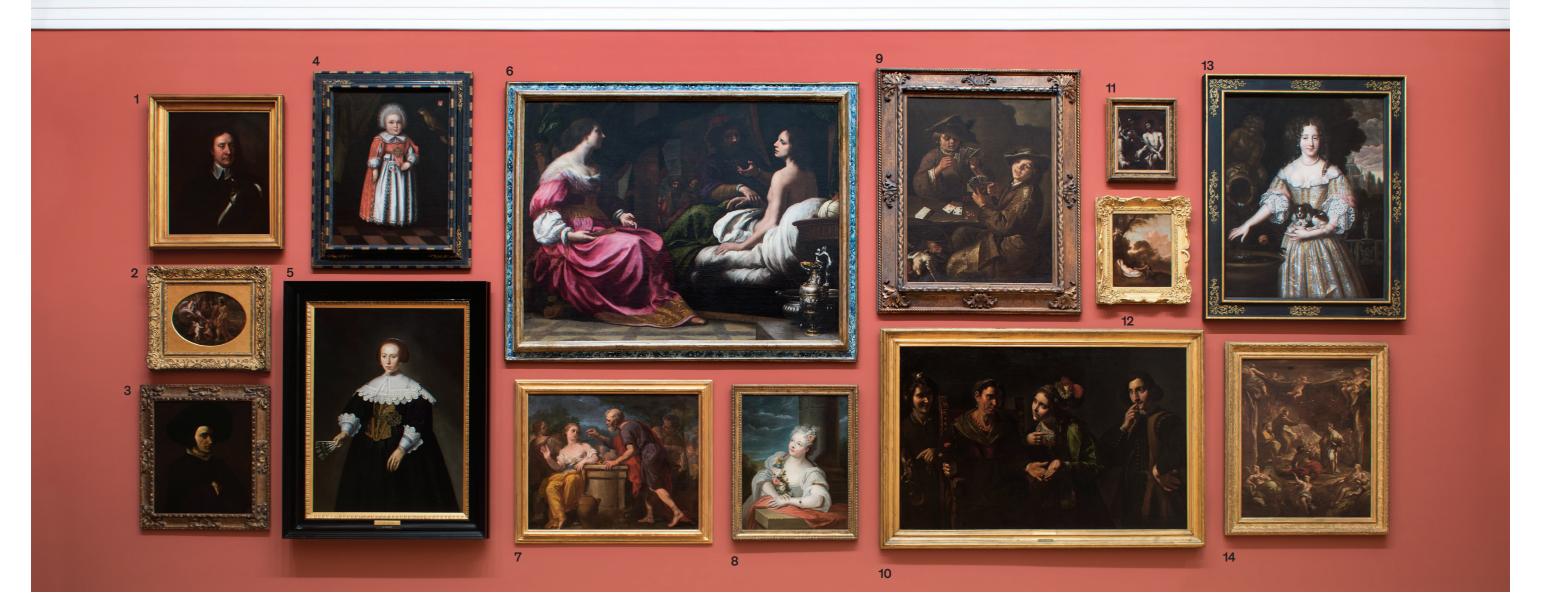# GRAND DESIGNS

1 Peter Lely and Studio
1618–1680   England
Portrait of Oliver Cromwell
after 1653
oil on canvas
purchased 1962

The most popular source of portraits of Oliver Cromwell was a miniature painted by Samuel Cooper in 1649 (National Gallery, London). Cooper was famously instructed by Cromwell to 'paint my picture truly like me & not Flatter me at all, but . . . remark all these ruffness pimples warts and everything as you see me'.

2 Unknown artist
17th–18th century   Italy
Telemachus and Calypso
date unknown
oil on canvas
purchased 1961

In Homer's *Odyssey*, Telemachus, son of Ulysses and Penelope, searches for his lost father. Shipwrecked on the same island where the nymph Calypso had tried to persuade Ulysses to marry her, Telemachus falls in love with Eucharis. Calypso has him thrown into the sea but he is saved by a passing ship.

3 Unknown artist
17th century   Spain
Portrait of a Man with a Scar
c1620–40
oil on canvas
on loan from Rick Bidgood,
R & R Trust Collection

This dark and brooding portrait sets up a number of puzzles, not least the sitter's identity. The Spanish gentleman's costume was common in the court of Madrid in the 1630s. Blind in his left eye, the diagonal scarring across the man's face speaks of a horrific injury. His gesture may also hide injury to his right hand.

4 Albrecht Kauw
1616–1681   Switzerland
Johanna Katharina Steiger, Aged 2
1643, oil on canvas
Mackelvie Trust Collection
purchased by the Mackelvie Trust
with assistance from Auckland
Art Gallery Toi o Tāmaki, 2010

The South American Blue-crown Conure pictured beside Johanna Steigner is one of the liveliest and most playful of parrots. It was a popular pet in the 17th century, in part because its ability to talk reinforced the belief that children should also be well taught. In the top right-hand corner is the Steiger family shield showing an ibex rampant.

5 Dirck Santvoort
1610–1680   The Netherlands,
Flanders
Portrait of a Lady 1637
oil on panel
gift of P A N Nathan in memory
of Gladys Julia Nathan, 1963

Northern artists vied with each other to display their mastery in depicting subtle layers of black on black, with rich silk brocades, velvets and satins providing a foil for sparkling white at a person's extremities. Lace was expensive to produce and therefore available only to the wealthy classes.

6 Felice Ficherelli
1603–1660   Italy
Antiochus, Prince of Syria, and Stratonica, His Stepmother c1638
oil on canvas
gift of N B Spencer, 1961

In 294 BC, Antiochus, son of Seleucus, king of Syria, fell in love with his stepmother, Stratonica. Knowing such passion was forbidden, he began starving himself to death. A wise doctor noticed that the young man's pulse rate increased whenever his stepmother entered. Not wanting to lose his son, Seleucus surrendered Stratonica and his kingdom to him.

7 Antonio Molinari
1665–1727   Italy
Rebecca and Eleazar
date unknown
oil on canvas
gift of J Godkin, 1927

The Old Testament (Genesis 24) describes how Abraham sends his servant to find a suitable bride for his son Isaac. Rebecca assists Eleazer at a well, and in return he offers her gifts appropriate to her position as Isaac's future wife. However, Rebecca modestly refuses the pearl earring he holds out to her.

8 Studio of Alexander Roslin
1718–1793   Sweden, France
Portrait of a Woman as Flora
date unknown
oil on canvas
gift of Moss Davis, 1932

Painting aristocratic women as the Goddess Flora became very popular during the *ancien regime* (old order) in France. Because of his links to the court, Roslin fell from favour, with Denis Diderot judging his portraits in the 1765 Salon as 'stupid . . . flat . . . and sad'.

9 Giacomo Cipper, also known as Il Todeschini
c1670–c1738   Germany, Italy
Boys Playing Cards c1720–30
oil on canvas
gift of Sir George Grey, 1887

In the manner of Caravaggio, Cipper's figures are placed within a shallow space against a plain brown background and painted with a very reduced palette. This painting's sombre browns, however, are somewhat alleviated by the impish grin of the boy, who indicates his hand of cards to us.

10 Pietro Paolini
1603–1681   Italy
The Fortune Teller
date unknown
oil on canvas
gift of Norman B Spencer, 1961

Pietro Paolini's *Fortune Teller* is a humorous and lively morality tale warning of the dangers of employing deceit in the service of love. The seated procuress has been paid to tell the young girl to accept her suitor's advances. He watches in delight, while the wary assistant wears garlic on his head to protect him from witchcraft.

11 Giuseppe Crespi
1665–1747   Italy
after Anthony van Dyck 1599–1641
Flanders, England
The Scorning of Christ (Christ Mocked)
tempera on canvas
gift of Sir George Grey, 1887

Giuseppe Crespi is known for his fascination with intense light and shadow. He excelled in feathery brushwork, putting the technique to good effect making skilful copies of earlier Venetian painters. Sir Anthony van Dyck made a print from his own painting, which was widely reproduced and frequently imitated. During the printing process, the original composition was reversed. As Crespi's composition is also inverted, it is probable that he worked from the print.

12 A M Monogrammist
17th century   The Netherlands
Jupiter and Antiope 1643
oil on panel
acquisition date unknown

Disguised as a satyr, Jupiter (Zeus) seduces the King of Thebes' sleeping daughter, Antiope. The twin sons she produces are left to die on Mount Cithaeron, but are saved by a shepherd. Unfairly, Antiope was punished for her inadvertent fall from grace, but when grown, her sons returned to avenge their mother.

13 Henri Gascard
1634/5–1701   France
Louise de Kéroualle, Duchess of Portsmouth c1671
oil on canvas
gift of Mrs Maxwell Richmond, 1952

Louise de Kéroualle was dispatched to England from the court of Louis XIV to become the mistress of Charles II. Nicknamed Fubs for her chubby cheeks, she bore the King an illegitimate son. In this formal French portrait, Louise cradles a King Charles spaniel wearing tasselled earrings and a necklace. Ironically, lap dogs traditionally symbolised faithfulness and chastity.

14 Luca Giordano
1634–1705   Italy
Saint Anthony of Padua Rebuking the Tyrant Ezzelino c1698
oil on canvas
purchased 1962

When the tyrant Ezzelino III da Romano (1194–1259) conquered much of Northern Italy, Saint Anthony travelled from Padua to Verona to persuade him to release his prisoners. Although he failed in his attempt, Saint Anthony's bravery made him a hero in the region.