (1898- )  
British

***Study for a family group***

bronze 165 mm  
purchased by the Mackelvie Trust 1948

Auguste RODIN (1840-1917)  
French

***La grande danseuse*** c1913

bronze 730 mm  
purchased by the Mackelvie Trust 1956

UNKNOWN (1st century AD)  
Roman

***Peace***

bronze 1422 mm

UNKNOWN (possibly by or after Edme DUMONT  
1722-1775)

French

***Milo rending the oak***

bronze 762 mm

## Drawings

Abraham BLOEMART (1564-1651) attributed  
Dutch

***Nativity according to St Bridget***

pen, ink and brown wash highlighted with white 146 x 202 mm

Jan BRUEGHEL (1568-1625)  
Flemish

***A mounted horseman; a sledge; soldiers and orientals***

(three drawings mounted together)  
pen and ink heightened with white on brown ground  
65 x 40; 66 x 128; 65 x 128 mm  
purchased by the Mackelvie Trust\*

Myles Birket FOSTER (1825-1899)  
British

***Saint's Bay, Guernsey***

watercolour and gouache 155 x 230 mm

Antonio Domenico GABBIANI (1652-1726)  
British

***The presentation of the Virgin***

pen and brown wash, heightened with white 285 x 205 mm  
purchased by the Mackelvie Trust\*

Giovanni Francesco Barbieri (called GUERCINO) (1591-1666)  
Italian

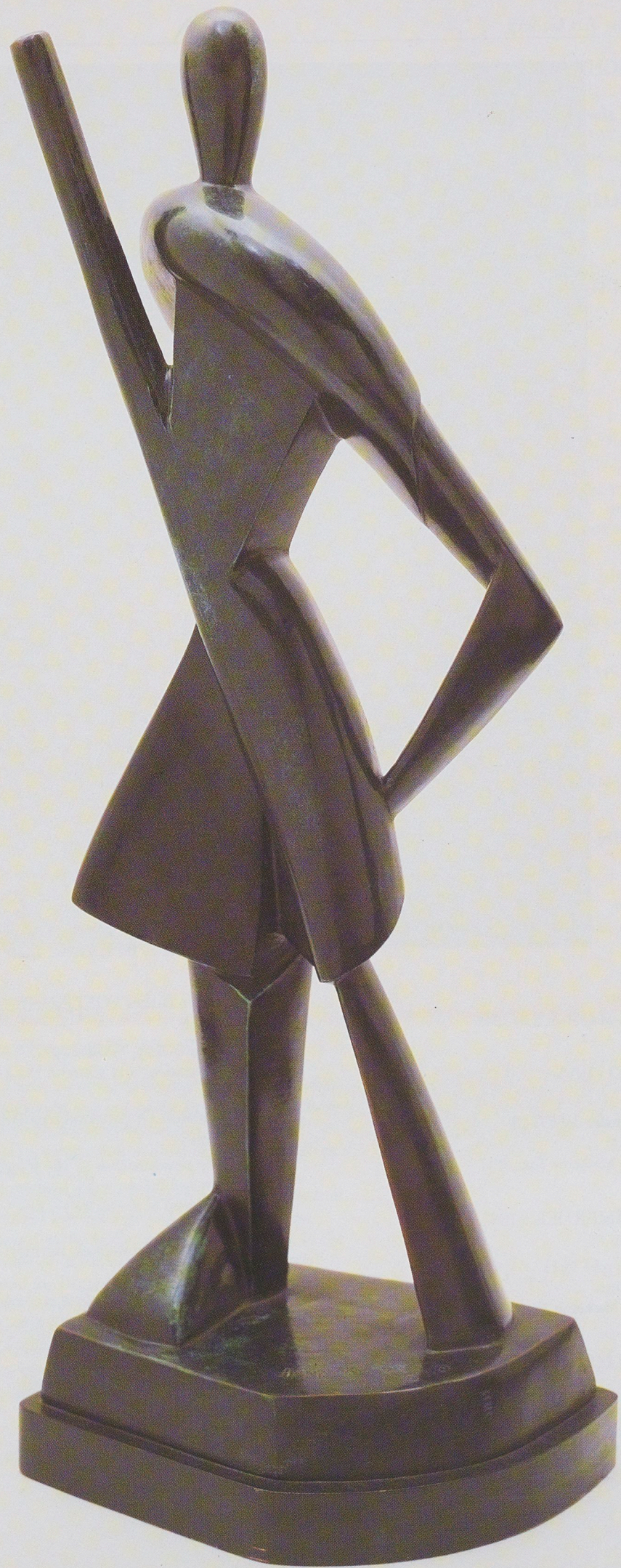
***A young girl holding a sleeping child***

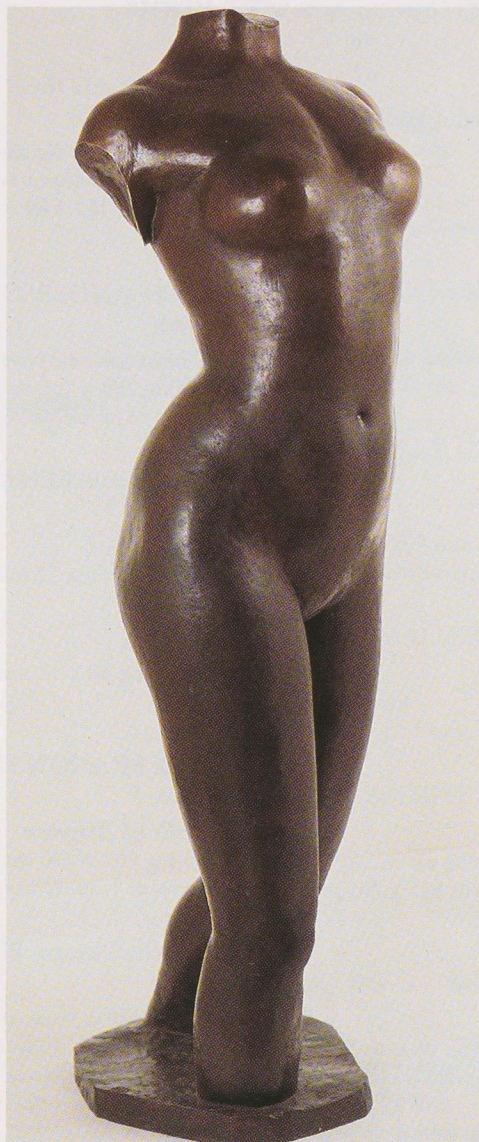
pen and brown ink and brown wash 171 x 114 mm  
purchased by the Mackelvie Trust\*

Edward LEAR (1812-1888)  
British

***Edfoo*** 1854

pencil, ink and watercolour 300 x 502 mm





## Alexander Archipenko

### *Gondolier*

Although not one of the artists who have come to be known as Cubists, a number of Archipenko's sculptures from the period 1910 to 1914 show the unmistakable influence of Cubism in their geometrical forms, or crystallization as he called it.

He arrived in Paris from Russia, his home country, in 1918, several months after Picasso had painted his historic *Les Femmes d'Alger (O. J. Version O)*, when the reduction of forms to a fundamental geometric structure was a very lively issue.

The artists with whom Archipenko associated and who assimilated the broad principles of Cubist geometrization included Duchamp, L'Hôte, Picabia, Marcoussis, Leger and Gris. By 1910 these and a number of other artists had formed a loosely knit group, working in a number of styles, who called themselves Section d'Or. Among the first of these artists to apply the geometrization of form to sculpture, Archipenko heightened the tension between forms by the selection of specific angles of view, a device which is demonstrated in *Gondolier*, the finest of the works from his Cubist period.

## Aristide Maillol

### *The woman who walks through water*

Life-sized and three-quarter length, *The woman who walks through water* is one of Maillol's finest bronzes and an excellent example of this major twentieth-century sculptor's mature post-impressionist style.

Exclusively a sculptor of the human form, Maillol favoured figures that were rounded, like ripe fruit, modelling his figures in terms of volumetrics. Significantly the female form dominates his work.

He eschewed details, and the surfaces of his sculptures are invariably smooth and firm in contrast to the rich interplay of convexities and concavities of, for example, Rodin's sculpture. In his own time Maillol suffered adverse comparison with Rodin who actually admired his work greatly. But while Rodin's sculpture celebrates the play of light and shadow on forms, Maillol aspires to an ideal form that could exist by virtue of its simplicity and solidity, with or without light.

Sebastian LE CLERC (1637-1714)

French

*Landscape with castle* 1672

ink 101 x 235 mm

purchased by the Mackelvie Trust\*

John Frederick LEWIS (1805-1876)

British

*Woman with roses*

watercolour and gouache 268 x 207 mm

Albin MARTIN (1813-1888)

British/New Zealand

*A New Zealand landscape*

watercolour and gouache 270 x 370mm

*In the Domain, Auckland*

watercolour and gouache 222 x 213 mm

George NICHOLSON (1795-1839)

British

*Landscape with ruin* c1829

pencil 222 x 324 mm

William PURSER (1805-1839)

British

*Kirkstall Abbey, Yorkshire*

watercolour and gouache 179 x 261 mm

Thomas ROWLANDSON (1756-1827)

British

*The portrait painter's shew room* 1802

pen and watercolour 151 x 239 mm

William van der VELDE The Younger (1633-1707)

Dutch

*Anchorage with a two-deck man-of-war*

pen and brown ink and grey wash 186 x 282 mm

purchased by the Mackelvie Trust\*

John VARLEY (1778-1842)

British

*Figures and sheep by a river, Harlech Castle, north Wales in the distance* 1836

watercolour and gouache 182 x 261 mm

purchased by the Mackelvie Trust 1953

*A ruined church by a river*

watercolour 152 x 244 mm

purchased by the Mackelvie Trust 1953

Cornelius VARLEY (1781-1873)

British

*Landscape with bridge and women washing clothes*

purchased by the Mackelvie Trust\*

## Prints

Heinrich ALDEGREVER (1502-1558)

German

*Lot welcomes the angels* 1555

(from The Story of Lot)

engraving 115 x 81 mm

B14

Stanley ANDERSON (1884-1966)

British

*Within the ramparts, St. Malo* 1929

etching 288 x 266 mm

purchased by the Mackelvie Trust\*

Hans Sebald BEHAM (1500-1550)

German

*Adam* 1524

engraving 78 x 52 mm

B3

*Eve* 1524

engraving 80 x 52 mm

B4

Frank BRANGWYN (1867-1956)

British

*Walls of Avignon*

etching 202 x 150 mm

purchased by the Mackelvie Trust\*

Cornelis-Pietersy BEGA (1631/32-1664)

Dutch

*Man with a woman nursing her child*

etching 133 x 110 mm

purchased by the Mackelvie Trust\*

B30

Nicholaes BERCHEM (1620-1683)

Dutch

*Crossing the brook*

etching 137 x 180 mm

Jacques CALLOT (1592-1635)

French

*The Four Banquets* 1658

(a set of four etchings)

*The Marriage at Cana*

78 x 58 mm

L295

*The Meal at the Pharisee's*

77 x 56 mm

L296

*The Last Supper*

78 x 57 mm

L297

*The Supper at Emmaus*

76 x 58 mm

L298

*The Gypsies on the march: avant-garde*

from the series The Gypsies 1621

etching 122 x 235 mm

L375

*The balt of the Gypsies: fortune tellers*  
from the series *The Gypsies* 1621  
etching 122 x 235 mm  
L376

Stefano della BELLA (1610-1664)  
Italian

*Horseman*  
etching, circular, 174 mm diameter

Albrecht DÜRER (1471-1528)  
German

*The Engraved Passion* 1513  
This series was published in 1513. The individual plates  
were engraved between 1507 and 1512  
purchased by the Mackelvie Trust 1959

*The Man of sorrows* 1509  
118 x 74 mm  
B3

*The agony in the garden* 1508  
118 x 72 mm  
B4

*The betrayal of Christ* 1508  
117 x 74 mm  
B5

*Christ before Caiaphas* 1512  
117 x 74 mm  
B6

*Christ before Pilate* 1512  
117 x 75 mm  
B7

*The scourging of Christ* 1512  
116 x 74 mm  
B8

*Christ crowned with thorns* 1512  
117 x 74 mm  
B9

*Christ shown to the people* 1512  
115 x 74 mm  
B10

*Pilate washing his hands* 1512  
116 x 71 mm  
B11

*Christ bearing the Cross* 1512  
116 x 74 mm  
B12

*Crucifixion* 1511  
118 x 75 mm  
B13

*The deposition* 1507  
116 x 71 mm  
B14

*The entombment* 1512  
117 x 74 mm  
B15

*Christ in Limbo* 1512  
115 x 74 mm  
B16

*The resurrection* 1512  
117 x 75 mm  
B17

*Saints Peter and John healing a cripple* 1513  
116 x 73 mm  
B18

The subject of this plate is unrelated to the Passion. It may have been  
added to the series to make up sixteen plates for a 'whole page' printing.

Claude GELLEE (called Claude Lorraine) 1600-1682  
French

*Landscape with livestock crossing bridge*  
etching 125 x 190 mm

Alfred HARTLEY (1855-1933)  
British

*In the forest*  
aquatint 310 x 297 mm  
purchased by the Mackelvie Trust\*

Philipp van MALLERY (1598- )  
Flemish

*The Crucifixion*  
engraving 86 x 52 mm

MONOGRAMMIST A. F. (active c1512-1520)  
Italian

*Winged genius on horse*  
engraving 244 x 184 mm  
H1

Pablo PICASSO (1881-1973)  
Spanish

*Two Catalan men* c1933  
(from the Volland Suite)  
etching 238 x 29 mm  
purchased by the Mackelvie Trust 1985

Alexander RUNCIMAN (1736-1785)  
British

*Perseus killing Medusa, assisted by Minerva* 1777  
etching 155 x 252 mm

Virgil SOLIS (1514-1562)  
German

*composite scene: The crucifixion, St. George and the dragon etc*  
engraving 53 x 161 mm

William STRANG (1859-1921)  
British

*Fruit seller* 1883  
etching 202 x 151 mm  
Bn32  
purchased by the Mackelvie Trust\*

B: Bartsch, A. *Le Peintre Graveur*, Vienna 1805, Volumes I - XXI

Bn: Binyon, L. *William Strang. Catalogue of his Etched Work  
1882-1912*, Glasgow 1912

H: Hind, A.M. *Early Italian Engraving. A Critical Catalogue  
with Complete Reproduction of all prints described*,  
London 1938, Volumes I - IV

L: Lieure, J. *Jacques Callot*, New York 1969, Volumes I - VIII

**Bronzes**

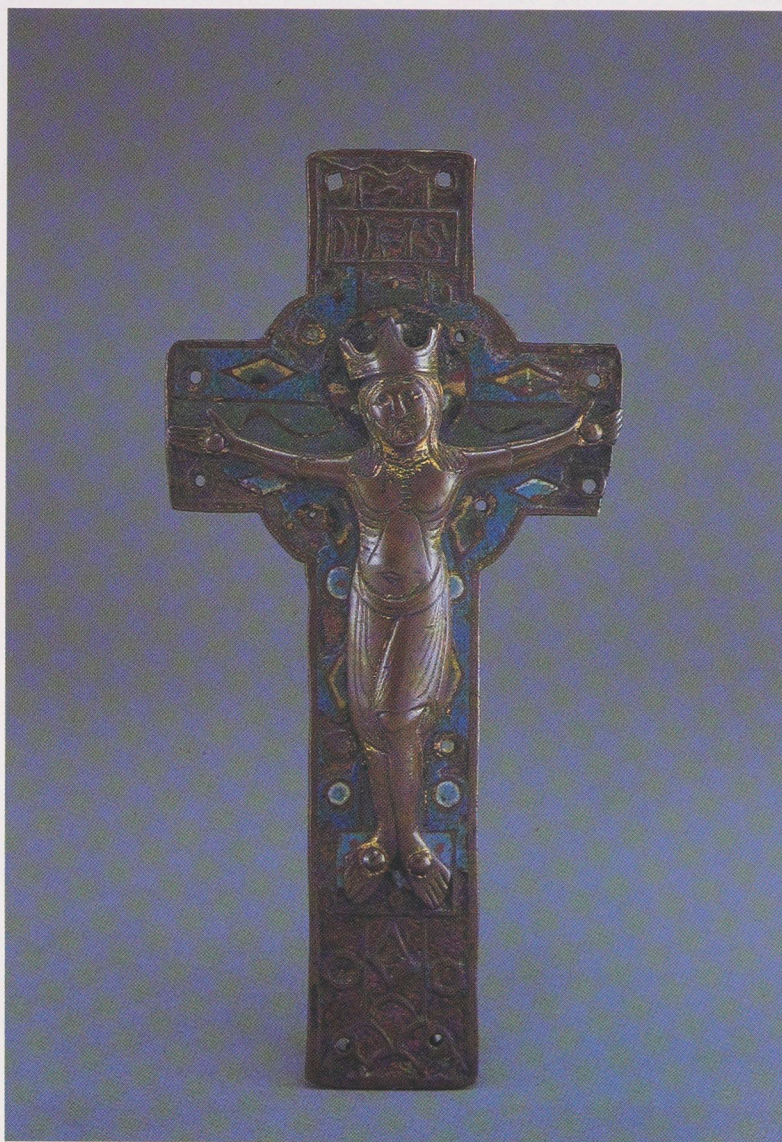
- 1 Incense burner  
Japanese  
19th century  
236 mm
- 2 Statuette of Hercules  
Roman  
ancient  
112 mm  
found at Chichester
- 3 Statuette of Hercules  
Roman  
ancient  
112 mm
- 4 Seated faun  
Roman  
ancient  
62 mm
- 5 Cat's head  
Egyptian  
ancient  
83 mm
- 6 Etruscan ewer  
Italian  
ancient  
200 mm
- 7 Hand lamp  
Roman  
ancient  
168 mm
- 8 Hand lamp  
Roman  
ancient  
118 mm  
found at Herculaneum

**Enamels**

- 9 Plaque  
French  
late 17th century  
204 mm  
signed Laudin (Limoges)
- 10 Plaque  
French  
late 17th century  
129 mm  
(Limoges)
- 11 Plaque  
French  
late 17th century  
129 mm  
The Annunciation (Limoges)

- 12 Plaque  
French  
late 17th century  
125 mm  
St Claude (Limoges)
- 13 Plaque  
French  
late 17th century  
125 mm  
Procession to Calvary (Limoges)
- 14 Triptych  
French  
19th century  
182 mm  
The Crucifixion
- 15 Three-handled cup  
French  
19th century  
119 mm
- 16 Bracelet  
French  
19 century  
50 mm
- 17 Pair of plaques  
French  
19th century  
87 mm each
- 18 Two large salt cellars  
French  
19th century  
62 mm each
- 19 Five small ornaments  
each depicting a Saint  
Italian  
19th century  
36 mm each
- 20 Oval plaque  
Italian  
19th century  
50 mm
- 21 Oblong plaque  
Italian  
19th century  
80 mm  
view of Lake Geneva
- 22 Brooch  
European  
19th century  
52 mm  
fruit on a table
- 23 Brooch  
European  
19th century  
57 mm  
vase of flowers

- 24 Champlévé crucifix  
French  
13th century  
200 mm
- 25 Portrait  
British  
1820  
175 mm  
Edmund Grindall, Archbishop of  
Canterbury 1575-83. A copy by  
H. P. Bone, RA, from an original in  
Lambeth Palace.
- 26 Cloisonné ink-pot  
Chinese  
18th century  
152 mm
- 27 Small cup  
Chinese  
18th century  
105 mm
- 28 Saucer  
Chinese  
18th century  
151 mm  
(Canton)
- 29 Teapot  
Chinese  
18th century  
120 mm  
(Canton)
- 30 Teapot  
Chinese  
18th century  
171 mm  
(Canton)
- 31 Coffee-pot  
English  
18th century  
112 mm  
(Battersea)
- 32 Watch-back  
European  
18th century  
44 mm  
battle scene with cavalry
- 33 Needle-case  
English  
18th century  
113 mm
- 34 Needle-case  
English  
18th century  
13 mm
- 35 Small round box  
English  
18th century  
44 mm  
(Bilston)



### Champlevé crucifix

Catalogue no. 24

This figure of the crowned Christ on the Cross was produced by one of the workshops in and around Limoges in France, which made enamelled works of art during the twelfth and thirteenth centuries. It was the centrepiece for a richly enamelled, jewelled, and gilded missal cover, or perhaps more likely a processional cross.

This is a late example of champlevé copper-work that clearly shows the enamelled background on which is superimposed the figure. It emphasizes volume and relief in contrast to the earlier incised portrayals of the crucified Christ.

The disappearance of parts of the enamelling allows a clear analysis of the champlevé technique as it was practised in Limoges. The method required the copper plate to be of a substantial thickness. The parts which were to receive the enamel colour were then incised or hollowed out. The body of Christ, beneath the traditional inscription, belongs to the stylized Byzantine form. Indeed in the original catalogue of the collection it was listed as being Byzantine. It is the earliest example of enamelling in the collection in which enamelled wares form a large and important group of objects. Most of the pieces, however, date from the eighteenth and nineteenth centuries.

- |    |   |                |  |             |  |
|----|---|----------------|--|-------------|--|
| 36 | Small box<br>in the form of a shoe<br>English<br>18th century<br>37 mm<br>(Battersea) |                |  |             |  |
| 37 | Small patch-box<br>English<br>18th century<br>37 mm<br>(Battersea)                    |                |  |             |  |
| 38 | Etui<br>German<br>18th century<br>125 mm<br>(Dresden)                                 |                |  |             |  |
| 39 | Spill pot<br>Japanese<br>19th century<br>102 mm                                       |                |  |             |  |
| 40 | Silver-gilt cornucopia<br>Italian<br>18th century<br>100 mm                           |                |  |             |  |
| 41 | Circular platter<br>Japanese<br>19th century<br>300 mm                                |                |  |             |  |
| 42 | Vase<br>Japanese<br>19th century<br>102 mm  |                |  |             |  |
| 43 | Bowl<br>Japanese<br>19th century<br>300 mm  |                |  |             |  |
| 44 | Brooch<br>English<br>19th century<br>63 mm<br>portrait of Handel                      |                |  |             |  |
| 45 | Group of plaques<br>Japanese<br>19th century<br>various sizes                         |                |  |             |  |
| 46 | Plaque<br>French<br>18th century<br>76 mm   |                |  |             |  |
| 47 | Circular locket<br>Italian<br>18th century<br>64 mm<br>The Nativity                   |                |  |             |  |
|    |   | <b>Mosaics</b> |  | <b>Jade</b> |  |
|    |   | 48             | Plaque<br>Italian<br>18th century<br>64 mm<br>a monk holding a cross (Florence)                        | 58          | Oval<br>Chinese<br>18th century<br>95 mm<br>carved with fish, beaded edge  |
|    |   | 49             | Plaque<br>Italian<br>19th century<br>94 mm<br>interior of St. Paul's outside Rome                      | 59          | Oval cup<br>Chinese<br>18th century<br>81 mm   |
|    |   | 50             | Plaque<br>Italian<br>19th century<br>94 mm<br>St. Paul's, Rome, after burning                          | 60          | Carved bowl<br>Chinese<br>18th century<br>229 mm<br>ornamented with leaves and bats  |
|    |   | 51             | Circular plaque<br>Italian<br>19th century<br>44 mm<br>landscape with river, bridge and ruins          | 61          | Greenstone hei tiki<br>New Zealand<br>18th or 19th century<br>104 mm   |
|    |   | 52             | Oblong plaque<br>Italian<br>19th century<br>69 mm<br>the Forum, Italy                                  | 62          | Basin<br>Chinese<br>late 18th century to early 19th century<br>152 mm<br>bears the mark for Chia Ching<br>period (1796-1821) |
|    |   | 53             | Oval plaque<br>Italian<br>19th century<br>27 mm<br>flowers   | 63          | Greenstone mere<br>New Zealand<br>18th or 19th century<br>305 mm   |
|    |   | 54             | Small plaque<br>Italian<br>19th century<br>25 mm<br>a pair of doves                                    | 64          | Heart-shaped box and cover<br>European<br>18th century<br>130 mm   |
|    |   | 55             | Plaque<br>Italian<br>19th century<br>223 mm<br>vessel at sea, buildings and figures                    | 65          | Spill vase<br>Chinese<br>18th century<br>114 mm  |
|    |   | 56             | Plaque<br>Italian<br>19th century<br>200 mm<br>parrot and pear-tree branch                             | 66          | Lidded vase<br>Chinese<br>18th century<br>314 mm<br>suspended from a rosewood stand  |
|    |   | 57             | Paperweight<br>Italian<br>19th century<br>175 mm<br>twig of pear-tree, fruit and flowers<br>(Florence) | 67          | Oval<br>Chinese<br>18th century<br>146 mm<br>carved with fish and other ornaments  |
|    |   |                |  | 68          | Saucer<br>Chinese<br>18th century<br>114 mm  |
|    |   |                |  | 69          | Dish<br>Chinese<br>18th century<br>118 mm  |



## Rock Crystals

- 70 **Oval locket**  
European  
18th century  
54 mm  
head of Christ
- 71 **Small tazza**  
Italian  
18th century  
130 mm
- 72 **Small tazza**  
Italian  
18th century  
172 mm  
engraved, gilded and enamelled
- 73 **Loving cup with lid**  
Italian  
18th century  
324 mm  
silver-gilded and enamelled

## Glass

- 74 **Oval container**  
Roman  
ancient  
114 mm  
found at Fourviere near Lyons, France
- 75 **Small fluted vase**  
Roman  
ancient  
72 mm
- 76 **Tear bottle**  
Roman  
ancient  
80 mm  
iridescent glass
- 77 **Tear bottle**  
Roman  
ancient  
60 mm  
iridescent glass
- 78 **Bottle**  
Roman  
ancient  
120 mm
- 79 **Engraved jug**  
Italian  
18th century  
152 mm
- 80 **Venetian fluted goblet and cover**  
Italian  
18th century  
125 mm  
painted with sportsmen and deer

- 81 **Goblet with cover**  
Bohemian  
18th century  
266 mm  
gilded decoration
- 82 **Venetian engraved cup**  
Italian  
18th century  
105 mm  
metal stand

## Ceramics

- 83 **Stoneware vase**  
English  
18th century  
273 mm  
Wedgwood copy of the Barberini, or Portland, vase
- 84 **Venetian porcelain cane-handle**  
Italian  
18th century  
48 mm  
face with a mask
- 85 **Spill holder**  
Italian  
18th century  
82 mm
- 86 **Plate**  
French  
19th century  
225 mm  
(Choisy)
- 87 **Delft vase**  
German  
17th century  
269 mm  
earthenware (Frankfurt)  
purchased by the Mackelvie Trust 1966
- 88 **Sung type vase**  
Persian  
12th century  
164 mm  
purchased by the Mackelvie Trust 1967
- 89 **Sung-type vase**  
Persian  
12th century  
150 mm  
(Kashan region)  
purchased by the Mackelvie Trust 1967
- 90 **Bowl**  
Persian  
12th century  
38 mm  
lead glazed in Tang colours (Nishapur)  
purchased by the Mackelvie Trust 1967

- 91 **Earthenware jug**  
Turkish  
16th century  
228 mm  
Isnik  
purchased by the Mackelvie Trust 1967
- 92 **Majolica drug jar**  
Italian  
17th century  
133 mm  
purchased by the Mackelvie Trust 1967
- 93 **Porcelain jar**  
Chinese  
16th century  
300 mm  
Ming Swatow  
purchased by the Mackelvie Trust 1967
- 94 **Vase**  
Chinese  
13th century  
320 mm  
celadon glaze, Mei Ping  
purchased by the Mackelvie Trust 1967
- 95 **Porcelain lidded vase**  
Chinese  
17th century  
350 mm  
purchased by the Mackelvie Trust 1967
- 96 **Earthenware dish with foot**  
Turkish  
17th century  
50 mm  
Isnik  
purchased by the Mackelvie Trust 1967
- 97 **Small jug**  
English  
18th century  
84 mm  
blue-and-white ware (Lowestoft)  
purchased by the Mackelvie Trust 1968
- 98 **Octagonal plate**  
English  
18th century  
200 mm  
earthenware (Liverpool)  
purchased by the Mackelvie Trust 1968
- 99 **Tureen**  
English  
19th century  
144 mm  
cream-bodied, transfer-decorated  
purchased by the Mackelvie Trust 1968
- 100 **Tea jar**  
Japanese  
19th century  
75 mm  
stoneware (Takatori)  
purchased by the Mackelvie Trust 1968



### Enamelled objects

Catalogue nos. 40, 210, 38, 186 and 176

The application of coloured glazes on to metal, and their firing to achieve a permanent fixture, is an ancient craft that has produced many of the finest and most precious art objects. This richly decorative medium seems to have had a great appeal for Mackelvie, for much of the material which he selected for his collection is made up of small, richly-ornamented and jewel-like enamelled pieces. Most of these date from the eighteenth century and they include good examples of this art-form from Italy, France, and England.

The long involvement by Italian craftsmen with the mythology of Roman antiquity is splendidly portrayed by this silver-gilt and enamelled ornamental cornucopia. The same classical allusions can be seen in brilliant colour on the small Austrian clock of about 1830, which is mounted on the back of a gilded copper stork.

The convoluted and ornate taste of the eighteenth-century rococo period is demonstrated by the etui or pocket-case for small articles of household use for ladies, such as needles, pins, scissors, and a Battersea, English-manufactured snuff-box with the lid painted with a romantic scene of lovers in an arcadian setting.

The preciousness of collectables such as these is amplified by the small, circular snuff-box, skilfully crafted from lapis lazuli stone and mounted with gilded silver.

### Jade basin, lidded vase and oval

Catalogue nos. 62, 66 and 67

Jade has been highly prized since ancient times by the Chinese who admired its ornamental beauty as well as respecting its supposed medicinal and mystical qualities. Food containers made from this hard and durable stone were once thought to change colour if they came into contact with poisonous substances. Above all else it was regarded as a symbol of great virtue.

From this noble material a great many fine and important works of art have been produced. Apart from three Maori artefacts which were included in this collection, all are of Chinese origin.

All three of these fine examples of the jade carver's art belong to the eighteenth century. They include a deeply cut food bowl or basin bearing a mark for the Chia Ching period, an ornamental lidded vase suspended from a rosewood stand, and a decorative oval form carved with fish and other natural forms which illustrate the traditional Chinese philosophy of man's harmony with nature.





Delft vase (Frankfurt) and porcelain plate (Berlin)

Catalogue nos. 87 and 134

The Chinese were the first people to develop and perfect the making of porcelain. This combination of fine white clay and feldspar fired at a high temperature produced utensils and decorative objects of great strength and beauty. By the period of the Ming dynasty, from the thirteenth to the seventeenth centuries, Chinese kilns were producing vast quantities of this whiteware decorated with cobalt blue-painted ornamentation covered with a transparent glaze, and exporting these throughout South-East Asia and westwards to European markets. Here the fine and durable quality of such pieces, less costly than European wares, provoked attempts at imitation. It was not until the early years of the eighteenth century, at Meissen in Saxony, that a true European version of porcelain was developed, leading ultimately to such skilfully made and decorated pieces as this large dish from the royal factory in Berlin. Meanwhile, ceramic centres throughout Europe did their best to emulate the blue-and-white Chinese export wares, using tin glazes on low-fired earthenware. This blue-and-white vase made in seventeenth-century Frankfurt is a variety of Delft ware, deriving its name from that part of Holland where European blue-and-white wares were first manufactured.

Tang vase in Roman form

Catalogue no. 113

During the period of the Tang dynasty (618-906 CE), the Chinese empire was in its most secure and expansive phase. It was a united kingdom with a strong central government which promoted trade throughout South-East Asia and across Central Asia to the Middle East. Already a profitable trade through entrepreneurs had been established with the Mediterranean by way of the ancient and famous overland Silk Route and there were further contacts by sea through the Persian Gulf. Silk, spices and ceramics reached the western world this way, and there was some back-loading of goods, including pottery, which went as far as China and Japan.

Roman pottery forms and decoration were introduced by this means to the well-established ceramic industry of China. It is generally believed that the use of glazing, the baluster form, along with fluting and foliate decoration, was inspired by Greek and Roman examples.

This full-necked stoneware vase with a pale green celadon glaze was made by a Chinese potter inspired by the Roman form.

The spread of the Buddhist religion across Asia was a further means of cultural exchange. Sculptured figures of the Buddha frequently hold such a vase in the left hand.

The celadon glaze was developed in China to imitate much more expensive objects made of jade. It was perfected during the Ming period from the thirteenth to the seventeenth centuries.



## Venetian cup, Bohemian goblet and small tazza

Catalogue nos. 82, 81 and 71

Among the more outstanding objects gathered by Mackelvie are several pieces of glassware and ornamental objects carved from natural rock crystal.

The making of glass began during the later phases of the Egyptian civilization and it reached a high level of competence during the Roman period as a group of bottles and containers in this exhibition will verify. It was an art-craft form which flourished in Syria during the early centuries of the present era, reached a high point in terms of skill and invention in the Gothic period of European history, and rose to a peak of achievement in Italy during the Renaissance. Venice was the centre of this activity, and the source of this engraved glass cup mounted on a metal stand. The kingdom of Bohemia, once part of the Hapsburg dominions and now Czechoslovakia, has made an important contribution to the development of the glass-making industry. This lidded goblet with intricate gold ornamentation sandwiched between two layers of clear glass is a good example of the richly decorated wares from this part of the continent.

Naturally-occurring rock crystal has held a fascination for crafts-people and connoisseurs since ancient times. This tazza, mounted in ornate silver-gilt and enamel decoration, was made in Italy. All of these examples date from the eighteenth century.



- 101 Oil jar  
Japanese  
19th century  
96 mm  
stoneware  
purchased by the Mackelvie Trust 1968
- 102 Brush pot  
Japanese  
19th century  
96 mm  
stoneware  
purchased by the Mackelvie Trust 1968
- 103 Tea bowl  
Japanese  
19th century  
65 mm  
purchased by the Mackelvie Trust 1968
- 104 Stoneware vase  
Japanese  
20th century  
150 mm  
(Bizen)  
purchased by the Mackelvie Trust 1968
- 105 Slab vase  
Japanese  
19th century  
200 mm  
stoneware decorated with Mishima inlay  
purchased by the Mackelvie Trust 1968
- 106 Jardiniere  
Dutch  
c.1760  
308 mm  
(Delft)  
purchased by the Mackelvie Trust 1968
- 107 Porcelain cup and saucer  
German  
18th century  
80 mm  
(Meissen)  
purchased by the Mackelvie Trust 1968
- 108 Stoneware tureen  
English  
c.1800  
168 mm  
(Worcester)  
purchased by the Mackelvie Trust 1968
- 109 Tea bowl and saucer  
German  
18th century  
47 mm  
porcelain (Hochst)  
purchased by the Mackelvie Trust 1968
- 110 Drug jar  
Spanish  
17th century  
293 mm  
earthenware, tin glaze  
purchased by the Mackelvie Trust 1968
- 111 Inkwell  
18th century  
45 mm  
black basalt ware, engine-turned  
(possibly by Turner) (Staffordshire)  
purchased by the Mackelvie Trust 1968
- 112 Vase  
Chinese  
Sung dynasty  
108 mm  
Temmoku glaze  
purchased by the Mackelvie Trust 1968
- 113 Tall-necked vase in Roman form  
Chinese  
Tang dynasty  
purchased by the Mackelvie Trust 1972
- 114 Wedgwood medallions  
English  
18th century  
several, in various sizes  
basalt ware (Staffordshire)
- 115 Sauceboat  
English  
18th century  
123 mm  
soft-paste porcelain, painted in flowers
- 116 Teapot  
English  
18th century  
158 mm  
in form of a house in the time of Queen Anne, soft-paste porcelain (Staffordshire)
- 117 Cup  
English  
18th century  
112 mm  
in the form of a satyr's head, Turner ware, soft-paste porcelain (Staffordshire)
- 118 Porcelain plate  
Oriental  
18th century  
dia. 227 mm  
made for missionaries in Japan
- 119 Porcelain basin  
Chinese  
18th century  
65 mm  
blue and white with gilt overlay
- 120 Porcelain tazza  
German  
18th century  
104 mm  
porcelain, modelled in leaves, painted with insects
- 121 Porcelain cup and saucer  
German  
18th century  
77 mm  
canary-coloured (Meissen)
- 122 Porcelain chocolate pot  
German  
18th century  
120 mm  
painted with flowers (Meissen)
- 123 Porcelain cup and saucer with cover  
German  
18th century  
110 mm  
painted en grisaille (Meissen)
- 124 Octagonal porcelain cup and saucer  
German  
18th century  
60 mm  
(Meissen)
- 125 Small porcelain tea measure  
German  
18th century  
103 mm  
'Chinese' decoration (Meissen)
- 126 Porcelain teapot  
German  
18th century  
130 mm  
painted with flowers (Meissen)
- 127 Porcelain figurine of a boy  
German  
18th century  
120 mm  
(Meissen)
- 128 Porcelain figurine of a girl  
German  
18th century  
128 mm  
(Meissen)
- 129 Porcelain coffee-pot  
German  
18th century  
120 mm  
cream-coloured, painted medallion (Meissen)
- 130 Knife, fork and spoon  
German  
18th century  
230 mm  
porcelain handles (Meissen)
- 131 Porcelain cane-handle  
German  
18th century  
85 mm  
in the form of a dolphin (Meissen)
- 132 Porcelain figure group  
German  
18th century  
150 mm  
*Geography and Astronomy* (Berlin)





## Carved panel from the house Te Tiki a Tamamutu at Waitahanui, Taupo

Catalogue no. 172

The skills of Maori craftsmen and the quality, beauty and symbolism of the objects which they made were readily recognized and honoured by Mackelvie, who purchased representative stone implements and ornaments as well as carved wooden objects early in the formation of the collection.

This enlightened attitude saw the inclusion of a greenstone hei tiki and a mere in the jade section, ranking comfortably alongside centuries of Chinese achievement. In these pieces can be seen a similar respect for the natural and mystical qualities of the stone, as well as a fully resolved and sensitive approach to design and ornamentation, giving careful and appropriate consideration to the medium employed.

In the field of woodcarving, the same assimilation of good design related to function, appropriateness to materials and the role of decoration or adornment receives equal recognition. Two carved canoe paddles fashioned with the use of steel tools during the nineteenth century illustrate a greater, but no less appropriate use of decorative motifs. The carving style is more sharply defined than in earlier periods, and is more extensive as a result of the advances made in carving technology.

This ancestral figure, carved in restrained and low relief, represents a transition phase in the making of traditional decorative and symbolic panels. It is a poupou from the exterior of the house Te Tiki a Tamamutu, which was erected about 1850 at Waitahanui, Taupo. It was carved by Puwhakaoho, a chief and master carver of Ngati Pikiako of the Arawa tribal confederation of the Bay of Plenty region.

## Ivory woman kneeling

Catalogue no. 156

The theme of piety and penitence which became part of emotional religious fervour as early as the Gothic period of European cultural development is seen at its most expressive in this carved ivory figure of a kneeling woman.

The use of ivory as a material particularly adapted for sculpture and decoration has been universal in the history of civilization. The earliest examples in existence take us back to prehistoric times, and throughout succeeding ages there is continual evidence that no other substance, except perhaps wood, has been so consistently connected with craft skills.

While the Mackelvie collection pieces date mainly from very recent times, they show clearly how effectively the medium has been used both in Europe and the East.

Until about the fourteenth century the influence of the Church was predominant, in the western world, in all matters relating to art. The prevailing sacred symbolism of that period is very much in evidence in this exquisite little figure, which, with its concern for individual expression, a sense of exaggerated drama, and its complication of involuted folds of the drapery, places its origins among the workshops of French craftsmen.



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|--|--|---|
| <p>133 Porcelain cup and saucer<br/>German<br/>18th century<br/>65 mm<br/>painted with birds (Meissen)</p> <p>134 Large porcelain dish<br/>German<br/>18th century<br/>383 mm<br/>painted with flowers (Berlin)</p> <p>135 Porcelain cup and saucer<br/>German<br/>18th century<br/>83 mm<br/>painted with flowers (Berlin)</p> <p>136 Porcelain chocolate set<br/>Austrian<br/>18th century<br/>73 mm<br/>cup and saucer (Vienna)</p> <p>137 Porcelain figurine of a flower girl<br/>Austrian<br/>18th century<br/>140 mm<br/>(Vienna)</p> <p>138 Porcelain plate<br/>German<br/>18th century<br/>274 mm<br/>pierced border, painted with birds</p> <p>139 Porcelain cup and saucer<br/>Dutch<br/>18th century<br/>40 mm<br/>painted with birds (Amsterdam)</p> <p>140 Porcelain cup and saucer, teapot and sugar basin<br/>French<br/>19th century<br/>104 mm<br/>turquoise blue, painted with cupids (Sèvres)</p> <p>141 Porcelain cup and saucer<br/>French<br/>18th century<br/>67 mm<br/>jewelled and painted with portrait of Louise de Bourbon (Sèvres)</p> <p>142 Porcelain figurine of Cupid<br/>French<br/>18th century<br/>300 mm<br/>(Sèvres)</p> <p>143 Pair of faience jardinières<br/>French<br/>18th century<br/>125 mm<br/>blue-and-white Clement ware</p> | <p>144 Faience sucrier and spoon<br/>French<br/>18th century<br/>60 mm<br/>(Moustiers)</p> <p>145 A cabaret of veuve perrin<br/>French<br/>18th century<br/>110 mm<br/>Faience (Marseilles)</p> <p>146 Porcelain cup and saucer<br/>Italian<br/>18th century<br/>60 mm<br/>Cupid decoration (Nove)</p> <p>147 Porcelain cup, saucer and sucrier<br/>Italian<br/>18th century<br/>70 mm<br/>(Nove)</p> <p>148 Porcelain fruit basket<br/>Italian<br/>18th century<br/>70 mm<br/>(Turin)</p> <p>149 Porcelain cup and saucer<br/>Italian<br/>18th century<br/>64 mm<br/>gilded, painted with figures</p> <p>150 Porcelain cup and saucer<br/>Italian<br/>18th century<br/>57 mm<br/>painted with figures and subjects from Pompeii (Capodimonte)</p> <p>151 Majolica dish<br/>17th century<br/>diameter 290 mm<br/>The Rape of Proserpine (Venice)</p> <p>152 Fluted cup and saucer<br/>English<br/>18th century<br/>45 mm<br/>soft-paste porcelain, painted with flowers (Chelsea)</p> <p>153 Dessert plate<br/>English<br/>18th century<br/>195 mm<br/>soft-paste porcelain, painted with raised strawberries and leaves (Chelsea)</p> | <p><b>Carved Wood and Ivory</b></p> <p>154 Ivory soldier<br/>European<br/>18th century<br/>180 mm<br/>on pedestal</p> <p>155 Ivory mendicant<br/>European<br/>18th century<br/>110 mm</p> <p>156 Ivory woman kneeling<br/>French<br/>17th century<br/>140 mm</p> <p>157 Ivory bust of Voltaire<br/>French<br/>18th century<br/>130 mm</p> <p>158 Ivory bust of Rousseau<br/>French<br/>18th century<br/>130 mm</p> <p>159 Ivory musician<br/>European<br/>18th century<br/>75 mm</p> <p>160 Ivory musician<br/>European<br/>18th century<br/>190 mm</p> <p>161 Ivory bonbonniere<br/>European<br/>18th century<br/>70 mm<br/>circular, carved with fish and fruits</p> <p>162 Ivory locket<br/>European<br/>18th century<br/>75 mm<br/>head of a woman</p> <p>163 Group of ivory medallions<br/>European<br/>18th century<br/>each 480 mm<br/>the twelve Caesars</p> <p>164 Ivory plaque<br/>European<br/>18th century<br/>133 mm<br/>Bacchus and satyrs</p> <p>165 Ivory netsukes (12)<br/>Japanese<br/>18th century<br/>various sizes</p> |
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|--|--|--|
| <p>166 Carved wooden man riding a boar<br/>German<br/>18th century<br/>170 mm</p> <p>167 Powder-horn<br/>Norwegian<br/>18th century<br/>170 mm<br/>Adam and Eve</p> <p>168 Ivory match-pot<br/>Chinese<br/>18th century<br/>157 mm</p> <p>169 Ivory needle-case<br/>Chinese<br/>18th century<br/>171 mm</p> <p>170 Ivory needle-case<br/>French<br/>18th century<br/>128 mm</p> <p>171 Olive-wood paper knife<br/>European<br/>18th century<br/>203 mm<br/>in form of lady's slipper</p> <p>172 Carved panel<br/>New Zealand<br/>1850<br/>1400 mm<br/>From the house Te Tiki a Tamamutu at Waitahanui, Taupo. Carved by Puwhakaoho, chief carver of Ngati Pikiao of the Arawa tribal confederation of the Bay of Plenty.<br/>purchased by the Mackelvie Trust 1984</p> | <p>176 Circular lapis lazuli box<br/>English<br/>18th century<br/>61 mm<br/>with gold mounts</p> <p>177 Circular tortoiseshell box<br/>English<br/>18th century<br/>63 mm<br/>oval miniature of a lady</p> <p>178 Circular tortoiseshell box and silver pique<br/>English<br/>18th century<br/>63 mm</p> <p>179 Circular tortoiseshell box<br/>French<br/>18th century<br/>62 mm<br/>with fleur-de-lis</p> <p>180 Circular tortoiseshell box<br/>French<br/>18th century<br/>82 mm<br/>with gold pique stars, painted lid</p> <p>181 Circular tortoiseshell box<br/>French<br/>18th century<br/>82 mm<br/>gold inlay, painted lid</p> <p>182 Ivory and tortoiseshell box<br/>French<br/>18th century<br/>82 mm<br/>painted lid</p> <p>183 Circular box<br/>French<br/>18th century<br/>70 mm<br/>painted en grisaille</p> <p>184 Circular red stone box<br/>Italian<br/>18th century<br/>76 mm<br/>with Roman mosaic</p> <p>185 Enamel box<br/>English<br/>18th century<br/>82 mm<br/>(Battersea)</p> <p>186 Enamel box<br/>English<br/>18th century<br/>82 mm<br/>(Battersea)</p> | <p>187 Enamel box<br/>English<br/>18th century<br/>82 mm<br/>silver mounted (Battersea)</p> <p>188 Silver and enamel snuff-box<br/>English<br/>18th century<br/>82 mm</p> <p>189 Oval silver-gilt box<br/>European<br/>18th century<br/>57 mm<br/>set with stones</p> <p>190 Silver and enamel box<br/>English<br/>18th century<br/>75 mm<br/>in the form of a dog's head (Battersea)</p> <p>191 Embossed silver cigar case<br/>English<br/>engraved <i>James T. Mackelvie 1852</i><br/>120 mm</p> <p>192 Tortoiseshell snuff-box<br/>English<br/>18th century<br/>67 mm<br/>with gold mounts</p> <p>193 Circular bonbonniere<br/>English<br/>18th century<br/>42 mm</p> |
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**Bonbonnieres,  
Snuff-boxes, etc.**

**Watches and Clocks**

- 194 Silver pair-case verge watch  
English  
c1670  
54 mm  
maker: John Shaw, London
- 195 Silver and tortoiseshell double-case watch  
English  
c1825  
71 mm  
Turkish dial  
maker: George Prior, London
- 196 Oval silver-gilt watch  
French  
c1625  
63 mm
- 197 Watch  
French  
17th century  
60 mm  
shagreen-covered case  
maker: Hanet, Paris



## Commode

Catalogue no. 276

Nineteenth-century colonial New Zealand saw the development of a furniture-making industry making extensive use of what was then a vast resource of native timbers, and especially the hard and durable honey-coloured kauri which covered much of the northern part of the North Island. Much of this was exported to Australia for use in the cabinet-making industry, and some of those products were imported into New Zealand.

Most of these pieces were of a very practical nature and, of necessity, inexpensive.

There were exceptions, however, to this general rule, and although they are comparatively rare, there are some very accomplished and indeed ornate pieces, which were mostly created for occasions.

Anton Seuffert was born in Bohemia in 1815 and moved to England in 1851, having been sent to London by the Vienna firm of Leistler, to arrange their exhibits at the Great Exhibition of the same year.

Seuffert remained in England working for Leistlers until 1856. During that time he is known to have worked on furniture for Prince Liechtenstein who had given a contract to Leistlers. He emigrated to New Zealand in 1856 where his reputation as a skilled cabinet-maker was quickly established. Seuffert made furniture in Auckland, and one piece was presented by its citizens to Queen Victoria. Before he died in 1887, Seuffert had made a number of such special pieces. One of these was bought by Mackelvie and formed part of his original collection. It is included in this exhibition, accompanying this recently purchased, French-influenced commode which was made of native New Zealand woods, about 1870, and which is attributed to Seuffert.



### Lacquered chest-on-chest

Catalogue no. 275

The construction and decoration of furniture in Europe has witnessed continual periods of influence from the East, and from China in particular. This has been especially so since the seventeenth century when a large trade, particularly in ceramics, was developed between China and the West.

European taste was influenced by the very distinctive oriental — and romantic — decorative styles, so much so that a recurring demand was created for what became known as "chinoiserie". Not only was the decoration of ceramics effected in this way, but the design and ornamentation of furniture as well.

Decorative Chinese lacquered panels suited to the embellishment of furniture were imported into England, for example, where cabinet-makers used them to great advantage, but a rival industry was also to develop in which local craftsmen and women produced good imitations of genuine Chinese pieces.

This lacquered chest-on-chest was made in the Chinese style by the firm of Elizabeth Bell, in London, during the eighteenth century. It is a handsome and very successful amalgamation of a Georgian period chest of drawers with Chinese Ming-style feet and restrained chinoiserie ornamentation.

198 Double-case gold watch  
English  
18th century  
45 mm  
maker: William Crayton, London

199 Gold watch  
Swiss  
c1670  
48 mm  
with tortoiseshell and enamel  
maker: J. Angot, Lissa, Geneva

200 Verge watch  
English  
c1647  
59 mm  
double cases, silver repousse  
maker: Joyn Widin, London

201 Verge watch  
French  
c1640  
60 mm  
shagreen case, gilt and enamel  
maker: Martinot, Paris

202 French Revolution calendar watch  
French  
c1790  
51 mm  
gold case

203 Verge watch  
English  
c1800  
51 mm  
double cases, tortoiseshell and gold  
maker: William Williams, London

204 Oval alarm watch  
German  
c1620  
71 mm  
engraved dial, pierced metal gilt, silver case

205 Wooden watch  
possibly Russian  
18th century  
58 mm  
made entirely of wood

206 Square table-clock  
German  
c1630  
88 mm

207 Circular table-clock  
c1550  
52 mm  
superimposed alarm

208 Carriage clock  
German  
c1700  
105 mm  
copper-gilt, enamel dial

209 Crucifix clock  
Austrian  
c1690  
335 mm  
copper-gilt

210 Small verge clock  
Austrian  
c1830  
67 mm  
enamel  
maker: Anton List

211 Round table-clock  
Czechoslovakian  
1587  
124 mm  
gilt-brass, richly chased  
maker: Hans Steinmeissel, Prague

### Coins, Decorations, Medallions, etc.

212 Bronze commemorative medallion  
English  
19th century  
32 mm  
Thomas Gainsborough (1727-1788)

213 Bronze commemorative medallion  
English  
19th century  
54 mm  
J. M. W. Turner (1775-1851)

214 Silver medal  
English  
19th century  
65 mm  
Crimean War, 1854

215 Large and small insignias  
French  
19th century  
160 mm; 30 mm  
French Legion of Honour

216 Bronze medallion  
American  
1968  
72 mm  
the Society of Medallists 77th issue,  
May 1968  
purchased by the Mackelvie Trust 1968

217 Bronze medallion  
American  
1958  
centennial medal of the American  
Numismatic Society 1958  
purchased by the Mackelvie Trust 1968

### Arms and Armour

218 Battle-axe  
Persian  
17th century  
590 mm  
gold inlay

219 Brass dagger  
European  
19th century  
235 mm  
handle in form of a headsman

220 Steel helmet with neck chain armour  
Persian  
17th to 18th centuries  
645 mm  
inlaid with gold

221 Tomahawk  
Nth Amer. Indian  
date unknown  
124 mm

222 Arrow-heads  
Nth Amer. Indian  
date unknown  
various sizes

223 Stone hatchet  
Nth Amer. Indian  
date unknown  
124 mm

224 Stone hatchet  
Nth Amer. Indian  
date unknown  
130 mm

### Miniature Pictures

225 Lady in a mob cap  
English  
18th century  
69 mm  
oval, mounted as a locket

226 Portrait of a young girl  
English  
18th century  
50 mm  
oval

227 Three girls looking at a music book  
English  
18th century  
50 mm  
oval

- 228 Double portrait of King William III and Queen Mary  
French  
18th century  
62 mm
- 229 Portrait of King George III  
French  
18th century  
76 mm
- 230 Head of Homer  
French  
18th century  
64 mm
- 231 Portrait of a lady  
French  
18th century  
50 mm
- 232 Specimen of cisello work in iron  
European  
18th century  
212 mm  
inlaid with gold
- 233 Peaches and grapes  
French  
18th century  
76 mm  
circular, in ormolu frame
- Miscellaneous**
- 234 Tolle knife  
Norwegian  
19th century  
241 mm  
ivory handle
- 235 Two-edged knife  
English  
18th century  
274 mm  
carved ivory handle
- 236 Two knives  
Persian  
18th century  
each 216 mm  
ivory handles inlaid with metal and stones
- 237 Dessert knife  
French  
18th century  
190 mm  
tortoiseshell and gold
- 238 Bowl  
European  
18th century  
102 mm  
pearl shell, silver-mounted
- 239 Marble bust of a Roman emperor  
Italian  
18th century  
89 mm
- 240 Silver cup  
Norwegian  
1756  
68 mm
- 241 Bridal chain  
Norwegian  
18th century  
425 mm  
with coins attached
- 242 Silver punch ladle  
Norwegian  
18th century  
330 mm
- 243 Silver tobacco box  
Dutch  
18th century  
140 mm
- 244 Pair of scissors  
Dutch  
18th century  
152 mm
- 245 Dessert knife  
French  
18th century  
203 mm  
tortoiseshell, gold pique  
maker: Moreau
- 246 Salt cellar and spoon  
Japanese  
19th century  
85 mm  
silver on enamel
- 247 Large carving knife and fork  
English  
19th century  
607 mm; 420 mm  
made of Taranaki steel, buffalo horn  
handles, silver mounts
- 248 Carving knife, fork and steel  
English  
19th century  
390 mm; 322 mm; 280 mm  
made of Taranaki steel, carved ivory  
handles — Queen Victoria and the  
Prince and Princess of Wales
- 249 Knife and fork  
Italian  
18th century  
207 mm; 220 mm  
steel, carved ivory handles
- 250 Metal case (for carrying a book)  
Italian  
18th century  
146 mm  
silver-pierced and chased
- 251 Tazza  
English  
18th century  
143 mm  
Derbyshire spar
- 252 Round bowl  
English  
18th century  
50 mm  
Derbyshire spar
- 253 Round bowl  
English  
18th century  
50 mm  
Derbyshire spar
- 254 Round bowl  
English  
18th century  
108 mm  
serpentine
- 255 Round bowl  
English  
18th century  
76 mm  
serpentine
- 256 Round jar with lid  
English  
18th century  
89 mm  
serpentine
- 257 Spur  
English  
15th century?  
140 mm  
iron
- 258 Spur  
English  
15th century?  
280 mm  
iron
- 259 Cup (lekanis)  
Greek  
late 4th century BC  
112 mm  
south Italian ware
- 260 Bell krater  
Italian  
4th century BC  
357 mm  
earthenware, Greek red figure ware  
from southern Italy
- 261 Hydria  
Italian  
4th century BC  
370 mm  
earthenware, Greek red figure ware  
from southern Italy

- |     |  |     |  |     |   |
|-----|--|-----|--|-----|---|
| 262 | Skyphos<br>Italian<br>5th century BC<br>160 mm<br>earthenware, Corinthian-type of black ware from southern Italy | 268 | Wine bottle<br>English<br>17th century<br>150 mm<br>green iridescent glass   | 274 | Carpet<br>Persian<br>18th century<br>3100 mm<br>(Kelim)<br>purchased by the Mackelvie Trust 1968  |
| 263 | Skyphos<br>Italian<br>5th century BC<br>160 mm<br>earthenware, Corinthian-type of black ware from southern Italy | 269 | Writing-table and cabinet<br>New Zealand<br>19th century<br>1200 mm<br>inlaid New Zealand woods<br>maker: Anton Seuffert | 275 | Chest-on-chest<br>English<br>18th century<br>1200 mm<br>lacquered<br>made by Elizabeth Bell, London<br>purchased by the Mackelvie Trust 1964                        |
| 264 | Canoe paddle<br>New Zealand<br>19th century<br>1754 mm<br>carved wood  | 270 | Winged cabinet<br>English<br>19th century<br>1037 mm<br>Aboyna wood with a variety of inlaid woods                       | 276 | Commode<br>New Zealand<br>19th century<br>1012 mm<br>inlaid native woods<br>maker: attributed Anton Seuffert<br>purchased by the Mackelvie Trust 1984               |
| 265 | Canoe paddle<br>New Zealand<br>19th century<br>1500 mm<br>carved wood  | 271 | Daguerrotype<br>French<br>1839<br>158 mm<br><i>The Mint, Paris</i> by Louis Daguerre                                     | 277 | Statue of Buddha<br>Indian<br>AD 2nd or 3rd century<br>1500 mm<br>in Greco-Roman style, carved from grey schist (Ghandara)<br>purchased by the Mackelvie Trust 1970 |
| 266 | Tewhatewha<br>New Zealand<br>19th century<br>1428 mm<br>wood   | 272 | Processional cross<br>European<br>17th century<br>605 mm<br>copper-gilt  | 278 | Warrior figurine<br>Chinese<br>AD 13th-17th century<br>260 mm<br>iron, Ming dynasty<br>purchased by the Mackelvie Trust 1968  |
| 267 | Walking-stick<br>New Zealand<br>19th century<br>950 mm<br>carved wood (Wanganui)                                 | 273 | A group of amphorae<br>Roman<br>ancient<br>various sizes<br>found in the sea near Hyeres                                 |     |   |

### Statue of Buddha

Catalogue no. 277

This single, standing figure of the Buddha was carved from schist, a soft, bluish stone or clay-slate quarried in the hills to the north of Peshawar Province of north-west India (now a part of Pakistan) by an Indian sculptor in the second or third century of the present era.

The region near the Khyber Pass was once an independent kingdom known as Gandhara. It was conquered in 327-26 BC by a Greek army led by Alexander the Great, and for about twenty years it was a colony of Greece.

This is a part of the world which has seen a great deal of conflict through the ages. It has also been a cradle of peace, for it was here that the Buddhist religion was consolidated and carried across India and Central Asia to China, Japan, and South-East Asia.

This large and impressive figure clearly shows the influence which classical Greek three-dimensional statuary had on this part of the world. The treatment of the hair below the protuberance on top of the head is in the mature Greek manner, as are the stylized folds of the robe. The right hand of the Buddha is raised in a pose of reassurance, while the base carries a Greek-like frieze flanked on either side by an Indo-Corinthian pilaster. The alms bowl of the Buddha in the centre is worshipped by two men on either side.





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