

# GRAND DESIGNS



1	<b>Unknown artist</b> 17th century The Netherlands <i>Battle Scene</i> date unknown oil on canvas gift of Sir George Grey, 1887	When first displayed in Auckland in 1887, a critic praised the artist's depiction of 'dead and dying on all sides, varied only by the living maintaining the fury of the strife'. However, he felt the artist should also have demonstrated how the battlefield would have been 'ploughed by horses' hoofs and the wheels of the gun carriages'.	9	<b>Attributed to Thomas Pyne</b> 1800–1870 England after J M W Turner 1775–1851 England <i>The Wreck of a Transport Ship</i> c1810 oil on canvas Mackelvie Trust Collection purchased 1956	The convict ship (which may have held military prisoners) has capsized, casting guards and prisoners to a watery fate, in spite of the fishing boats which are risking danger to come to their aid. With no land in sight, the spectator can only assume the worst. The original painting by Turner is in the Gulbenkian Foundation in Lisbon.
2	<b>Thomas Gainsborough</b> 1727–1788 England <i>Portrait of John Sparrowe Esq</i> date unknown oil on canvas Mackelvie Trust Collection purchased 1956	Bailiff John Sparrowe lived in the medieval Sparrowe Ancient House, still famous today for its beautiful decorated plaster façade. Thomas Gainsborough has brilliantly captured the character of Mr Sparrowe and his adoring dog, which appears eager for his master to leave his desk for their daily walk.	10	<b>William Hodges</b> 1744–1797 England Sawrey Gilpin 1733–1807 England <i>Two Tigers in a Rocky Landscape</i> date unknown oil on panel, purchased 1957	The beast in the foreground is taken from George Stubbs' painting <i>A Royal Tiger</i> , c1772. Stubbs had bought a dead tiger in London, which he dissected and stuffed. In this work, Sawrey Gilpin painted the tigers, while William Hodges did the landscape.
3	<b>Francesco Carlo Antommarchi</b> 1780–1838 Italy, France <i>Death Mask of Napoleon</i> 1833 bronze gift of Sir George Grey, 1887	Death masks have been used for centuries as mementos of the deceased. The original cast of this work was made in Saint Helena in 1821, 40 hours after Napoleon's death, and the way gravity has drawn the flesh to the facial bones suggests that rigor mortis is well advanced. The delay in making the cast was caused by a lack of suitable plaster.	11	<b>Jacopo Amigoni</b> c1682–1752 Italy, England, Spain <i>Bacchanals I and II</i> date unknown oil on canvas gift of Sir George Grey, 1887	These two small works may originally have been set into door panels. Artists such as Jacopo Amigoni became masters of <i>trompe-l'oeil</i> (to trick the eye), creating painted wall scenes which were so illusionistic that the viewer felt as if they could step out into the painted landscape.
4	<b>Unknown artist</b> after Jacob van Ruisdael 1628–1682 The Netherlands <i>Landscape Showing Haarlem Church</i> date unknown oil on canvas gift of Dr Hugh Wansey Bayly, 1940	Although the figure heading with his dogs towards Haarlem catches our attention, he is not the central focus of this painting. The role of this group is to animate the scene but not to dominate it; for nature itself, trees bent in one direction and clouds swirling in the other, takes centre stage.	12	<b>Thomas Beach</b> 1738–1806 England <i>Portrait of Sarah Siddons</i> 1782 oil on canvas purchased 1928	Thomas Beach developed an infatuation with the beautiful young Shakespeare actress Sarah Siddons. Working on the stage was considered by many to cause the downfall of women's morality. Perhaps to assuage any possible scandal, Siddons is depicted here as suitably demure, seated with a book open on her lap.
5	<b>Thomas Gainsborough</b> 1727–1788 England <i>George Lavington, Bishop of Exeter</i> 1760s oil on canvas Mackelvie Trust Collection purchased by the Mackelvie Trust, 1960	The Bishop of Exeter was a well-known opponent of Methodism. The severity of his expression in this work is lightened by the vivacious, thick impasto lines on his white surplice. Looking at this, one suspects Lavington kept a spare table, with few mutton pies or glasses of claret on the menu.	13	<b>Henry Raeburn</b> 1756–1823 Scotland <i>Master James Hay</i> 1790–6 oil on canvas purchased 1974	This superb portrait, carried out when James Hay was at school in England, focuses on his face as a mirror of character. Born in Madras, James's father was George Hay, of the local firm Hunter and Hay, while his mother was merely noted on the baptismal certificate as 'unknown'.
6	<b>Attributed to Gaspard Dughet</b> 1615–1675 Italy <i>Trees and Rocks</i> date unknown oil on canvas purchased 1962	Gaspard Dughet's favourite romantic or stormy scenes helped establish a new genre of landscape painting. <i>Trees and Rocks</i> is a section of a larger work, and although cut down, it shows the same sophisticated effects of light in nature, as every leaf appears vivid and alive among the craggy landscape.	14	<b>William Beechey</b> 1753–1839 England <i>Miss Windham</i> 1828 oil on canvas purchased with assistance from the Friends of the Auckland Art Gallery, 1976	A misogynist critic once slammed William Beechey for 'the acres of canvas he has covered with portraits of ladies'. His sitter here is Mary Christina Windham, the fourth daughter of Admiral William Windham of Felbrigg Hall, Norfolk.
7	<b>Salvator Rosa</b> 1615–1673 Italy <i>A Cavalry Battle</i> 1645–52 oil on canvas purchased 1970	The swirling chaos and absence of particular heroes in <i>A Cavalry Battle</i> suggests that Salvator Rosa intended the painting to represent an allegory on the destructive nature of war. In the foreground one protagonist leans forward over his enemy, and such is the fallen man's desperation to survive that he clutches the sword blade directly, his face contorted in terror.	15	<b>George Romney</b> 1734–1802 England <i>Lady and Child</i> date unknown oil on canvas gift of Dr Hugh Wansey Bayly, 1940	The mother's gentle embrace encircles her child, who rests its hand beneath her simple lace fichu, an action often seen in children who have been breastfed. In this intimate, unfinished portrait, George Romney reflects changing attitudes to childhood and the more relaxed approach to parenting of his time. Romney ranks among the most important 18th-century society painters, alongside Joshua Reynolds and Thomas Gainsborough. Restoration and framing sponsored by Fay Pankhurst.
8	<b>Joshua Reynolds</b> 1723–1792 England <i>Portrait of Fifth Viscount Allen, Named Joshua (1728–1816) in the Uniform of a Lord Lieutenant</i> 1762 oil on canvas Mackelvie Trust Collection purchased 1975	This portrait, in which Joshua Allen wears the uniform of a lord lieutenant, is noted in Joshua Reynolds' artist sitter book of 1762. Although Viscount Allen had five different appointments between February and March 1762, the painting was never paid for and remained in the artist's studio until the sale of his effects in 1796.			