

THREADS OF TIME

TRAVEL, TRADE AND TEXTILES

ARTWORK LABELS

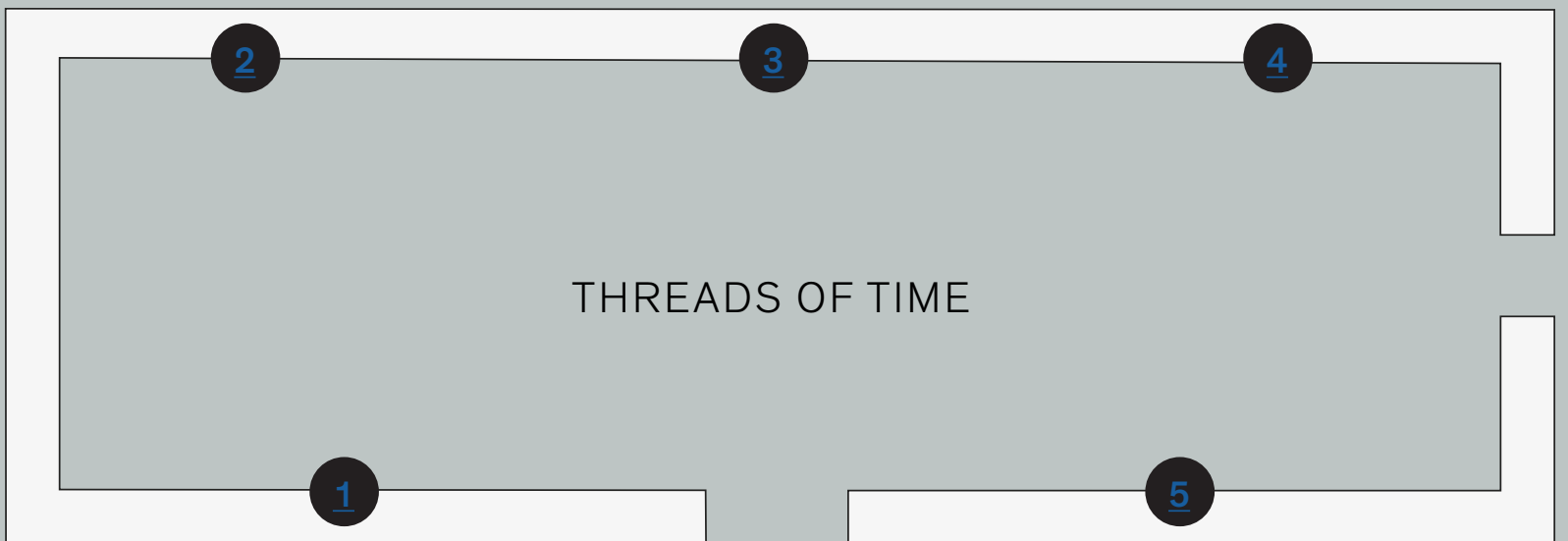
AUCKLAND
ART GALLERY
TOI OTĀMAKI

THREADS OF TIME

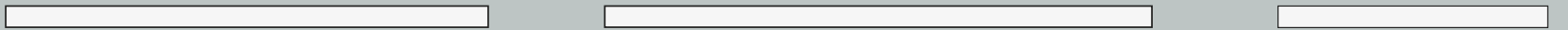
TRAVEL, TRADE AND TEXTILES

EXHIBITION MAP

Click on the map numbers or headings below to read the texts for each wall.



GOTHIC RETURNS: FUSELI TO FOMISON



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THREADS OF TIME

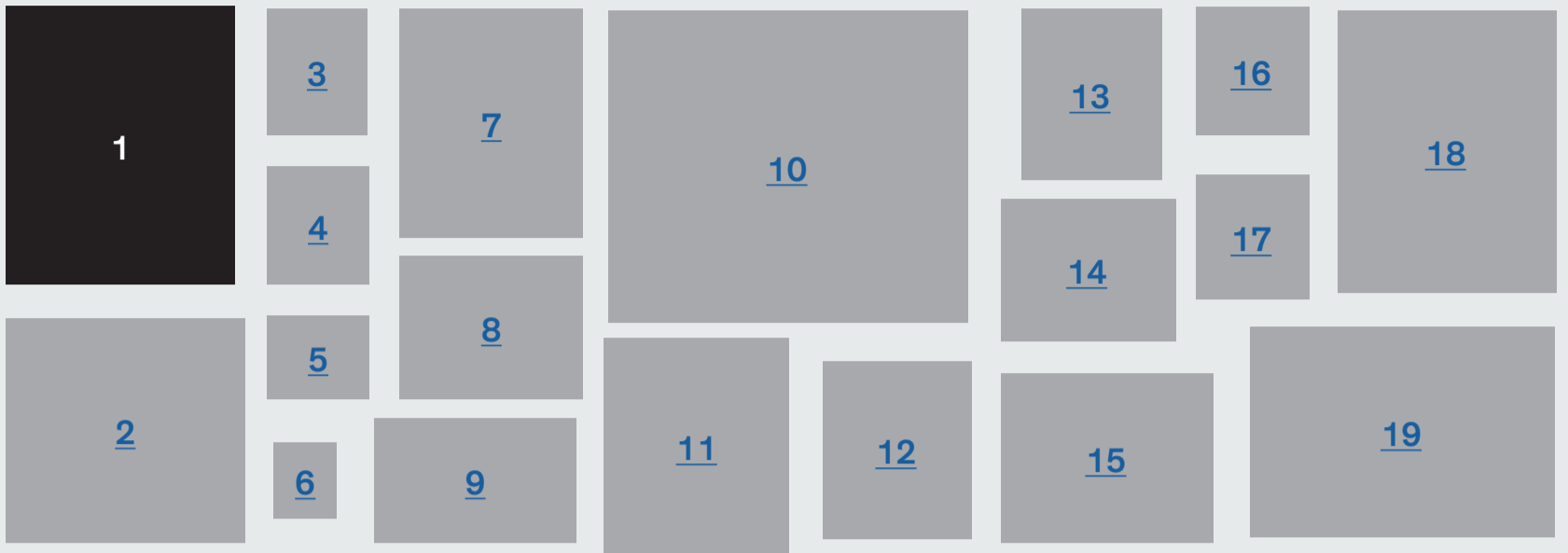
TRAVEL, TRADE AND TEXTILES

Woven together in this salon-style hang are works of art that tell stories about the material culture and geography of early modern Europe. Roughly spanning the years 1500 to 1800, this extraordinary period witnessed the collapse of religious monarchies, the rise of secular democracies and the emergence of moneyed middle classes. It was also the 'Age of Sail', which saw the ascendancy of seafaring ships in commerce, warfare, colonialism and exploration. Anticipating today's interconnected world, this was the moment when travel, trade and textiles – the three themes of this collection display – began to form the fabric of current global reality.

Please grab an information card and follow this rich journey across terrain and time. Be beguiled by the garments worn in Northern and Southern Europe to reflect social status, explore fabric's relationship with Biblical narratives and devotional practices, and discover how textiles facilitated maritime trade. If you want to experience a century of fashion history, enjoy a glimpse into the lifestyles and tastes of the 1700s, during the transformative Age of Enlightenment.

This exhibition is also a celebration of the dynamism and growth of the international art collection of Auckland Art Gallery Toi o Tāmaki. Well-loved treasures that have not been seen for many years have been reinterpreted through new research or transformed through recent conservation treatment and reframing. Joining them are exciting new acquisitions that meaningfully augment the Gallery's holdings of historical paintings and sculpture. Together they enable us to stitch our present to the past, making history contemporary.

NORTHERN SCHOOLS



1 Unknown artist (School of Antwerp)

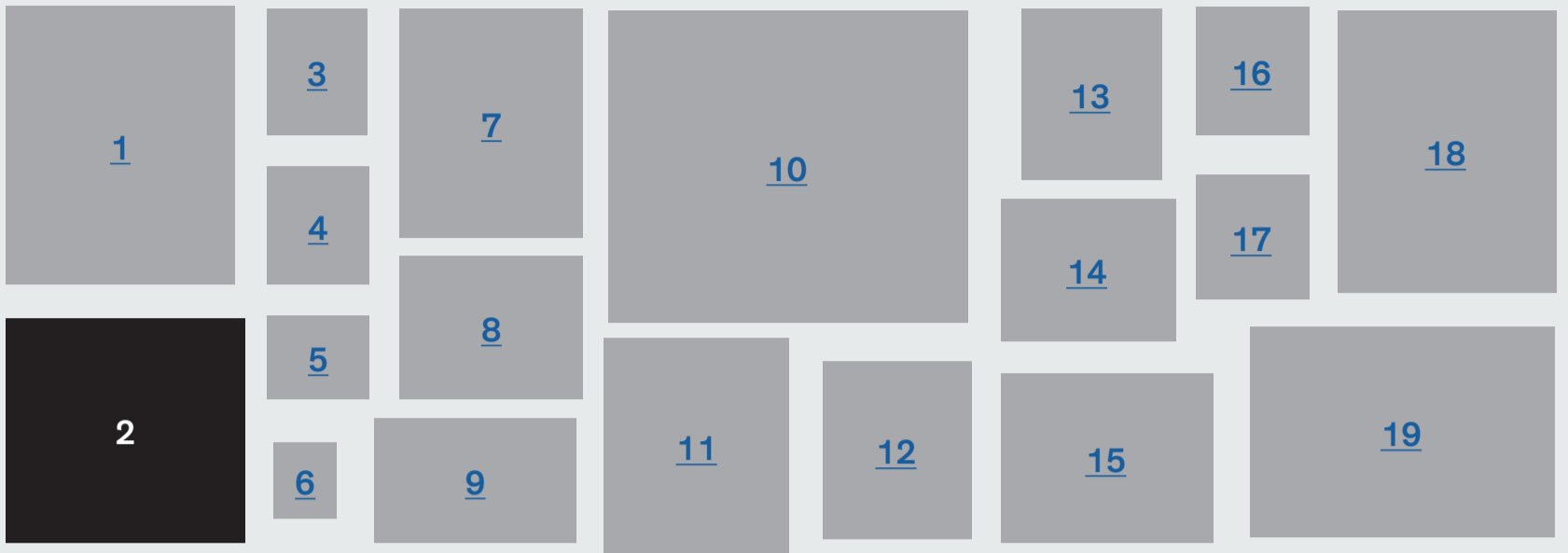
Portrait of a Franciscan (Capuchin Monk or Friar Minor) in a Library circa 1670

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Cécile Kruyfhooft, Belgium, 2023

The religious orders of Antwerp offered local artists a steady stream of portrait commissions for distinguished clerics. The subject of this portrait wears a brown habit, indicating that he is a friar from the Order of Friars Minor Capuchin, a branch of the Franciscan friars within the Catholic Church. The brown of his hooded habit symbolises the order's austere humility, while the rope around his waist represents the vows of poverty, chastity and obedience.

NORTHERN SCHOOLS



2

Circle of Melchior d'Hondecoeter (1636–1695)

Netherlands

A Gathering of Birds circa 1660–90

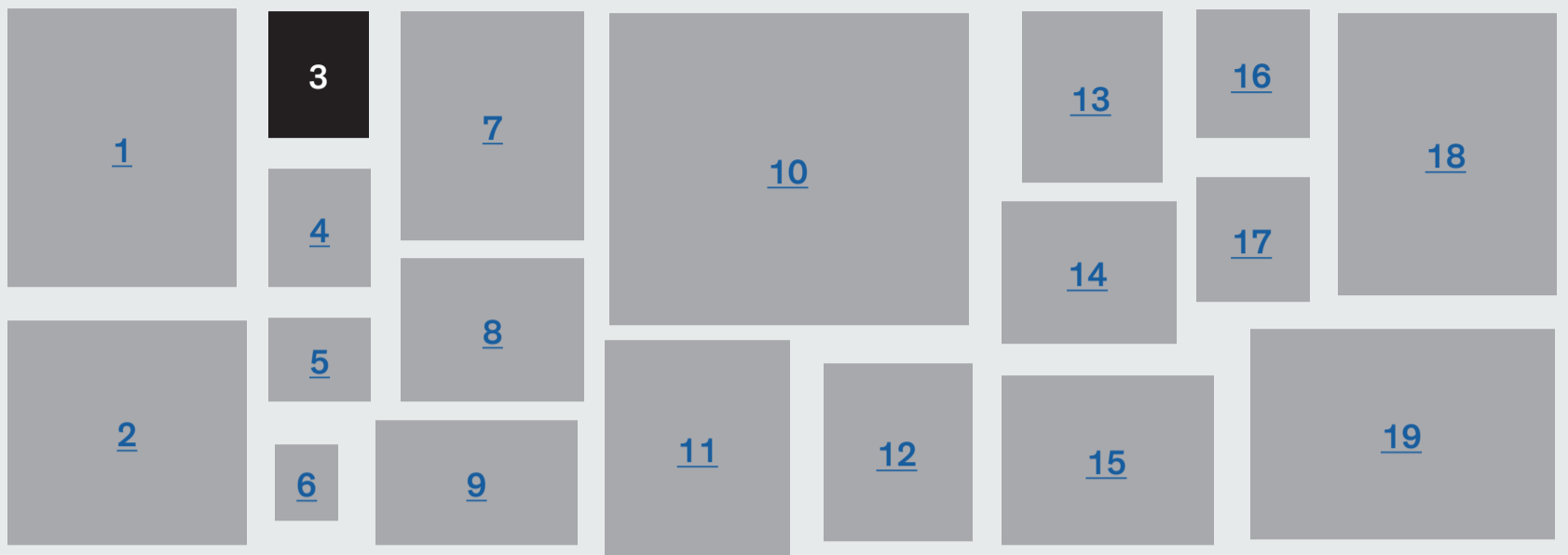
oil on canvas

Auckland Art Gallery Toi o Tāmaki

Conserved and reframed 2015

This painting transports viewers to the Dutch countryside as well as to the faraway world of overseas trade and travel. In this lively and eccentric gathering of birds, Melchoir d'Hondecoeter juxtaposes domesticated chickens with what might be a blue and orange kingfisher from sub-Saharan Africa and a blue and green parrot from South America. Upwardly mobile members of the Dutch middle class would have prized this depiction of a feathery menagerie, as royalty and nobility traditionally kept aviaries with poultry and exotic birds.

NORTHERN SCHOOLS



3

Early School of Peter Paul Rubens Rubens (1577–1640)
Flanders

Portrait of a Gentleman in a White Collar

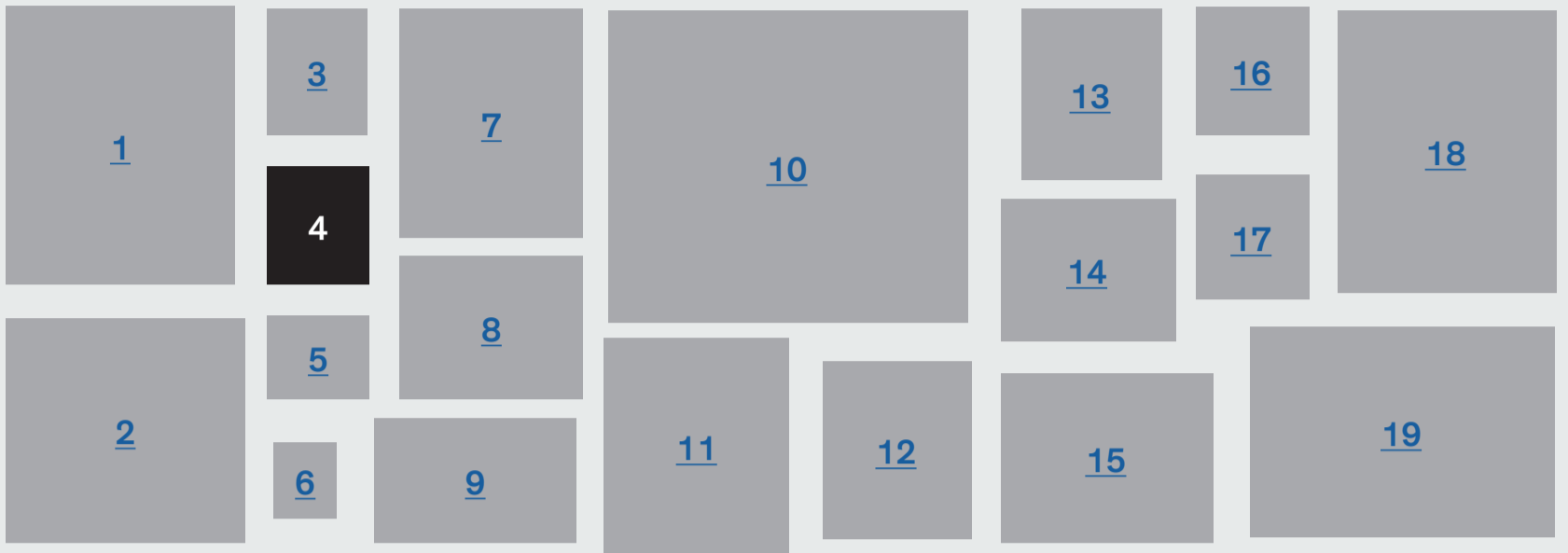
early 17th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Dr Hugh Wansey Bayly, 1940

The stark simplicity of this gentleman's costume belies his affluent social status. Dyed with expensive pigments imported from Mexico, his black doublet associates him with the court of the Spanish Habsburgs, who reigned over the area now known as Belgium until 1714. The floppy wide collar of his shirt was also fashionable in the early 17th century, as was the style of his beard and moustache.

NORTHERN SCHOOLS



4

Frans Floris (1517–1570)

Flanders

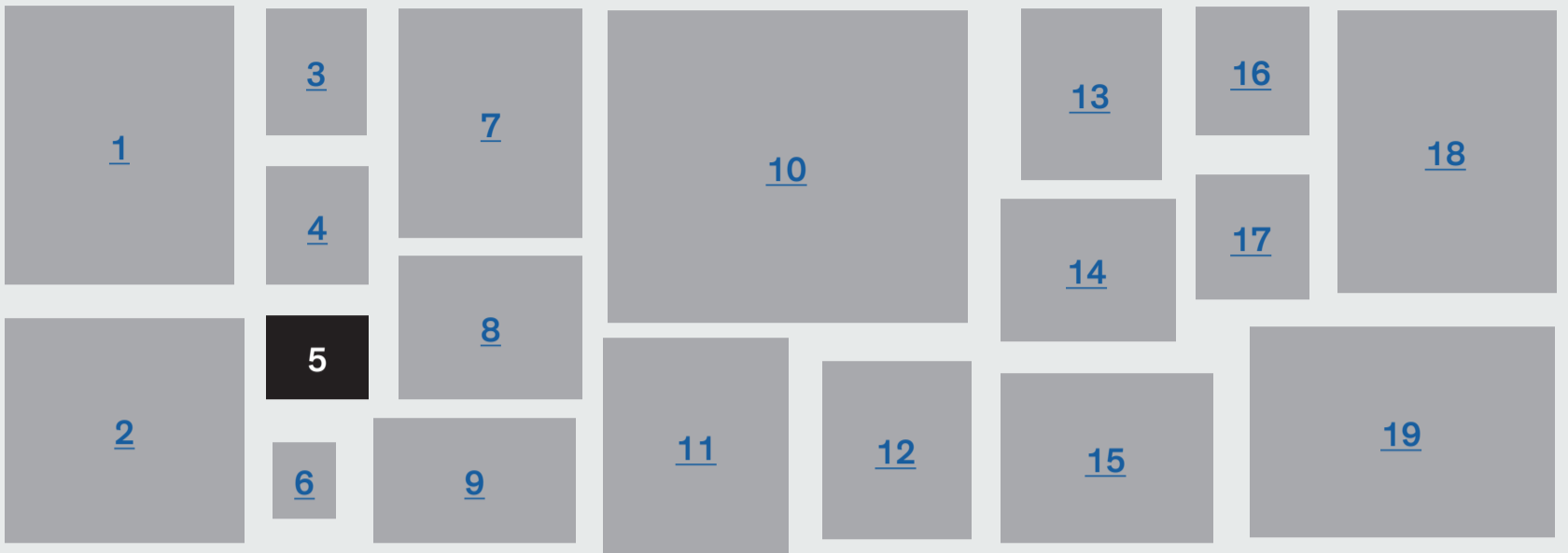
Head of a Sleeping Man or Study for the Drunkenness of Noah 1560

oil on panel

Auckland Art Gallery Toi o Tāmaki, gift of Cécile Kruyfhoofd, Belgium, 2023

Originally from Antwerp, Frans Floris travelled to Rome in 1541, where he witnessed the unveiling of Michelangelo's *Last Judgement*, 1535–41 in the Sistine Chapel. The contorted anatomies and dramatic facial expressions of Michelangelo's elaborately foreshortened figures influenced Floris, as evident in this life-size study of a man's head. Credited with bringing 'Romanism' to Antwerp in 1545, Floris, who was known as the 'Flemish Raphael', established a thriving studio in his hometown based on his learnings from Italy.

NORTHERN SCHOOLS



5

Gillis Coignet (1538–1599)

Flanders

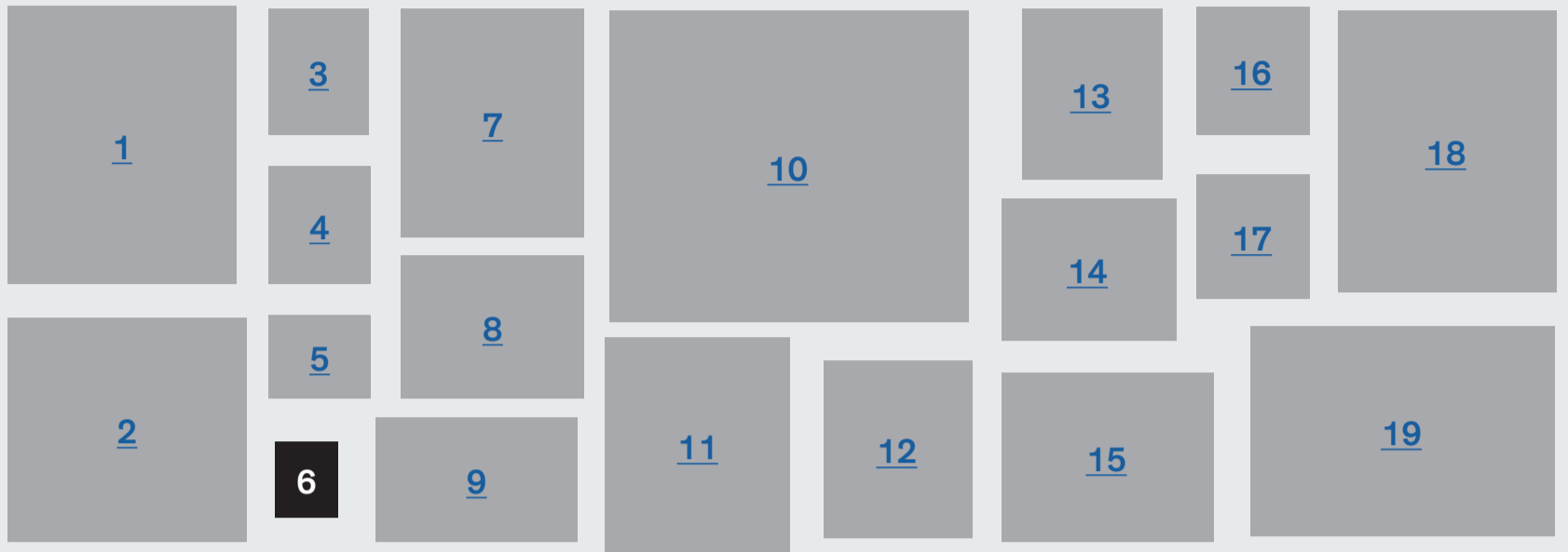
A Night Scene, with Judith Showing the Head of Holofernes circa 1590s

oil on panel

Auckland Art Gallery Toi o Tāmaki, gift of Cécile Kruyfhooft, Belgium, 2023

Clothing can add a colourful dimension to a painting's narrative. In this panel depicting a story from the Old Testament, Judith, standing at left, brandishes the head of Holofernes, an Assyrian general who attempted to destroy the city of Bethulia. As the Assyrian army flees in fright, the Jewish people behold the grisly spectacle. Illuminated by torchlight, their yellow garments symbolise God's presence and power.

NORTHERN SCHOOLS



6

Follower of Hieronymous Bosch (circa 1450–1516)

The Temptation of Saint Anthony 17th or 18th century

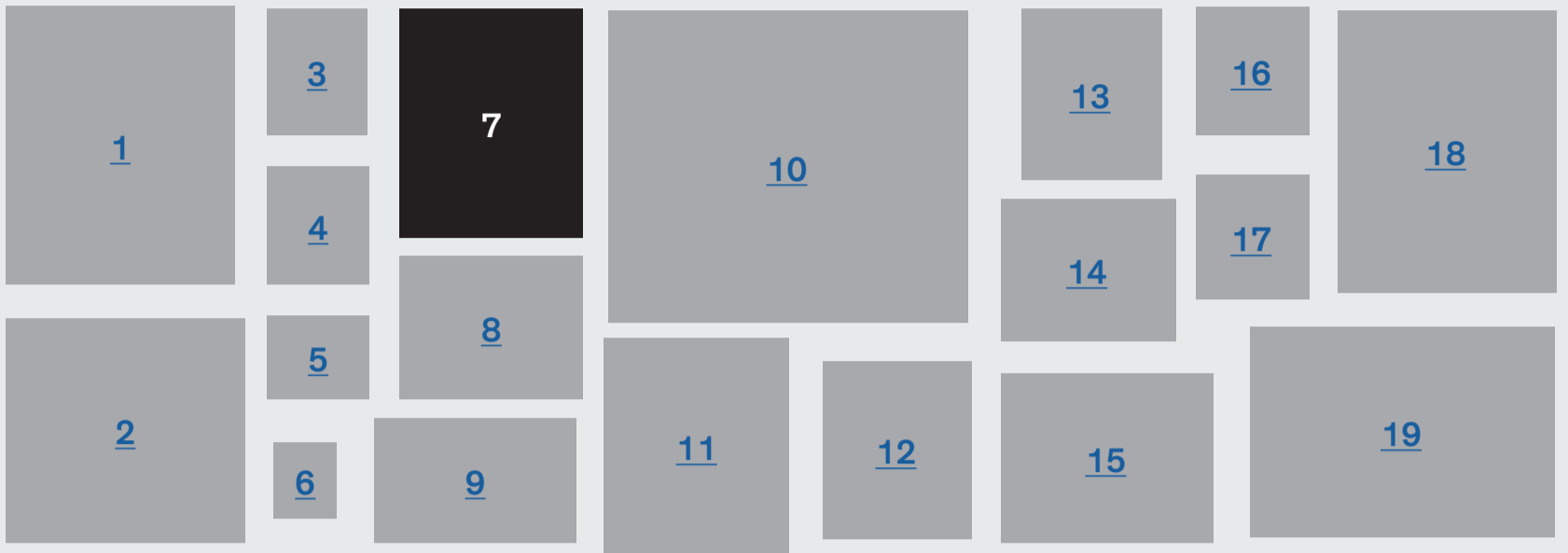
oil on panel

Auckland Art Gallery Toi o Tāmaki

Frame sponsored by Elaine Kennedy and Eric Bolt

Fifteenth- and 16th-century representations of the Temptation of Saint Anthony usually show the monastic saint assailed by demons of a size and ferocity that strike the fear of God in spectators. The beasts taunting the saint in this 17th- or 18th-century picture are tame by comparison – the furry creature sitting somewhat obediently in front of the saint even wears a red cap and a green tunic. These clothing elements add a bit of domestication and humour to what could be a horrifying scene.

NORTHERN SCHOOLS



7

Albrecht Kauw (1616–1681)

Switzerland

Johanna Katharina Steiger (1641–1689), Aged 2 1643

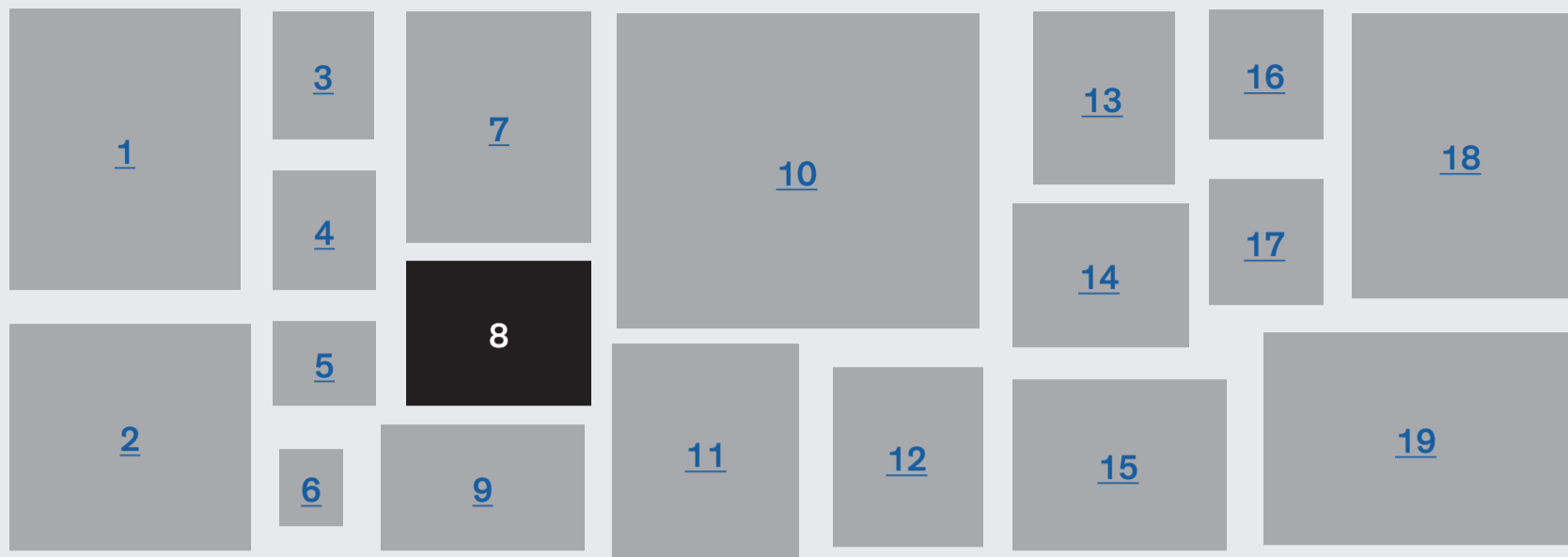
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the Gallery, 2010

Johanna, dressed in all her finery, peers out at us beneath her starched lace cap. Her family's wealth is demonstrated in her elaborately embroidered, lace-trimmed costume, which includes a pearled and bejewelled rosette on the stomacher. In her right hand she holds a spray of white flowers which symbolise purity and innocence. A parrot imported from South America sits on the perch to her left.

NORTHERN SCHOOLS



8

Follower of Meindert Hobbema (1638–1709)

Netherlands

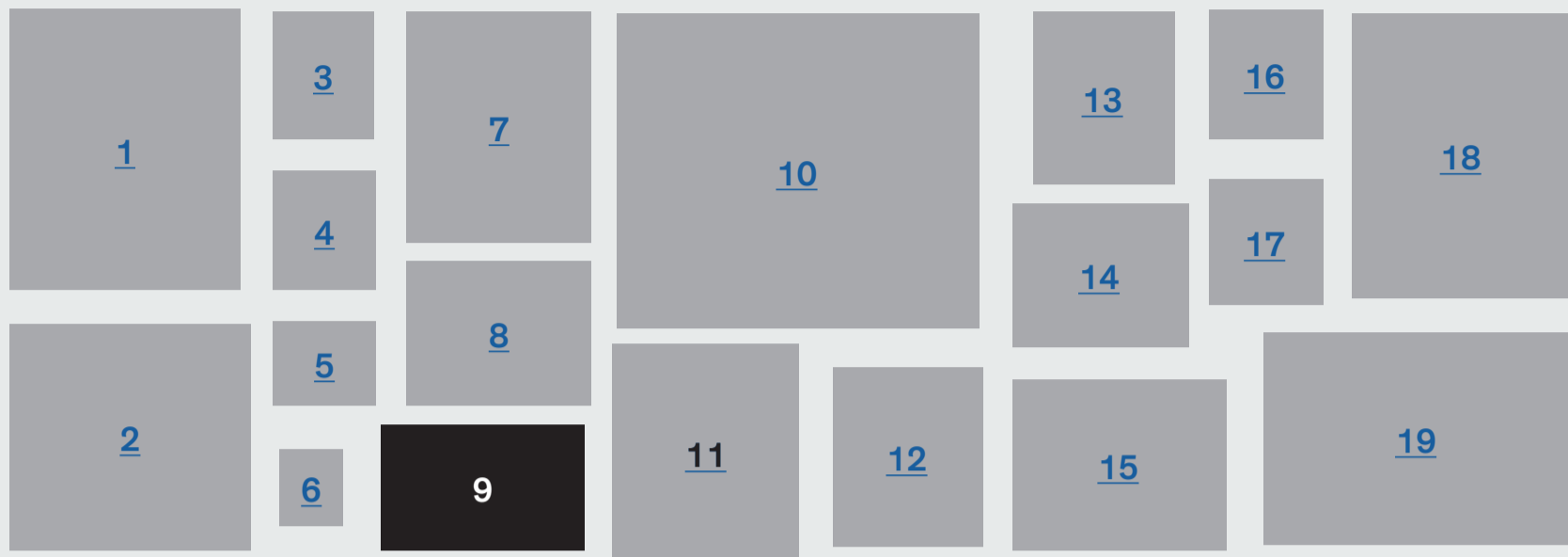
Woodland Scene late 17th century–early 18th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 2015

This late 17th- or early 18th-century landscape was painted on a medium-weight twill canvas. At that time, artists did not use specially made canvases; instead, they painted on a woven fabric called ticking, which was also used to make clothing, bedding and ship sails. Before painting on it an artist would have to prepare it with sizing – a warm glue made from animal skin – and then smooth its rough texture with two ground layers of earth pigments.

NORTHERN SCHOOLS



9

Roelandt Savery (1576–1639)

Flanders, Netherlands

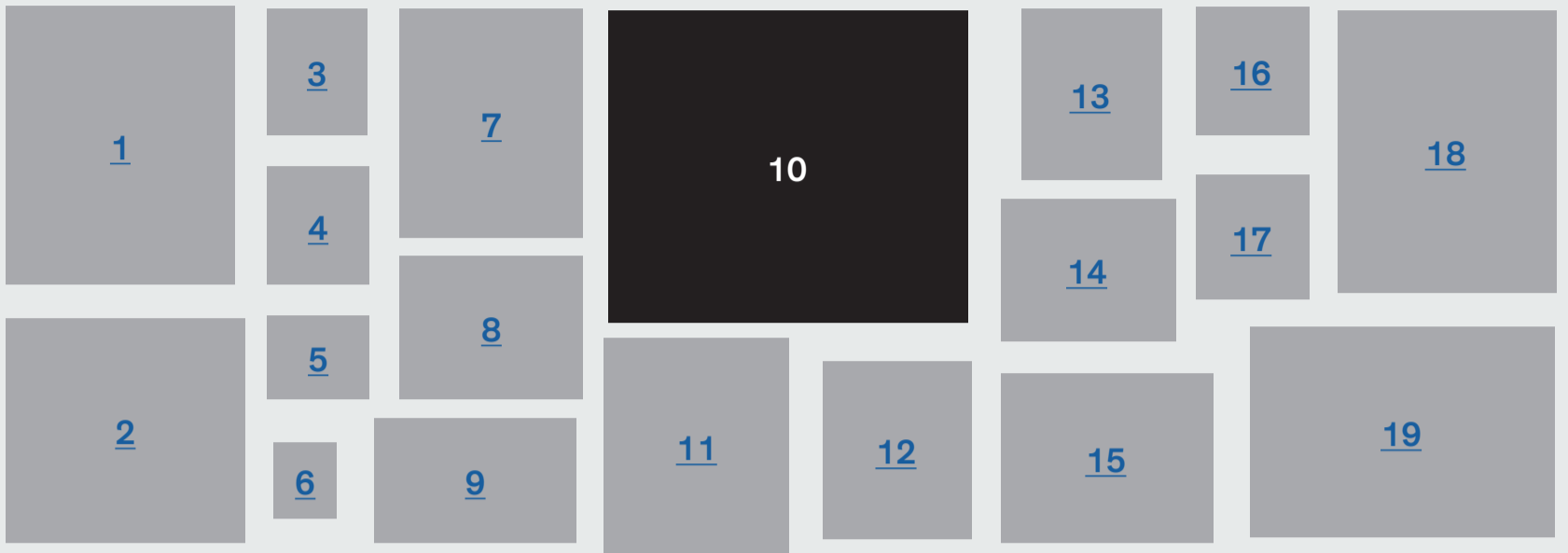
Noah's Ark circa 1620

oil on panel

Auckland Art Gallery Toi o Tāmaki, purchased 1962. Conserved 2018

Roelandt Savery's depiction of Noah's Ark resting on Mount Ararat showcases some of the exotic fowl exploited by early modern Europe's fashion designers. Perched on a blasted tree in the foreground is a scarlet macaw from the Americas, while in the centre of the painting a peacock from the Indian subcontinent proudly stands in profile. Part of royal menageries, these birds were coveted by courtly featherworkers to make colourful plumes for adorning hats, dresses, and other luxury garments.

NORTHERN SCHOOLS



10

Jan Mytens (1614–1670)

Netherlands

Family Group by an Ornamental Fountain in a Pastoral Landscape 1663

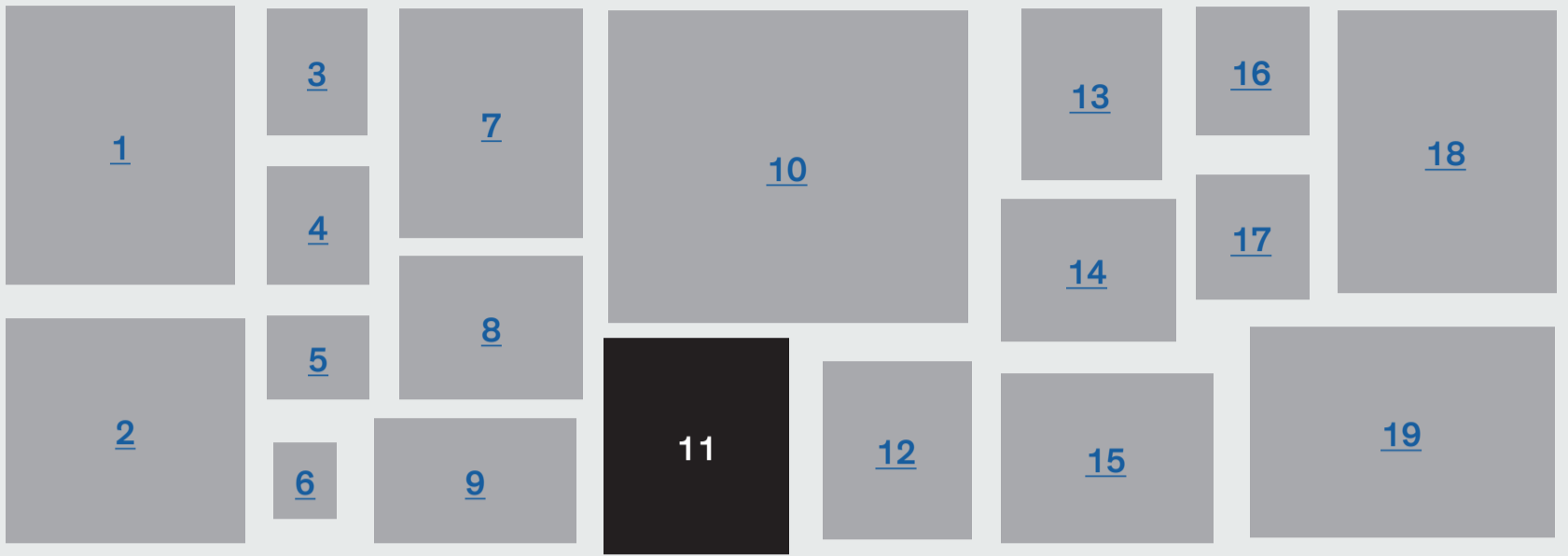
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the M A Serra Trust, Auckland Art Gallery Toi o Tāmaki, 2014

This portrait of a Dutch middle-class family, one of many that Jan Mytens made on demand for the commercial market, shows a mother and her two eldest daughters in popular 1660s fashions. Dressed in shimmering satin gowns, their low, rounded bodices are subtly accented with thin bands of white, gauzy fabric and their necks are adorned with single-stranded pearls signifying their social status. Tight ringlets frame the mother's face, while the youngest daughter's head is capped with a flat, black bonnet festooned with a white ostrich feather.

NORTHERN SCHOOLS



11

Hendrik Mommers (1623–1693)

Netherlands

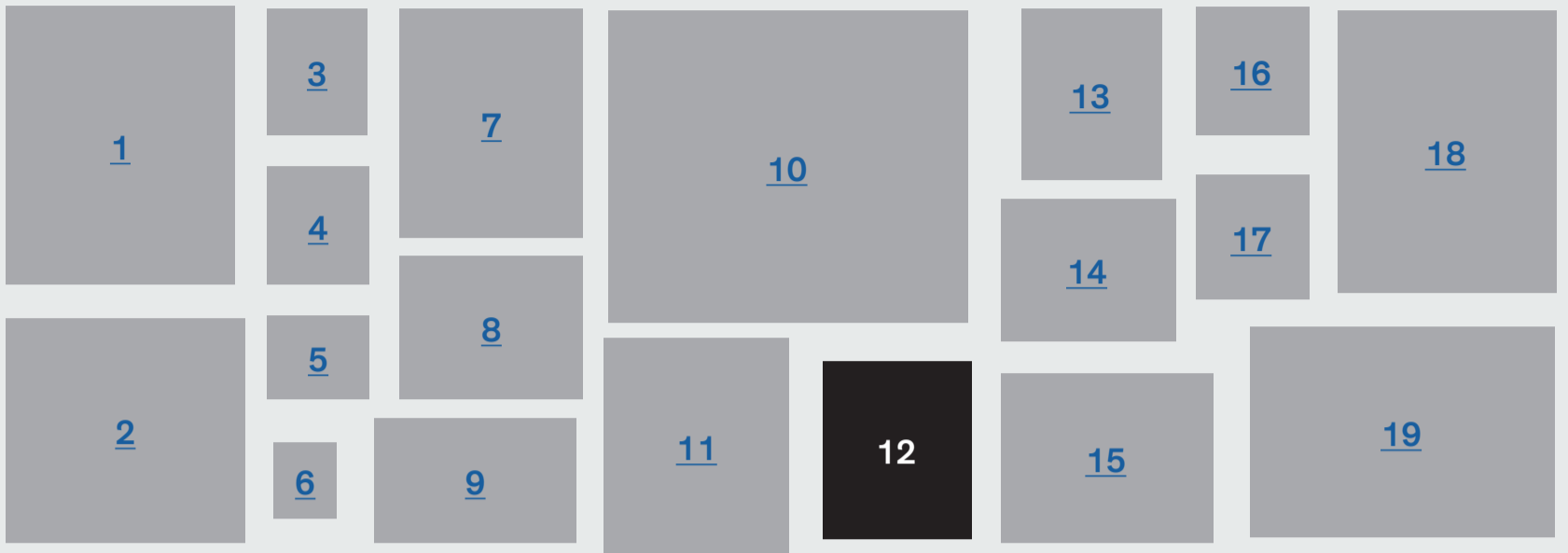
Landscape with Peasants 1640s–80s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1961

A native of Haarlem, Hendrik Mommers travelled to Rome in the 1640s, living there until 1647. A member of a guild of Dutch and Flemish artists called the Schildersbent, he was, like Jan Asselyn (see **12**), part of the Bamboccianti, a group of painters who depicted scenes of everyday life. In this depiction of the Roman countryside, Mommers manages to combine a Dutch still life and genre scene in front a classicising ruin.

NORTHERN SCHOOLS



12

Jan Asselyn (circa 1610–1652)

Netherlands

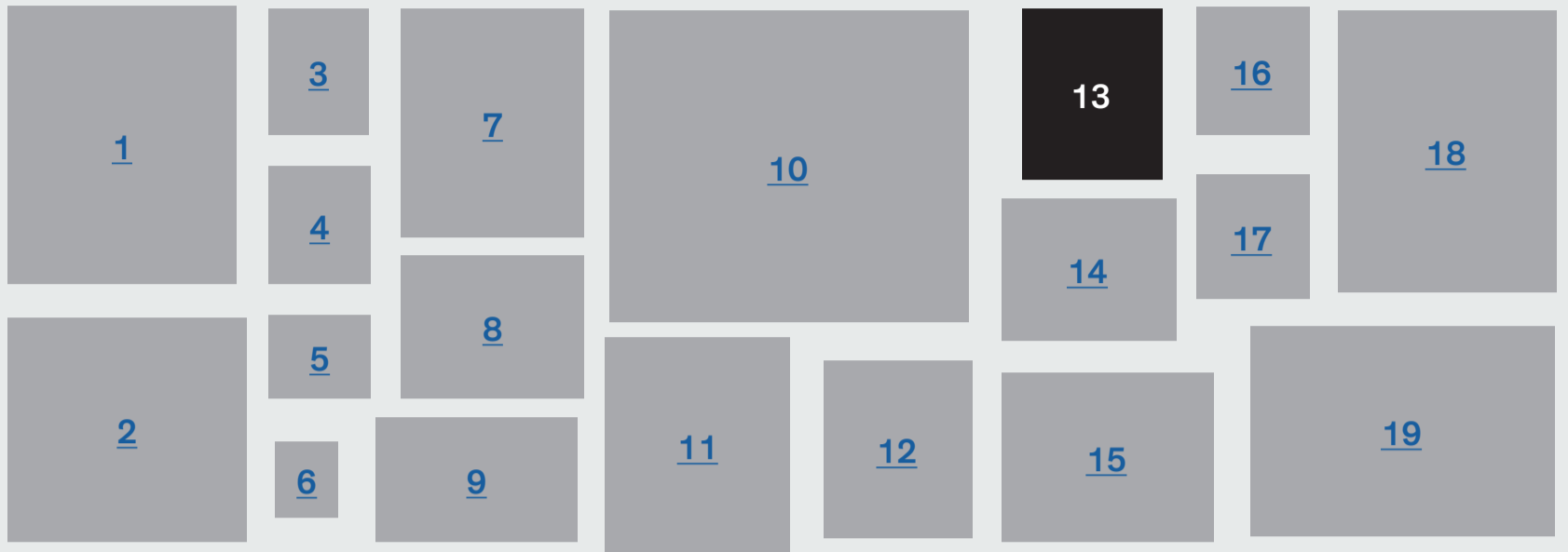
Landscape with a Castle 1630s–40s

oil on panel

Auckland Art Gallery Toi o Tāmaki, purchased 1961

In the 1630s, Jan Asselyn travelled from his native Antwerp to Rome, where he lived until 1645. A member of a guild of Dutch and Flemish artists called the Schildersbent, he, like Hendrik Mommers (see **11**) was part of the Bamboccianti, a group of painters focused on depicting Roman street life. In this landscape with peasants and cows, Asselyn combines elements from Northern and Southern European painting: alpine rapids, an Italian ruin and lighting effects found in paintings made by other artists living in Rome at the time.

NORTHERN SCHOOLS



13

Cornelius Jonson (1593–circa 1664)

England

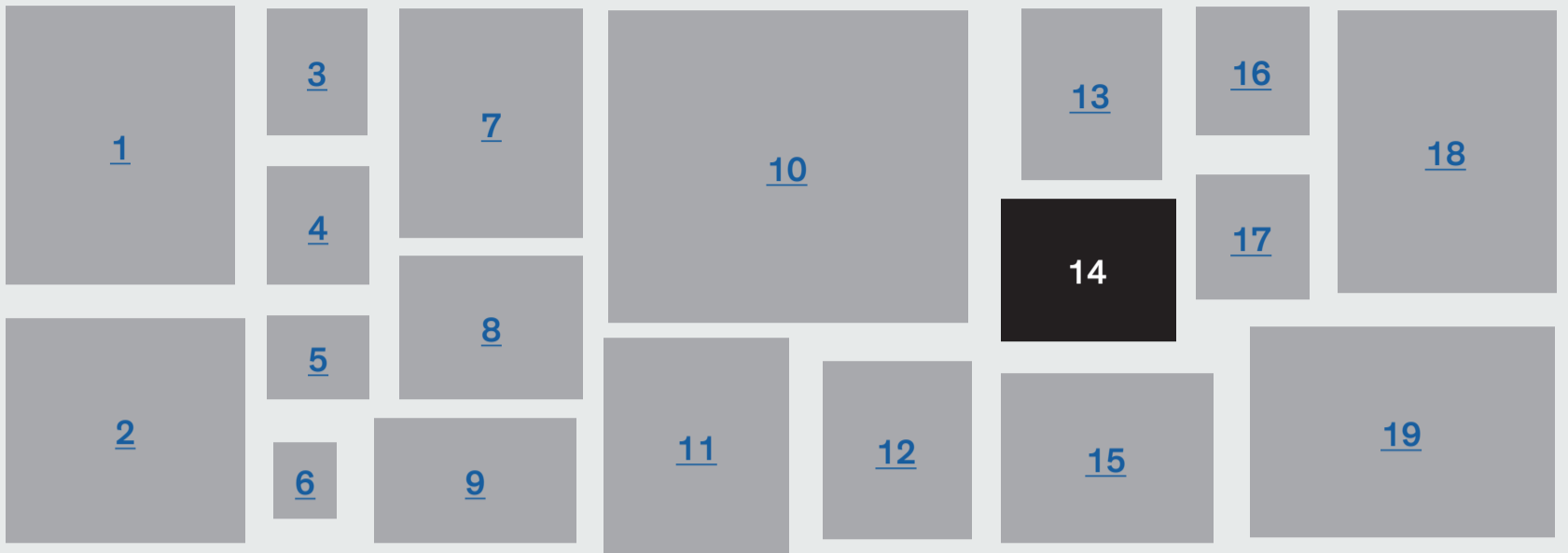
Portrait of a Lady 1633

oil on panel

Auckland Art Gallery Toi o Tāmaki, purchased with funds from the M A Serra Trust, 1977

This portrait's decorously posed sitter wears fashions prevalent in the court of King Charles I of England. Made of a shimmering green satin, her dress has a boned bodice with a low, squared neckline and billowing puffy sleeves. Her elaborate lace-trimmed linen collar was especially popular at this time, as were her lace-edged cuffs and prominent red bow. She also dresses her hair in ringlets at the sides, allowing a strand of curls to dangle coquettishly by her right shoulder.

NORTHERN SCHOOLS



14

Jan Boeckhorst (1604–1668)

Flanders

Creation of Heaven and Earth circa 1660–68

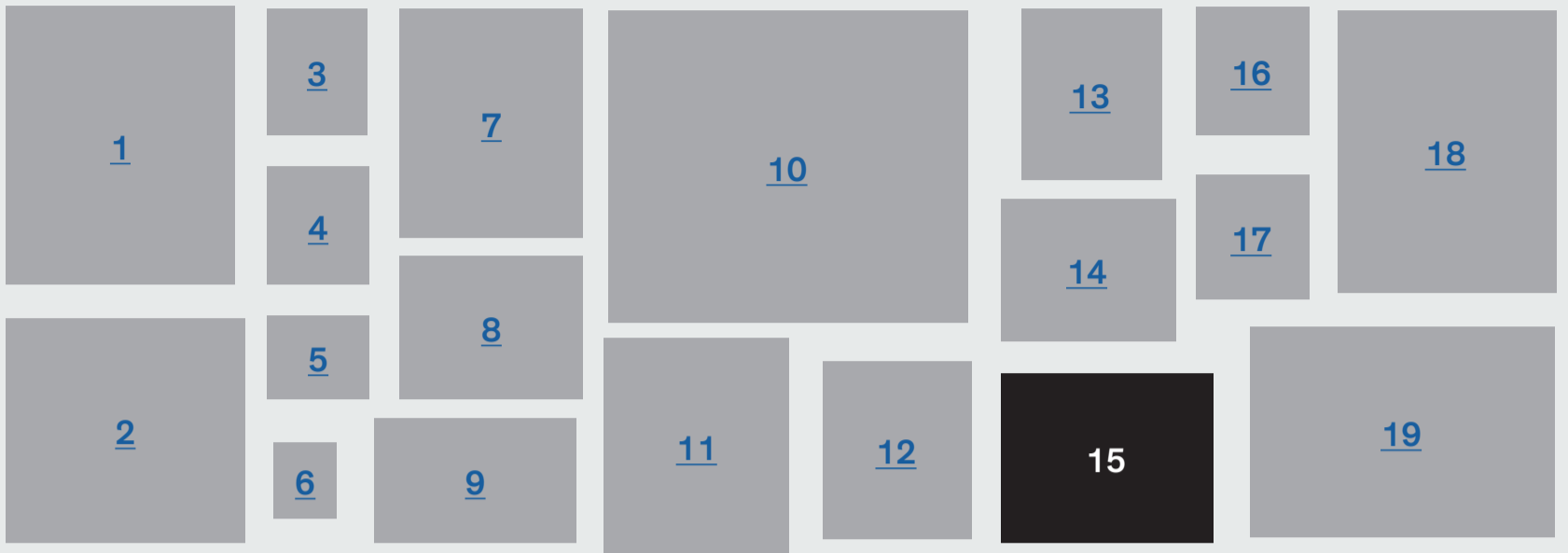
oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Cécile Kruyfhooft, Belgium, 2023

Framed 2023

If God created the heavens and the earth in the Book of Genesis, in Jan Boeckhorst's painting it is ancient Greece that is the source of the cosmos. Descending from a darkened sky, God wears a classicising costume, with a purple tunic and billowing pink himation, or cloak. The figure towing the large globe in the foreground replicates the pose of *Discobolus*, a famous 5th-century BCE statue of a youthful male throwing a discus.

NORTHERN SCHOOLS



15

Jacques d'Arthois (1613–1686)

Flanders

Landscape: Woodland with Lake and Figures

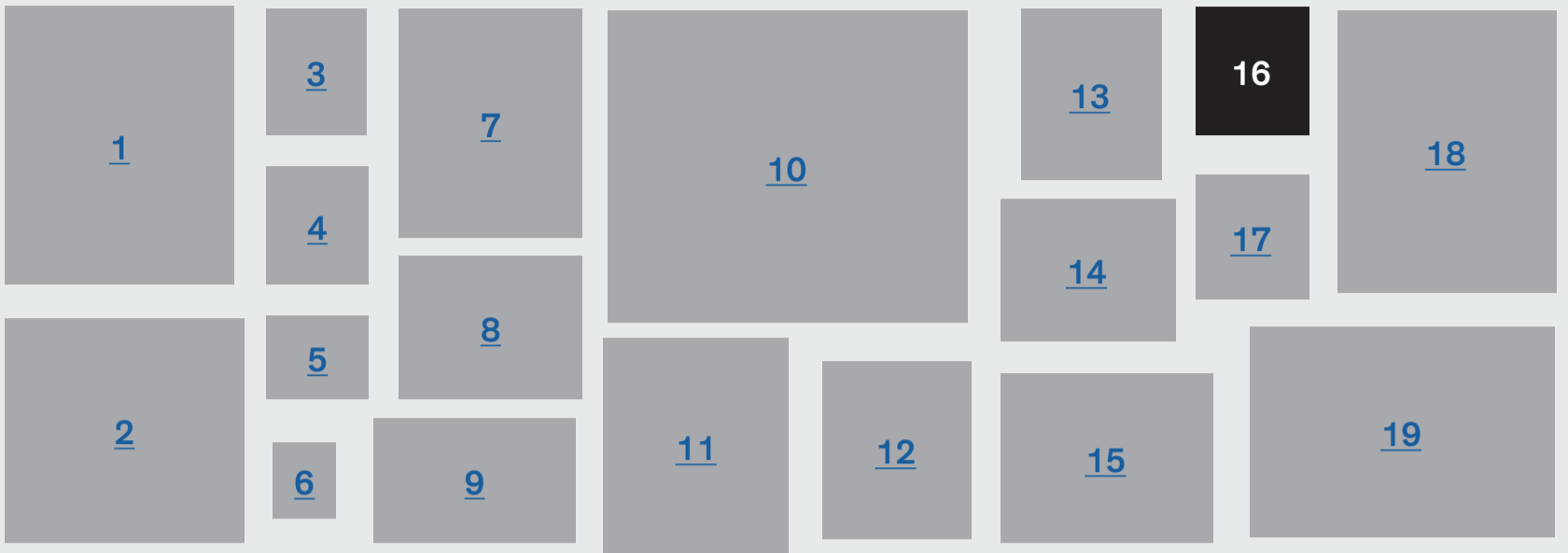
1650s–70s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1968

Themes and styles circulated throughout 17th-century Europe as artists criss-crossed the continent. Jacques d'Arthois was a Flemish painter known for his rustic views of Brussels's environs. As seen in the birch on the right, he was skilled at painting local flora, particularly trees covered in moss. The winding river leading our gaze to the background is a compositional device utilised by his contemporaries in Paris and Rome; d'Arthois, however, never visited those two cities.

NORTHERN SCHOOLS



16

Caspar Netscher (1639–1684)

Netherlands

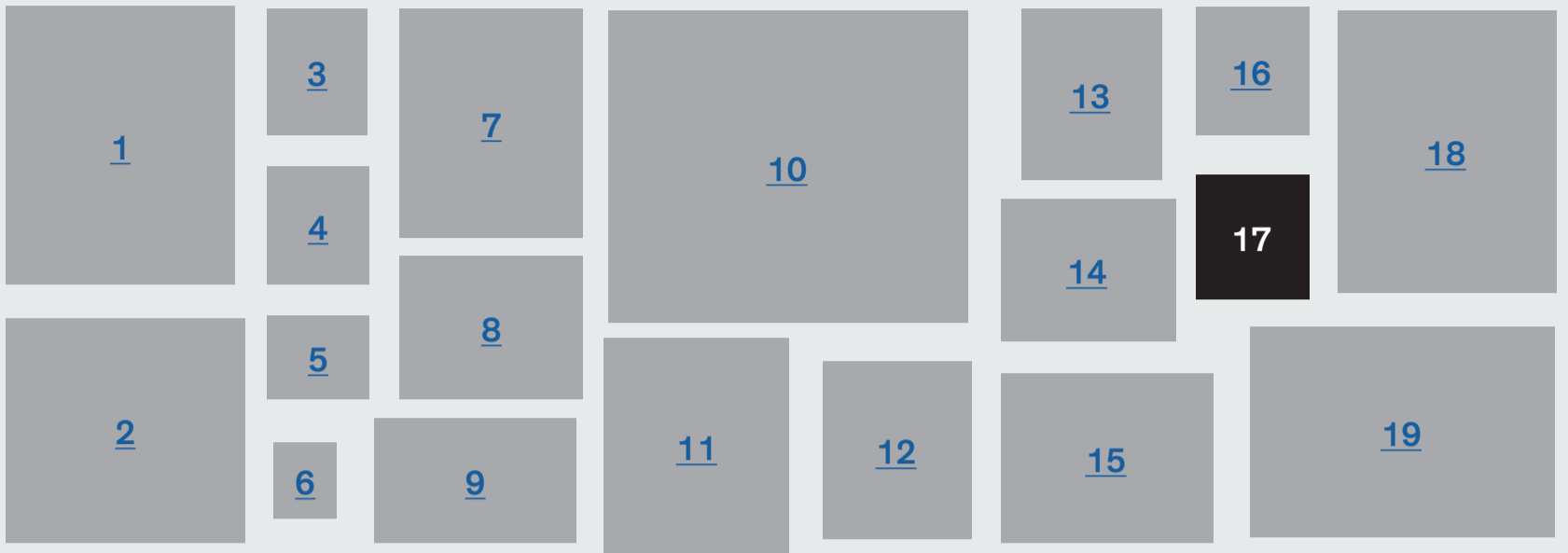
Girl Arranging Flowers 1683

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1883

Patterned textiles such as the embroidered gold and silver fabric wrapped around this young woman's arm and torso were popular in the 1670s and 1680s. The quasi-classical style in which it is draped mimics the curves of the sculpted relief decorating the plinth before her. Also fashionable were her scoop-necked bodice, embellished with a brooch, and her centrally parted, curly blonde hair. Embroidered with jewels and white silk, her puffy blue sleeves are especially sumptuous.

NORTHERN SCHOOLS



17

A M Monogrammist (17th century)

Netherlands

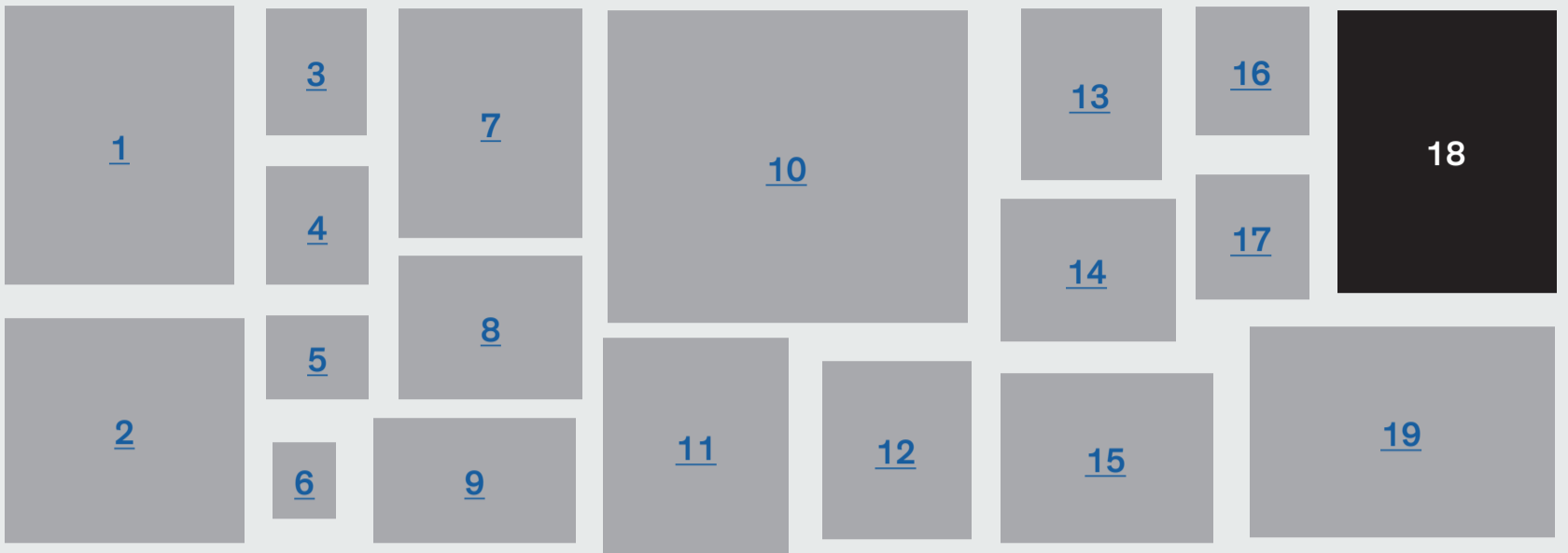
Jupiter and Antiope 1643

oil on panel

Auckland Art Gallery Toi o Tāmaki

A piece of white fabric is at the centre of the drama of this ancient Roman legend. Disguised as a satyr, a crouched Jupiter lecherously disrobes Antiope, who is sound asleep on a soft animal pelt. The inching removal of her covering not only foreshadows Jupiter's ravaging of Antiope's body, it presages her humiliation and ostracisation after this unwanted encounter. Thankfully, the twin sons she conceived during this unpleasant episode later avenged her.

NORTHERN SCHOOLS



18

Dirck Santvoort (1610–1680)

Netherlands

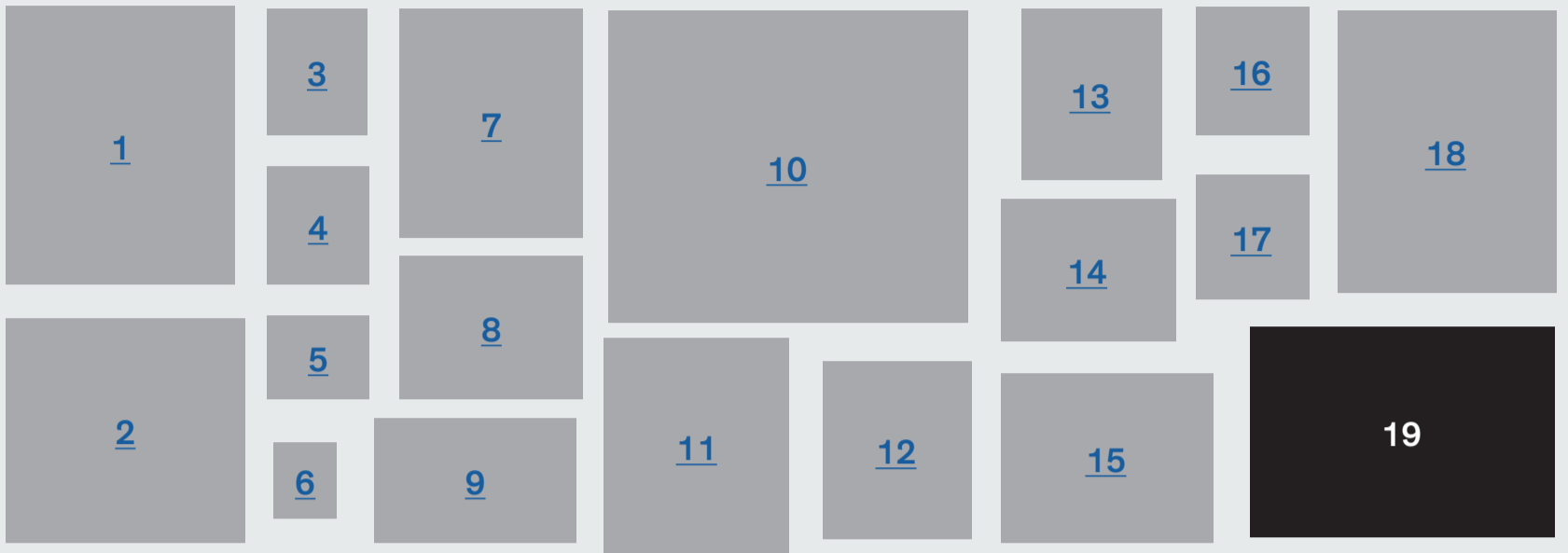
Portrait of a Lady 1637

oil on panel

Auckland Art Gallery Toi o Tāmaki, gift of Mr P A N Nathan, 1963

The Dutch middle class had long embraced black fabric by the 1630s, having inherited it from Spain while under Habsburg rule. The brocaded, ebony dress worn by this sitter sets off her lace cuffs and her tiered, lace-trimmed linen collar. It also accentuates the finery of her stomacher, which is made of gold satin brocade and trimmed with metallic lace. Other markers of this woman's high social status are her many stranded pearl bracelets and her fan, a popular accessory in her time.

NORTHERN SCHOOLS



19

Pieter Meulener (1602–1654)

Flanders

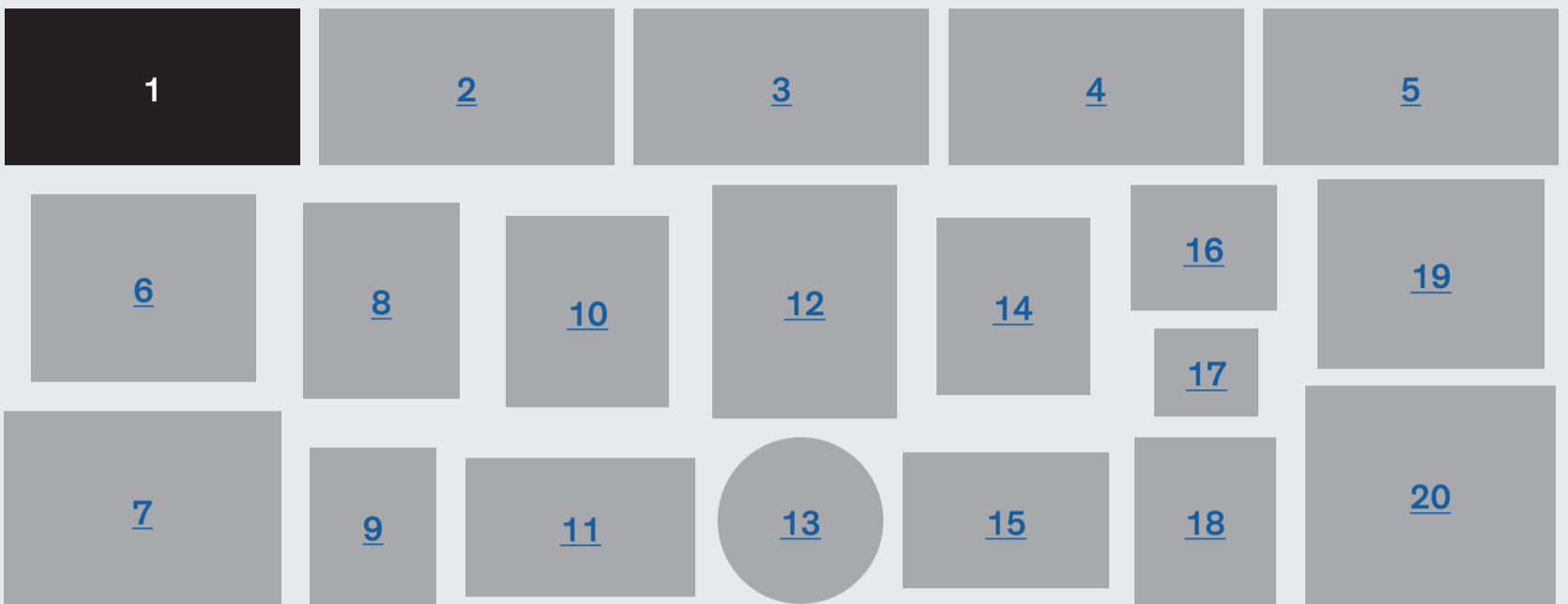
Battle Scene 1640s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

Sometimes costume elements can help identify a work's maker. Resembling sausages, the distinctive rolled tops of the gloves worn by the figures in this painting – particularly the cavalryman riding the white horse at right – informed the attribution of this battle scene to Pieter Meulener in 2011. When Sir George Grey presented this work to Auckland in 1887, it was thought to be by Pieter Snayers (1592–1667), one of Meulener's contemporaries.

AGE OF SAIL



1

Alberto Pullicino (1719–1765)

Malta

Valletta from the Countryside in front of Floriana 1750s

from: *Views of Malta*, 1750s

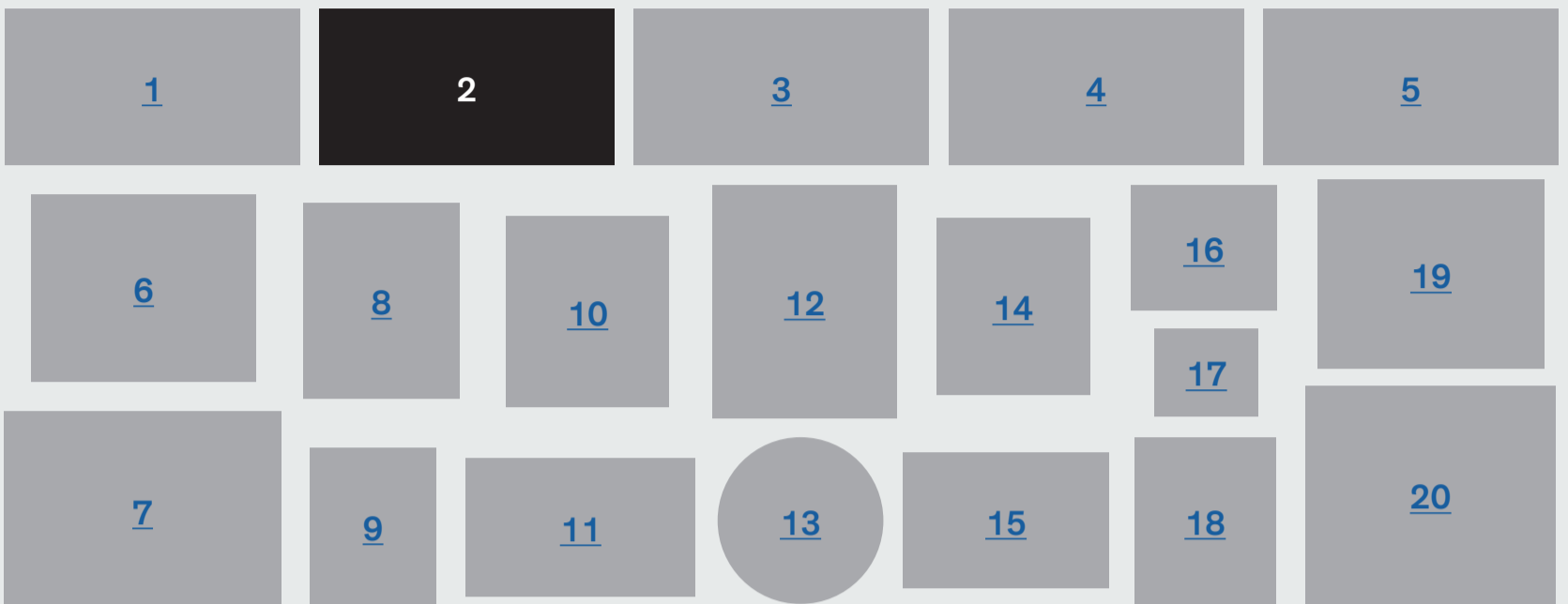
oil on canvas

Auckland Art Gallery Toi o Tāmaki

Restoration sponsored by ART 50 Trust

Alberto Pullicino painted his original series of eight *Views of Malta* for the Chevalier Turgot in 1749 and subsequent versions for the French knights of the Order of Saint John. There are only six in the set at Auckland Art Gallery Toi o Tāmaki. This view of the fortified town of Floriana focuses on the agricultural hinterland, where smallholders had their walled fields and gardens.

AGE OF SAIL



2

Alberto Pullicino (1719–1765)

Malta

***Marsamxett with Fort Manoel and Dragut Point,
across St Andrew's Bastion from the Auberge of
Germany in Valletta*** 1750s

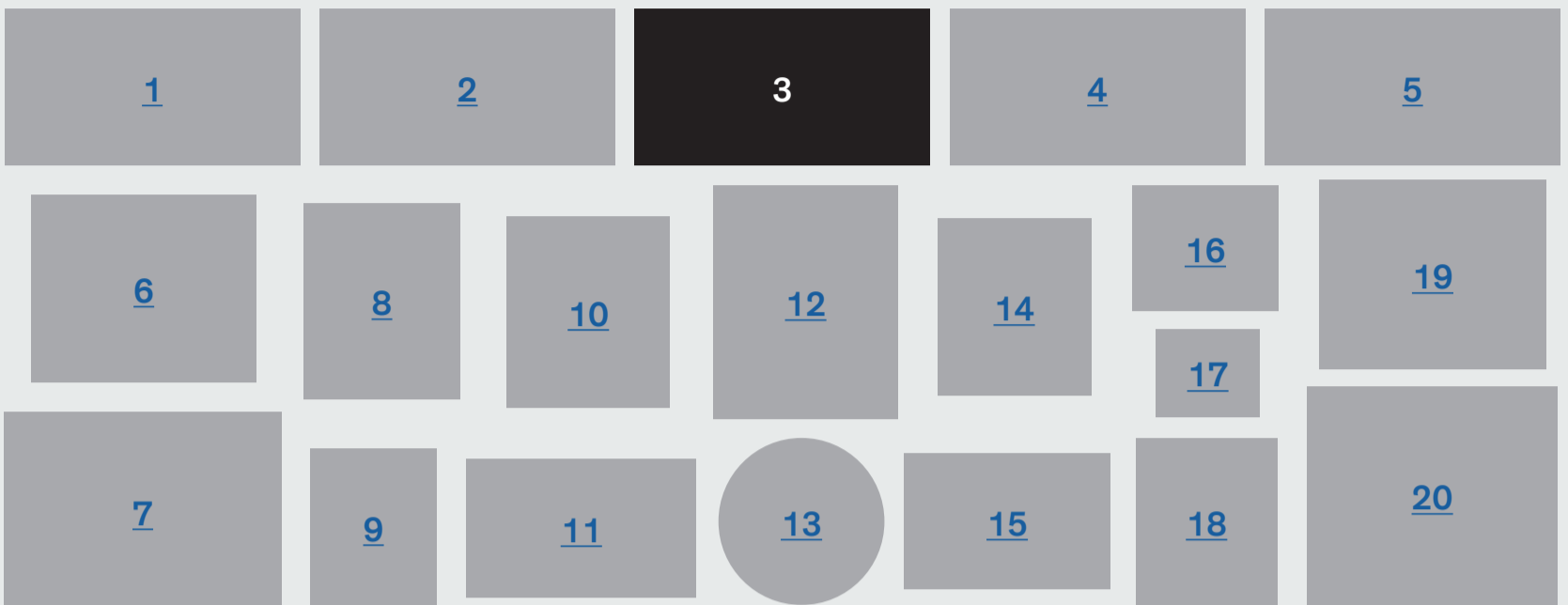
from: *Views of Malta*, 1750s

oil on canvas

Auckland Art Gallery Toi o Tāmaki

Dubbed the ‘Canaletto of the South’, Maltese topographical artist Alberto Pullicino not only meticulously portrayed the many types of ship that sailed into the Grand Harbour of Valletta, he also depicted the many types of people who gathered to watch their arrival. Identifiable by their clothing, they include nuns, soldiers, ragamuffins, French aristocrats, English gentlemen, turbanned Ottomans, and the Knights of Malta in red mantles.

AGE OF SAIL



3

Alberto Pullicino (1719–1765)

Malta

View of the Left Side of the Grand Harbour, Taken from Valletta, from Fort Ricasoli to the Heights of Corradino with All the Cities and Creeks between 1750s

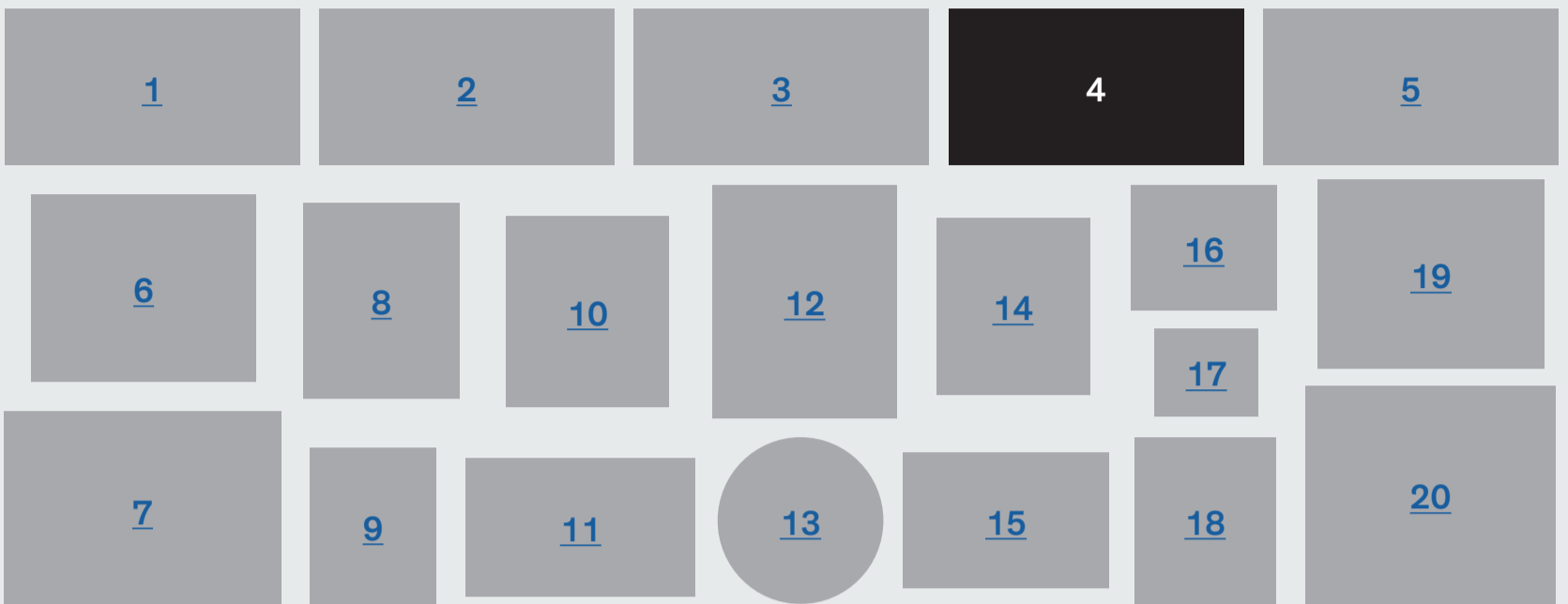
from: *Views of Malta*, 1750s

oil on canvas

Auckland Art Gallery Toi o Tāmaki

Ruled between 1530 and 1798 by the Catholic military order of the Knights of Saint John, the island of Malta had its own naval fleet to defend itself against Ottoman aggression and to protect Christian pilgrims on their journeys to and from the Holy Land. In this scene, boats carry people, possibly pilgrims, to ships that fly the order's famous flag, which is red with a white cross.

AGE OF SAIL



4

Alberto Pullicino (1719–1765)

Malta

Valletta from Castel St. Angelo with the Galleys of the Order and Small Craft alongside the Barriera 1750s

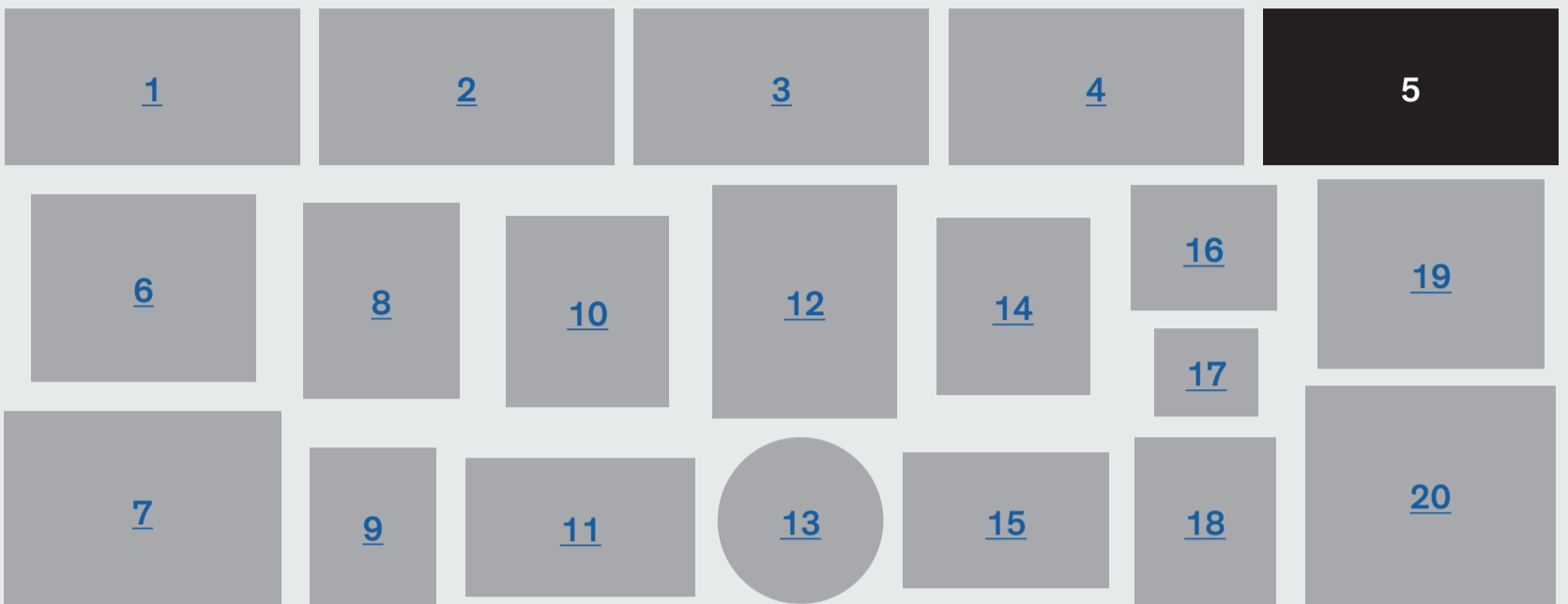
from: *Views of Malta*, 1750s

oil on canvas

Auckland Art Gallery Toi o Tāmaki

The significance of the large white flags flying on the ship in the left foreground is unclear. Traditionally a sign to request a truce or communicate with the enemy, they might allude to an event in 1748, when Christian slaves aboard an Ottoman ship, known as the ‘Rhodes Wolf’, overpowered their masters and brought the galley into Valletta.

AGE OF SAIL



5

Alberto Pullicino (1719–1765)

Italy

View of a North-Easterly Gale Beating Against the Grand Harbour Entrance 1750s

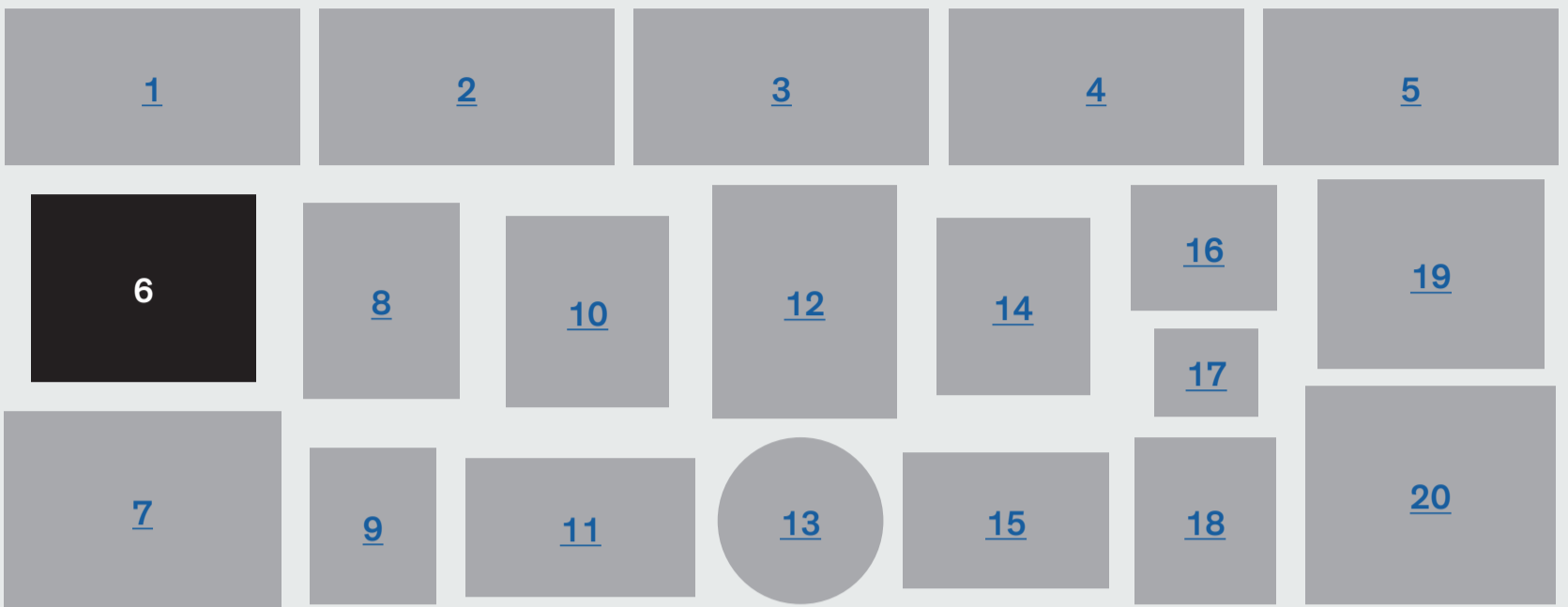
from: *Views of Malta*, 1750s

oil on canvas

Auckland Art Gallery Toi o Tāmaki

As lightning flashes and the seas grow rough, three galleons flying the red and white ensigns of the Maltese navy struggle through the gale to reach harbour. Their gunports are closed, their crews below deck. Formerly respected as the police of the Mediterranean, by the 18th century the Maltese Order of Saint John lacked funds and resorted to piracy, raiding Ottoman ships to enrich itself and finance its heavily armed vessels.

AGE OF SAIL



6

James Pyne (1800–1870)

England

after Joseph Mallord William Turner (1775–1851)

England

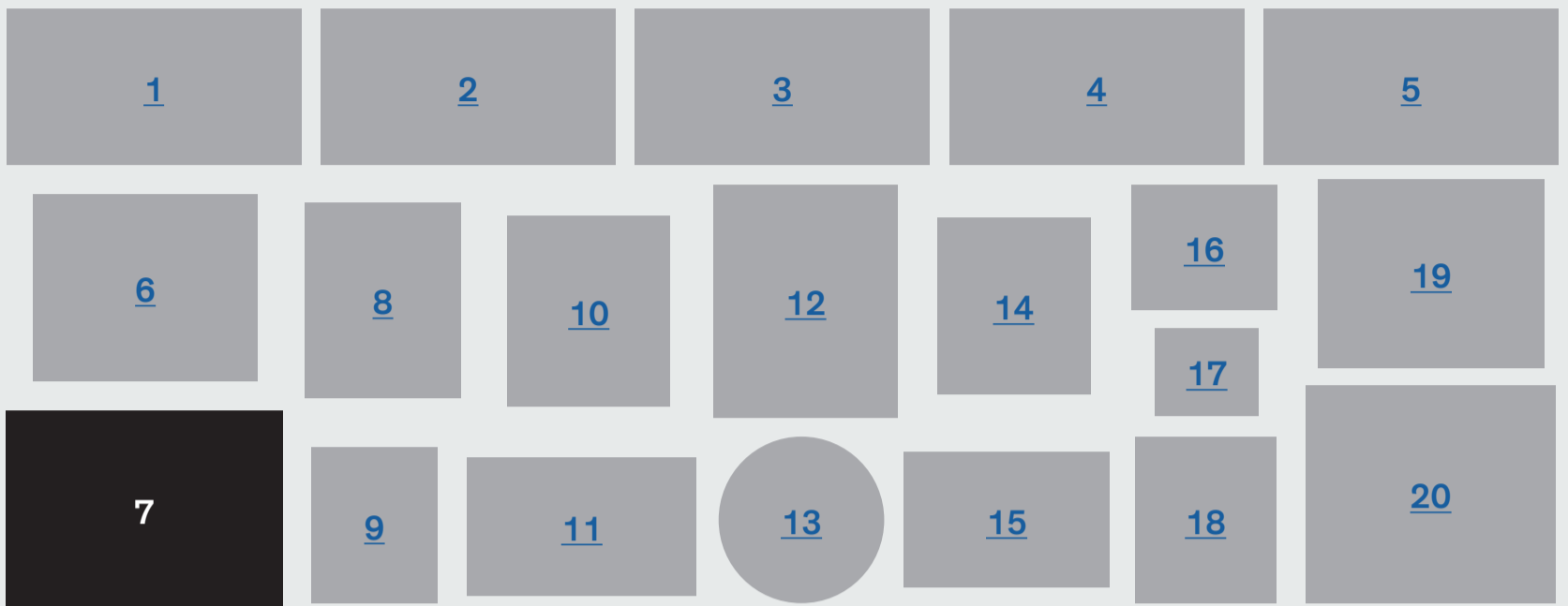
The Wreck of a Transport Ship circa 1849

oil on canvas

Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki, purchased 1956

In the centre of this turbulent shipwreck scene (based on a 1810 painting by JMW Turner), a sailcloth wraps, shroud-like, around a drowning mast. In the 18th century, long-haul ships carried their own sailmakers and bolts of cloth to make sails for all weather conditions. Linen was traditionally used, but as ship and sail sizes increased in the 19th century it was replaced by cotton.

AGE OF SAIL



7

Leonardo Coccorante (1680–1750)

Italy

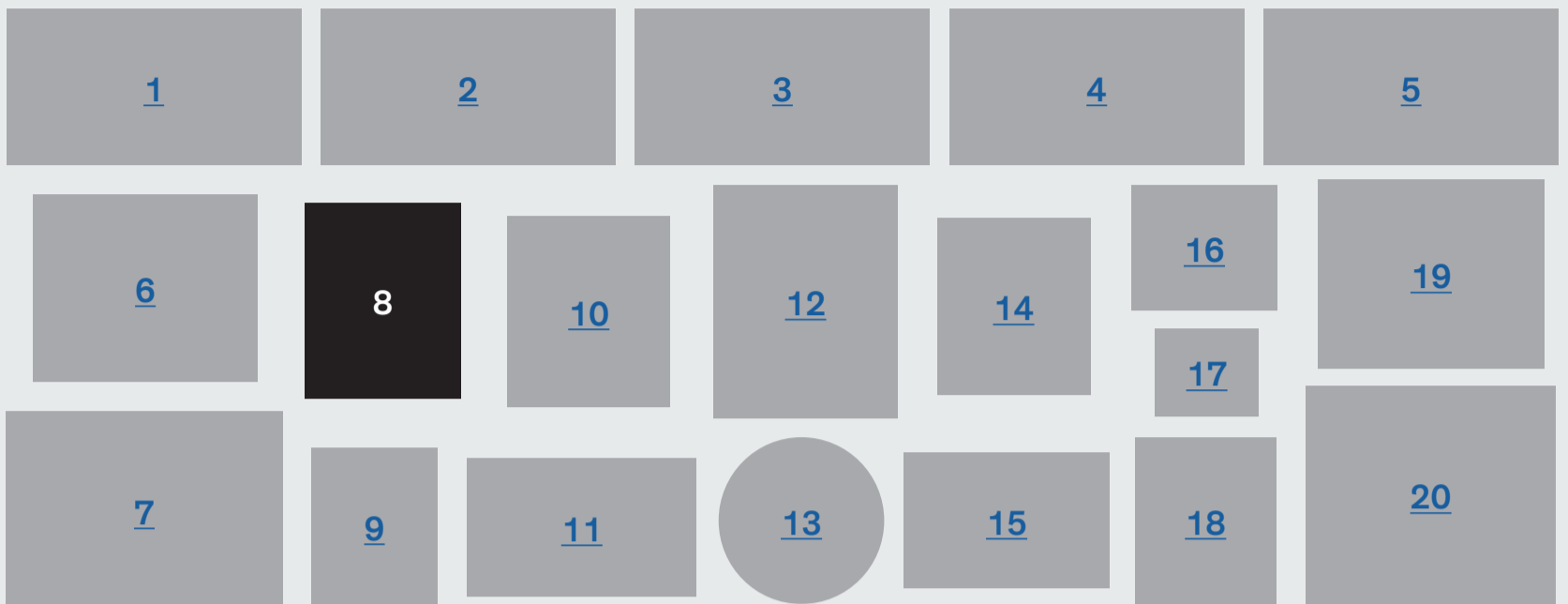
Landscape with Roman Ruins and Figures 1740s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1961

As the sun sets over a once-grand seaport, it briefly illuminates a derelict arch still standing on a much-eroded coast. Leonardo Coccorante specialised in creating architectural *capricci* (imaginary compositions combining aspects of different places) that deliciously evoked his birthplace of the Bay of Naples. Eighteenth-century Italian artists were only too pleased to cater to acquisitive well-heeled British travellers who craved mementos of their ‘Grand Tours’. Charming pastiches like this would later inform how their British owners re-modelled their estates upon returning home.

AGE OF SAIL



8

Attributed to Gaspard Dughet (1615–1675)

Italy

Trees and Rocks 17th century

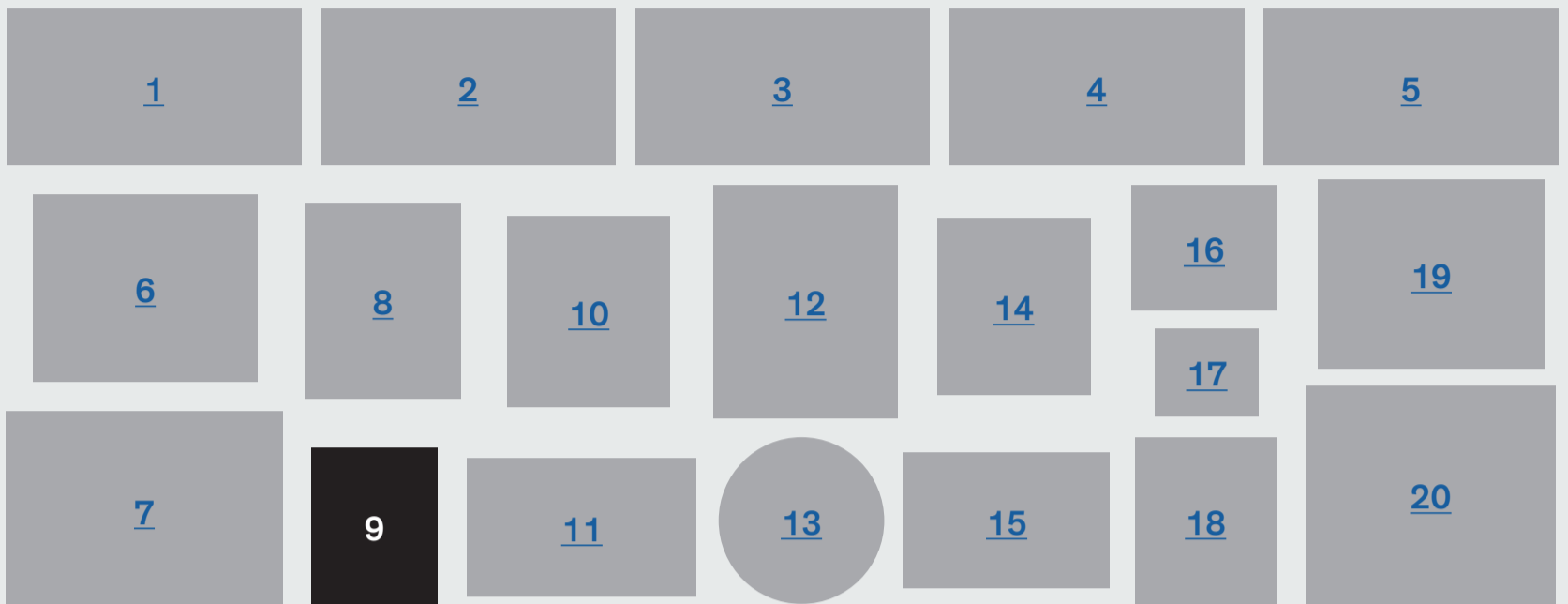
oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1962

Frame sponsored by David Kisler

This close-up view of tree trunks, leaves and rocks is a fragment from a larger landscape. A constant interplay of light, shadow, solid density and breezy movement charges every inch of the surface with living drama. Covering the imperfect, bumpy weave of the canvas like moss, Gaspard's paint becomes an element of the nature he depicts.

AGE OF SAIL



9

Marco Ricci (1676–1729)

Italy

A Rocky Landscape with Figures circa 1700

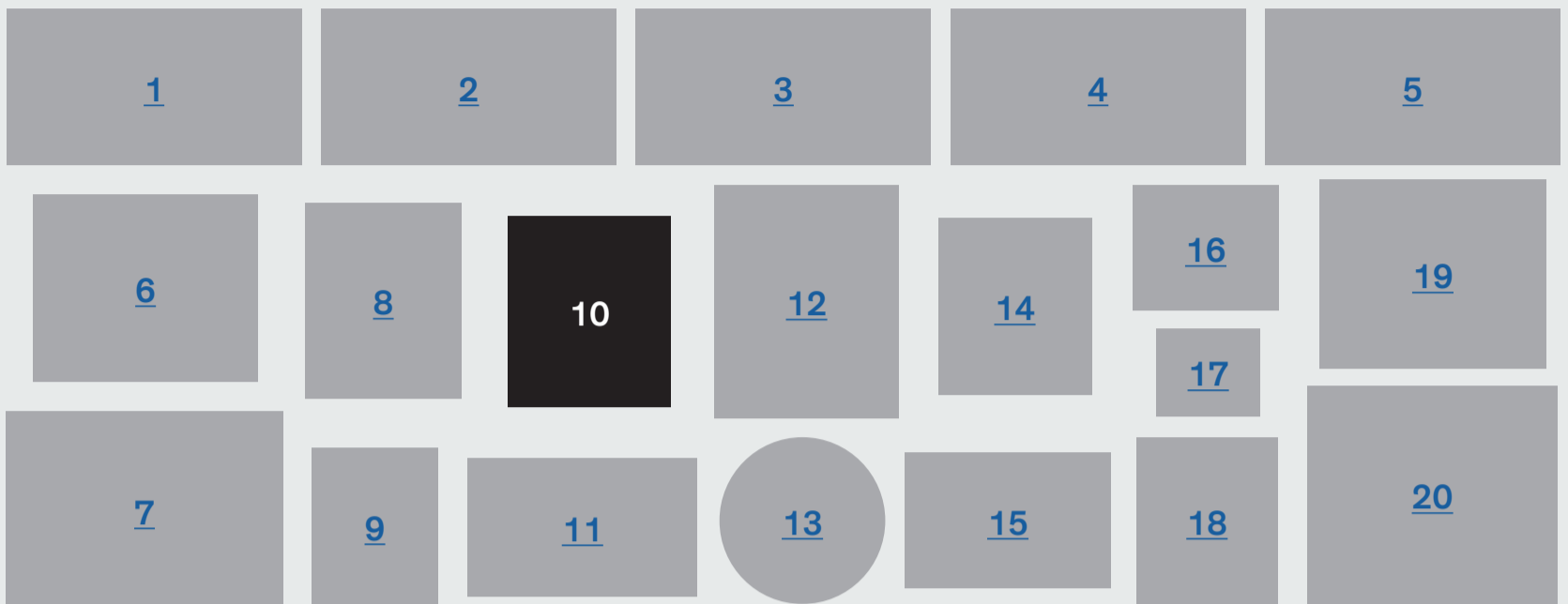
oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1961

Restoration and framing sponsored by Deborah and Mike Whale

The dark and brooding landscapes for which the volatile painter Marco Ricci was renowned deviated from the polite codes of the patron class, which no doubt formed part of his edgy appeal. Said to have murdered a gondolier in a tavern brawl, Ricci established himself as a landscape painter for theatre sets. His intense little paintings, which convey a passion and sinister force akin to a thrilling opera, function as stage sets, writ small.

AGE OF SAIL



10

Joshua Reynolds (1723–1792)

England

Portrait of Fifth Viscount Allen, Named Joshua (1728–1816) in the Uniform of a Lord Lieutenant 1762

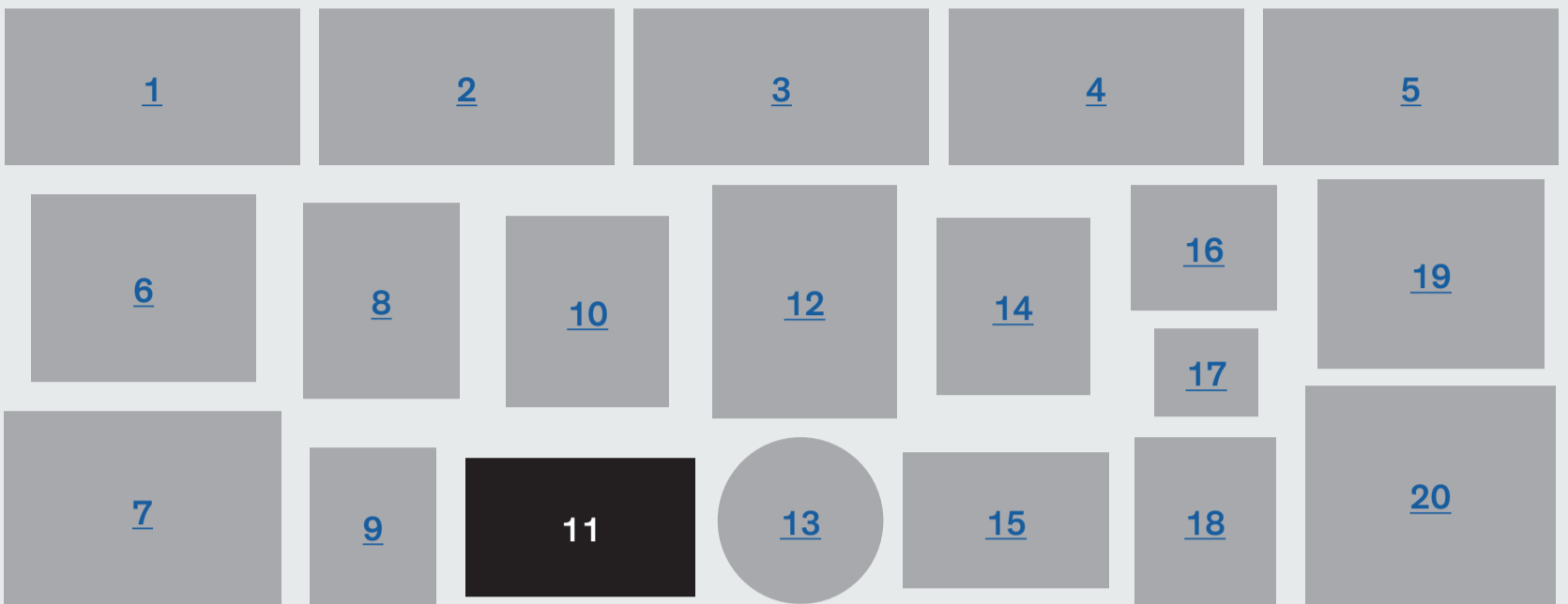
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 1975

Noted in Joshua Reynolds's 'sitter book' of 1762, this painting of Joshua Allen is one of many military portraits that the artist painted in this period. The five sittings that Viscount Allen attended at the studio of England's leading portrait painter between February and March 1762 must have been fraught with unease, as the viscount had no means of paying for the completed painting and never collected it. Soon after its completion, Allen was called to Portugal as quartermaster in the Anglo-Spanish War of 1762–63, where he was credited with saving British troops from starvation in the dire winter of 1762.

AGE OF SAIL



11

John Callow (1822–1878)

England

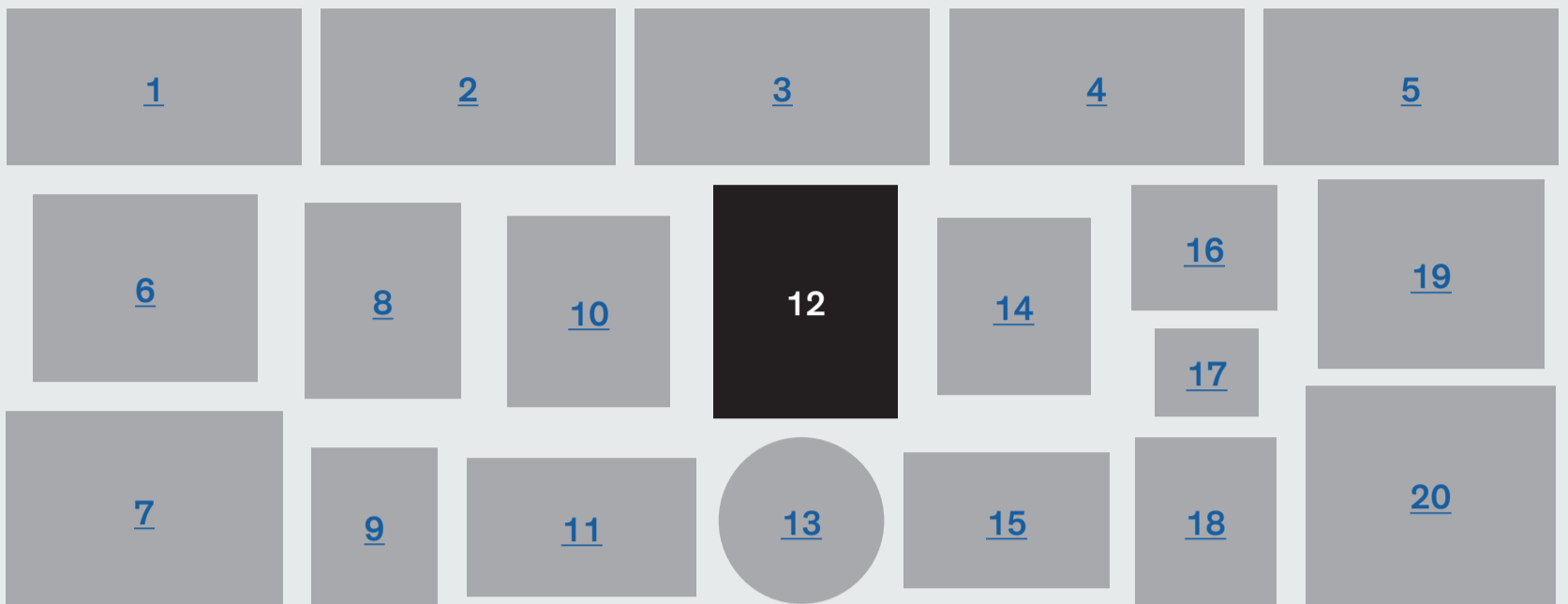
A Calm Morning on the Suffolk Coast circa 1860

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1955

This nostalgic scene probably depicts an episode from the Anglo-Dutch Wars fought off the Suffolk coast in the 17th century. A British fleet of warships that has sustained damage has limped to shore for urgent repairs. While the tide remains out, two soldiers drag a sail onto the sand for inspection. Cannon holes in sails could be patched on board; complete replacement was a last resort.

AGE OF SAIL



12

Louis Gabriel Blanchet (1705–1772)

France

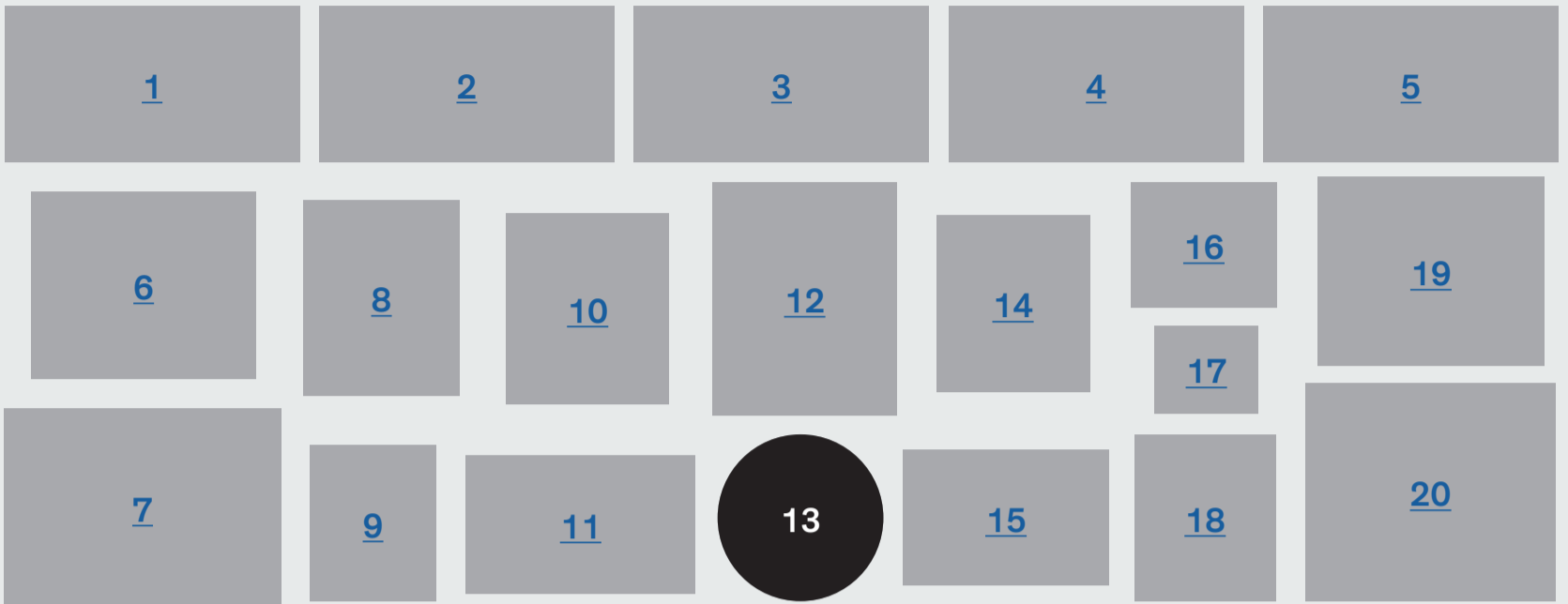
Portrait of William Rouet (1714–1785), Scholar and Tutor to the Hope Family in Italy 1763

oil on canvas

Mackelvie Trust Collection and Auckland Art Gallery Toi o Tāmaki, purchased with assistance of the Lyndsay Garland Trust, 2022

Surrounded by symbols of his superior classical learning, the distinguished Glasgow scholar and connoisseur Dr William Rouet is shown as an Enlightenment gentleman on his Grand Tour. While technically a tutor to young Scottish aristocrats, Rouet had personal connections to the Stuart court in Rome and dresses accordingly. With easy assurance he wears a gold-embroidered silk velvet suit over his well-filled grey waistcoat and lace-trimmed white shirt.

AGE OF SAIL



13

William Hodges (1744–1797)

England, New Zealand, India

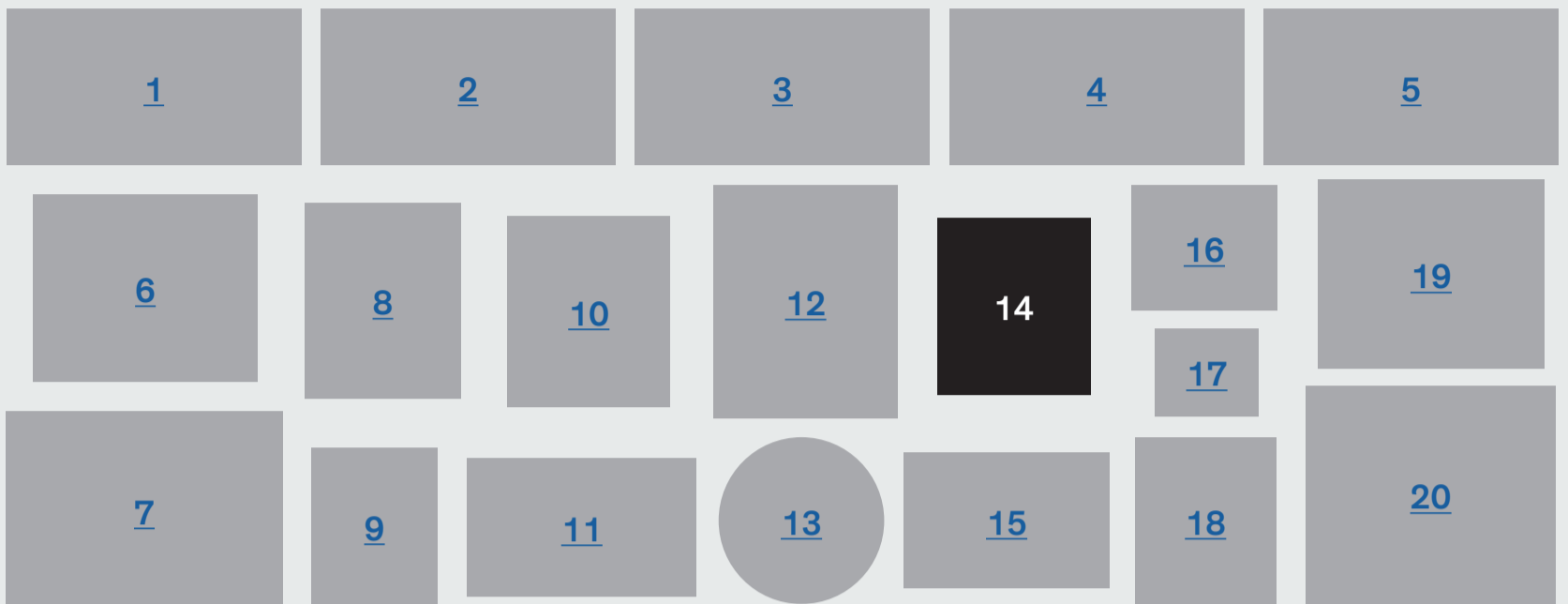
A View in Dusky Bay, New Zealand 1773

oil on panel

Auckland Art Gallery Toi o Tāmaki, purchased 1961

A solitary Māori figure is framed against a romanticised view of local bushland with a setting sun. This famous image is one of a handful of oil paintings in New Zealand collections made by 18th-century artists who travelled here. Painted by William Hodges after his return to London, it is based on sketches he made in April 1773 after arriving at Tamatea Dusky Sound as the official artist on James Cook's second voyage (1772–75).

AGE OF SAIL



14

Tilly Kettle (1734–1786)

England

Portrait of Anne Howard-Vyse (1754–1784)

circa 1777–80

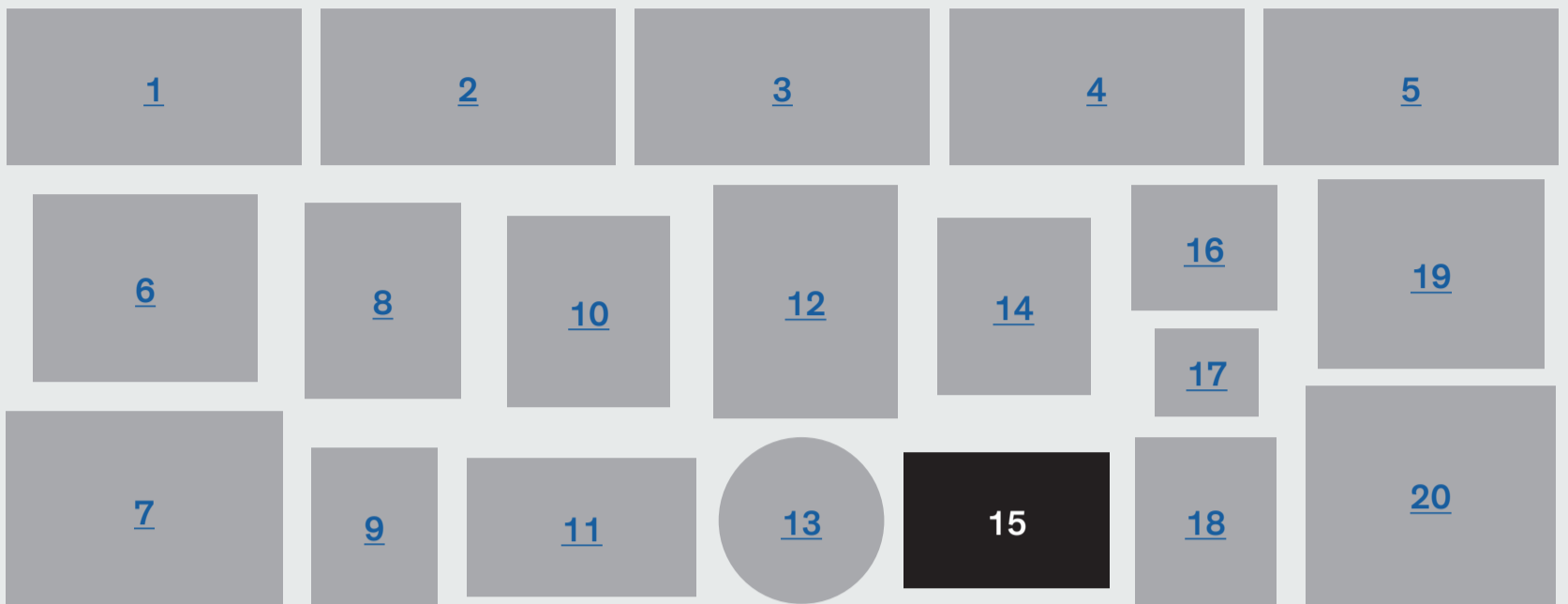
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

The young woman in this portrait stares directly at the artist, a surprising intimacy which suggests the two are close. She wears an enormous lightweight bonnet, known as a ‘calash’, and a voluminous white satin pelisse or cape over a lace bridal gown. Against this symphony of white, an ungloved left hand reveals a wedding ring. Originally thought to be a member of the Howard-Vyse family, who were executors of the artist’s widow’s estate, the sitter may in fact be Mary ‘Polly’ Paine (1753–1798), whom the painter married in 1777 after his return from India.

AGE OF SAIL



15

George Chambers (1803–1840)

England

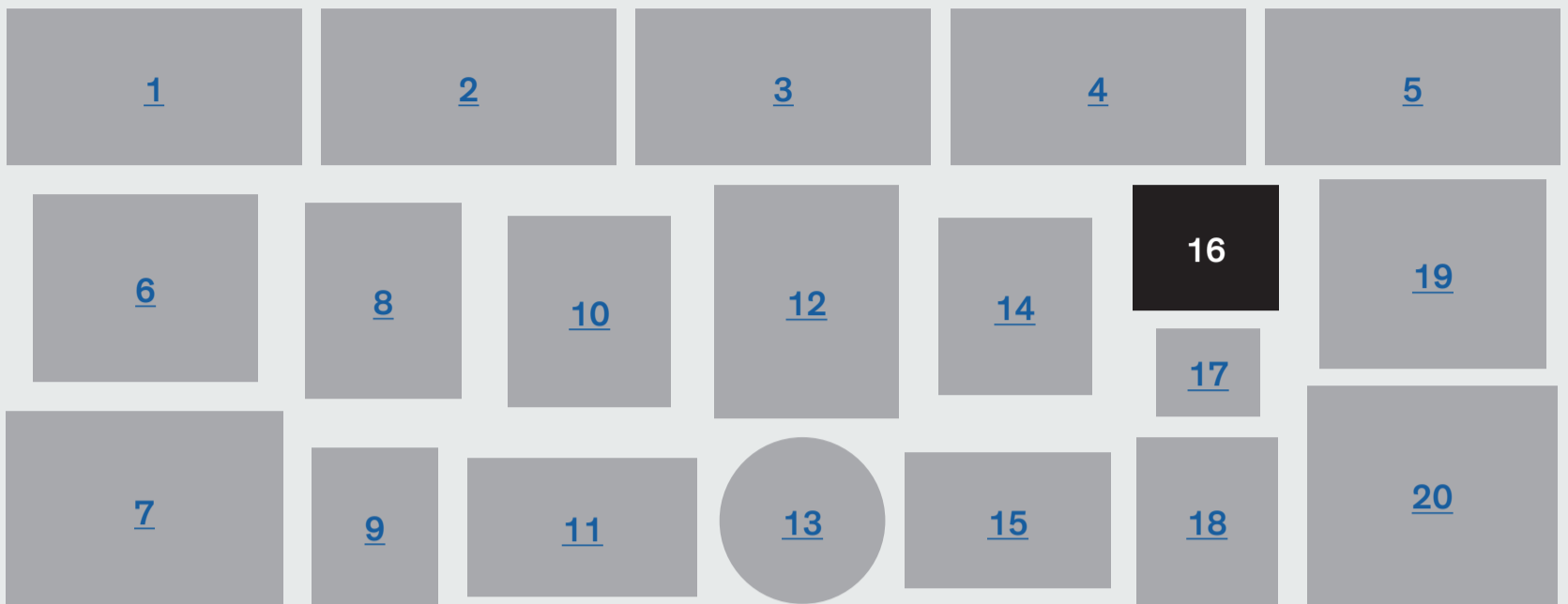
Fishing Boats off Ramsgate 1830s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Mr Henry Shaw, 1916

Applying oil paint with a light hand, George Chambers endows his frothy waves and clouds with the delicacy of a watercolour. The son of a mariner, Chambers was born into poverty on the Yorkshire coast and went to sea at the age of 10. Always small and frail, he was protected from heavy labour by being encouraged to draw and paint, eventually becoming a leading marine artist.

AGE OF SAIL



16

Richard Wilson (circa 1713–1782)

Wales

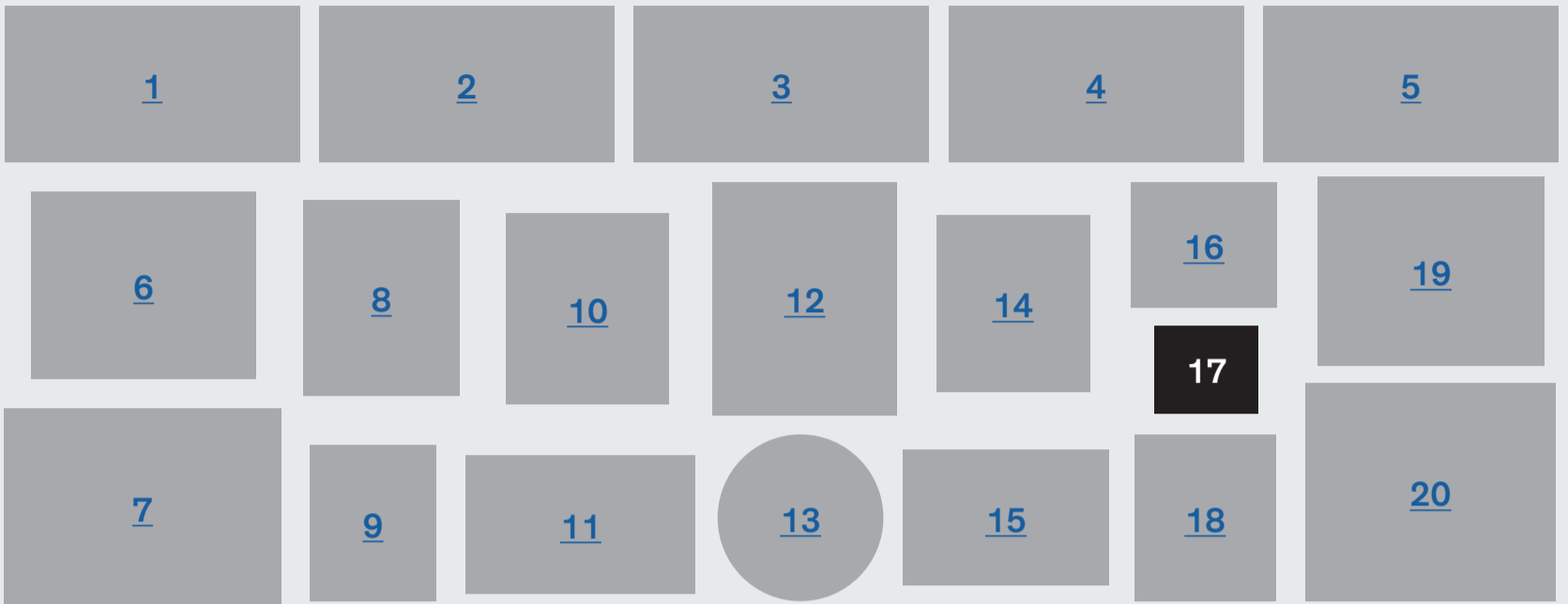
Hadrian's Villa circa 1775

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1957

With shameless indifference, ragged laundry dangles from a railing above the former country palace of Emperor Hadrian near Tivoli, outside Rome. For some dewy-eyed grand tourists with a shopping list of ‘must-see’ icons of Italy, the proximity of modern squalor with decayed antiquity must have come as a shock. Artists such as Richard Wilson and his French counterpart Hubert Robert relished those very contrasts, however.

AGE OF SAIL



17

Bartholomeus van Hove (1790–1880)

Netherlands

Canal Scene in Holland mid-19th century

oil on panel

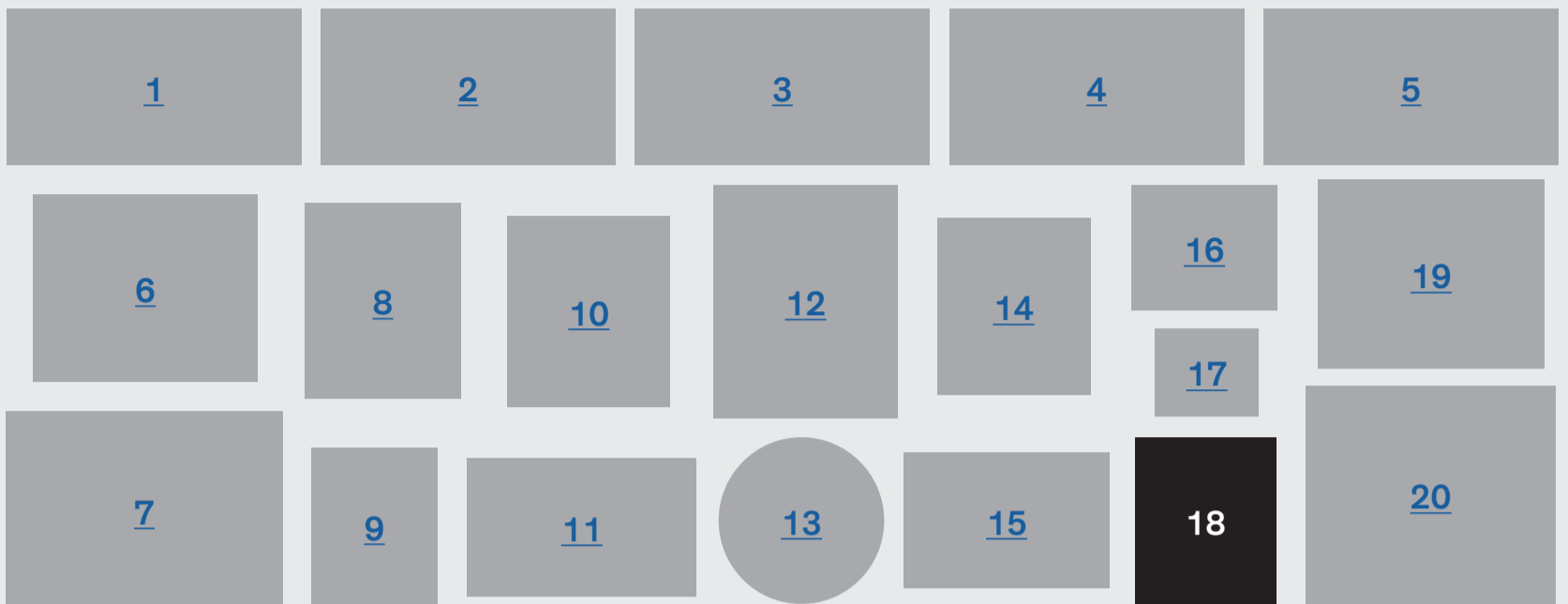
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, bequest of James Tannock Mackelvie, 1885

Conserved and reframed 2017

Expert at creating cityscapes which recall 17th-century Dutch topographical paintings, Bartholomeus van Hove adapted famous viewpoints and changed key motifs. This scene, for example, evokes – without exactly reproducing – the Binnenhof, the ancient parliament buildings in the centre of the Hague. Such jewel-like conceits, which are confected from the imagination, achieve a sentimentality that was valued by patriotic Dutch audiences in the Romantic era.

AGE OF SAIL



18

Andrea Locatelli (1695–1741)

Italy

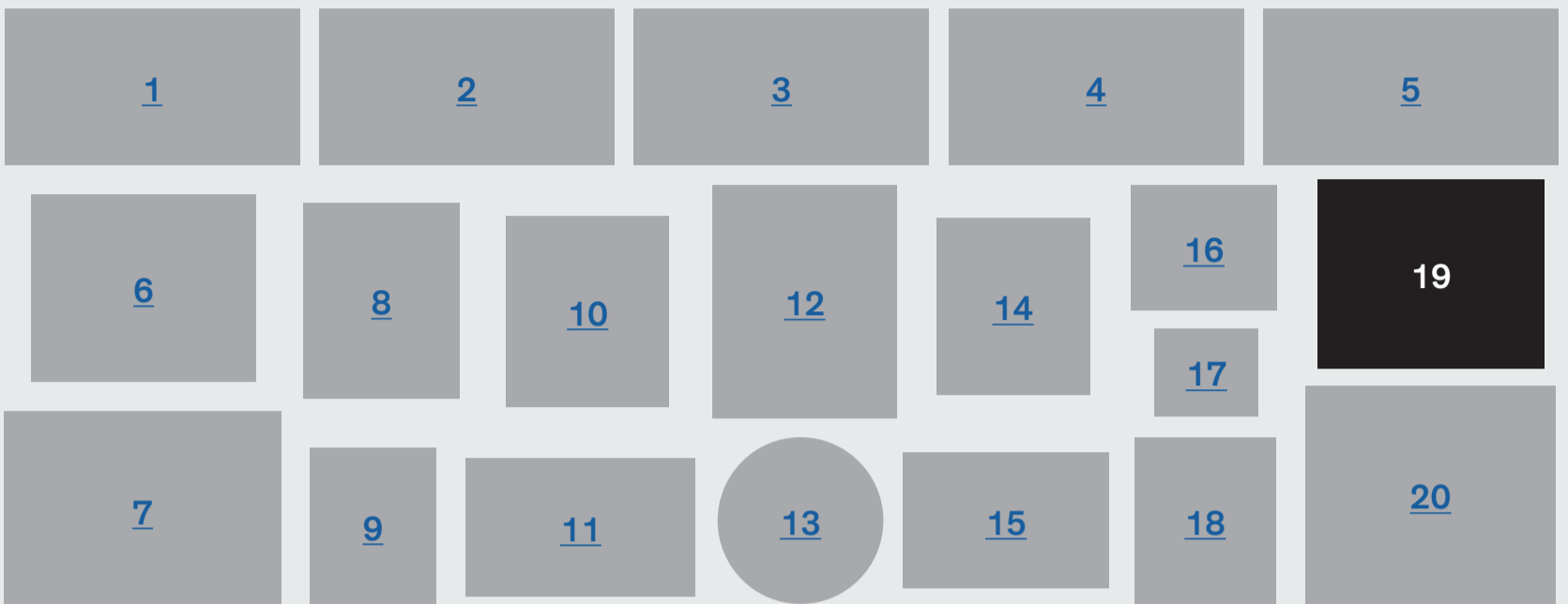
A Classical Landscape 1730s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1954

Roman painter Andrea Locatelli portrayed many aspects of wool production in his popular classical landscapes. The freshly shorn sheep shown here may be on their seasonal journey between the alps and valleys, known as the *transumanza*. For centuries the shepherds of Abruzzo were said to have taken their wool to Rome and returned with saddlebags filled with gold, but English competition eventually destroyed Italy's wool-based textile industries.

AGE OF SAIL



19

After Aelbert Cuyp (1620–1691)

Netherlands

River Scene with a Ferry Boat 19th century

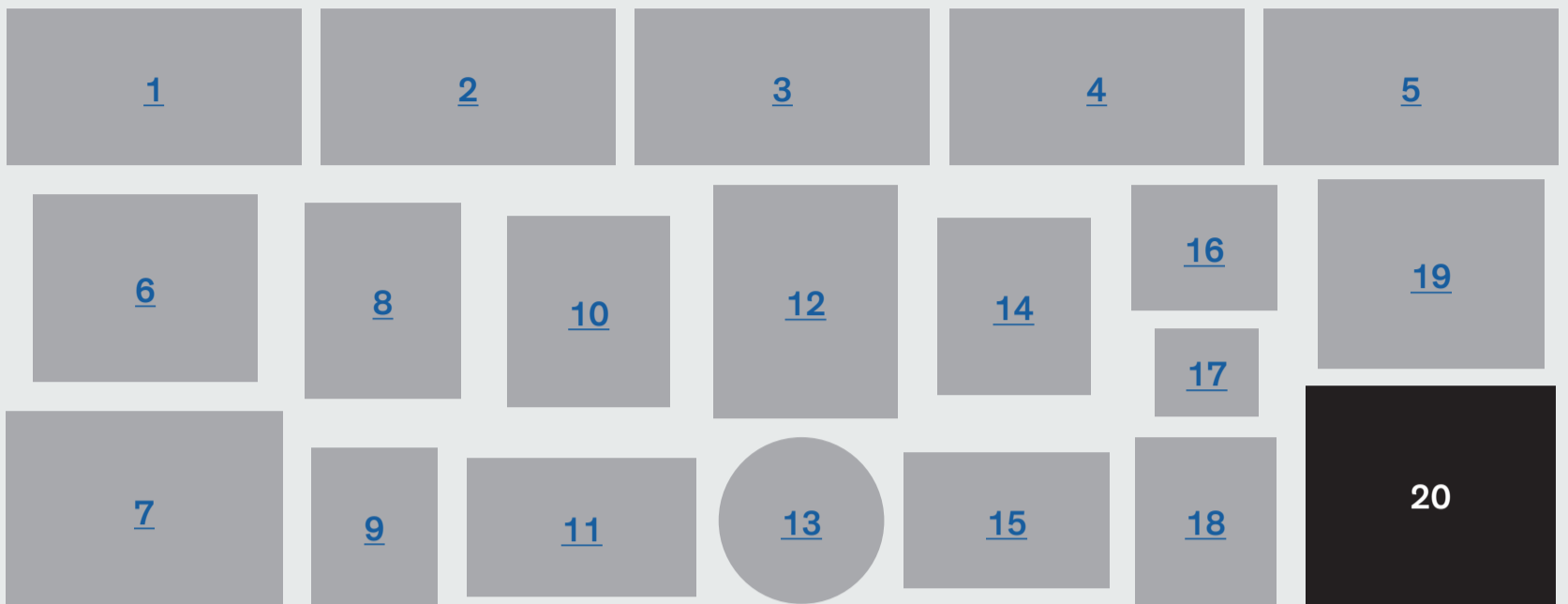
oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

Conserved 2021

Dubbed ‘the Dutch Claude [Lorrain]’ on account of his grand and airy skies, Aelbert Cuyp loved painting the activities on the river Maas, a wide inland waterway flowing between his hometown of Dordrecht and Rotterdam. He particularly admired the ‘wijdschips’, a type of large ship also known as ‘de Zwanen’ or swans, which gracefully plied the Maas with commuters, like cygnets, between their wooden wings.

AGE OF SAIL



20

William Hodges (1744–1797)

England, New Zealand, India

Sawrey Gilpin (1733–1807)

England

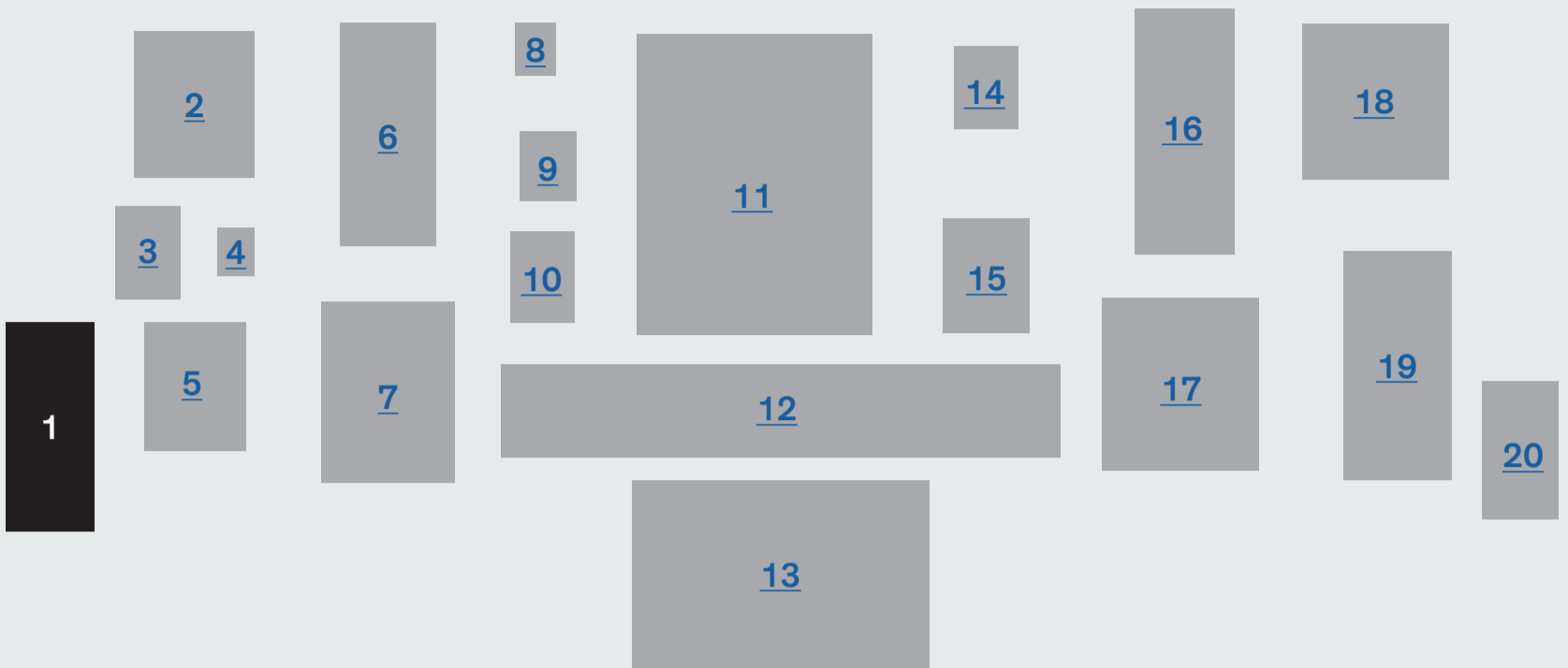
Two Tigers in a Rocky Landscape circa 1785

oil on panel

Auckland Art Gallery Toi o Tāmaki, purchased 1957

By far the most impressive proof of distant travel was to return with living exotic trophies. Many plants, birds, beasts and even humans were displaced to Europe during the Age of Sail (circa 1550–1850) as specimens of curiosity. This painting depicts the young Bengal tiger that was sent to the 4th Duke of Marlborough in 1762 by the British Governor of Bengal, Robert Clive. Kept in a menagerie at Blenheim Palace, the ‘royal tigress’ was painted by many artists.

THREADS OF FAITH



1

Unknown artist

Spain

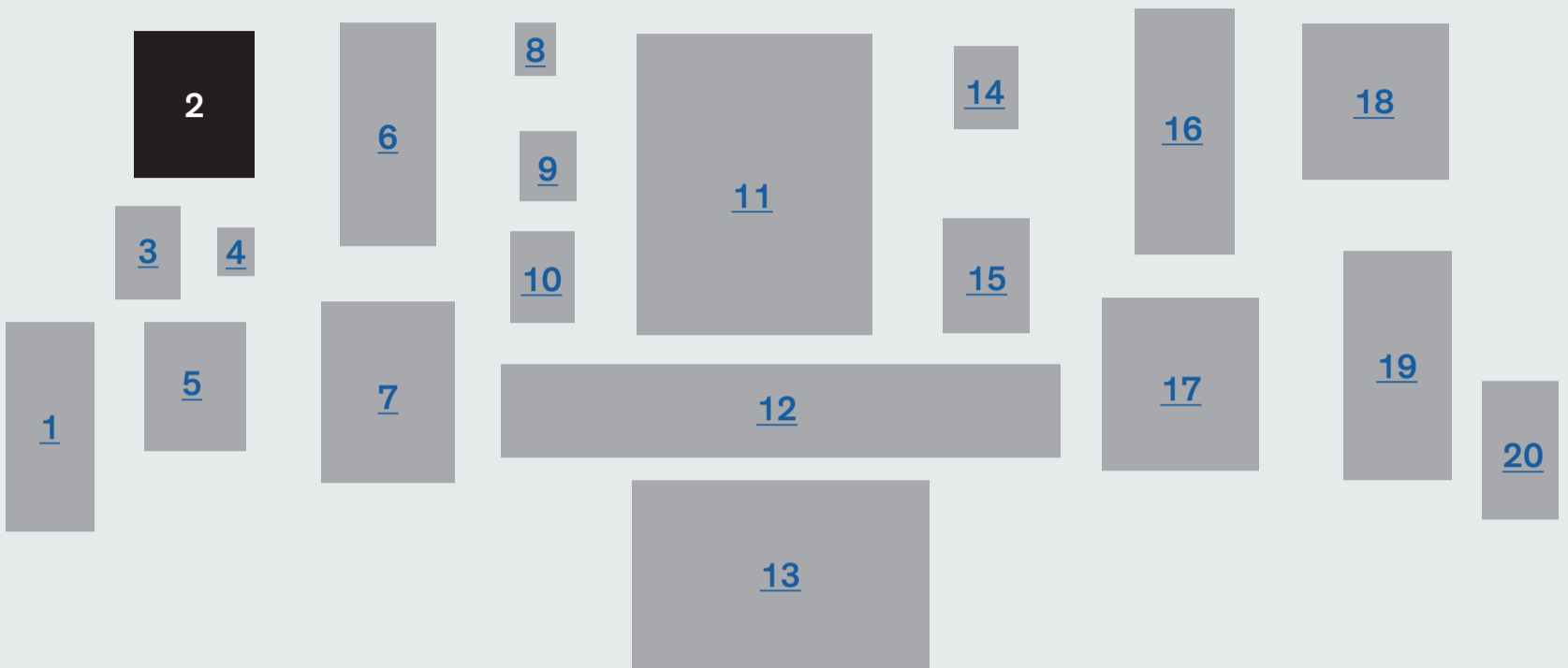
Christ in Majesty 12th century

polychromed wood

Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of Queen Elizabeth II Arts Council of New Zealand, and the Watson Bequest, 1966

A late Romanesque/Gothic sculpture from Barcelona, this figure is believed to have come from a convent on the pilgrimage route between Pamplona and Santiago. These convents were placed at convenient stages of the long journey to provide physical and spiritual sustenance for the devout. Although missing lower arms and some of its polychrome surface, the 12th-century *Christ in Majesty* retains its formal dignity, indicative of its original power.

THREADS OF FAITH



2

Unknown artist

Italy

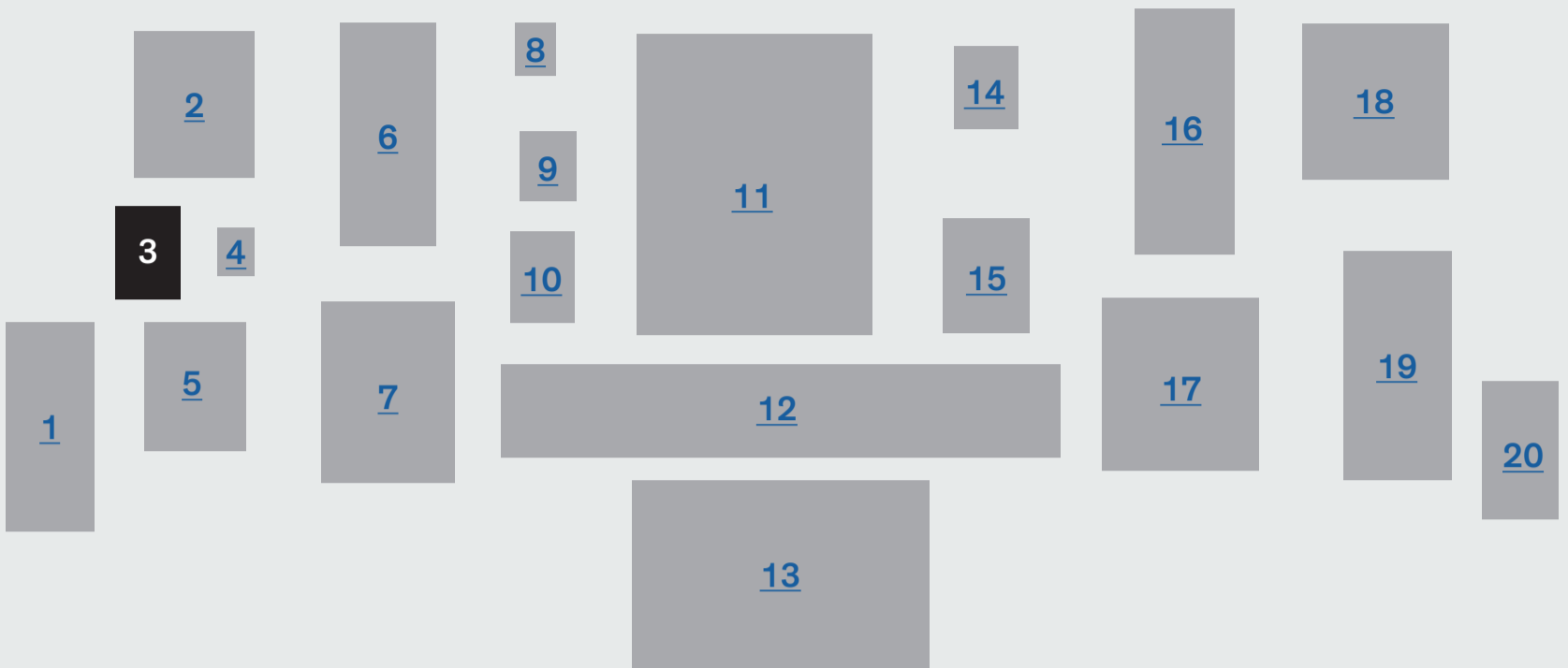
St Carlo Borromeo in Adoration 1620s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1953

The Catholic Church's use of lace is highly symbolic. In this painting, spidery Venetian needle lace, known as *punto in aria* or 'stitch in air', adorns the white surplice worn by the cardinal Carlo Borromeo (1538–1584), who kneels before an image of Christ in the arms of the Virgin. By wearing lace, Borromeo symbolises the Church as a virginal bride in divine union with God. The lace trimming the white altar cloth references Christ's shroud.

THREADS OF FAITH



3

Antonio da Venezia (circa 1340–circa 1387)

Italy

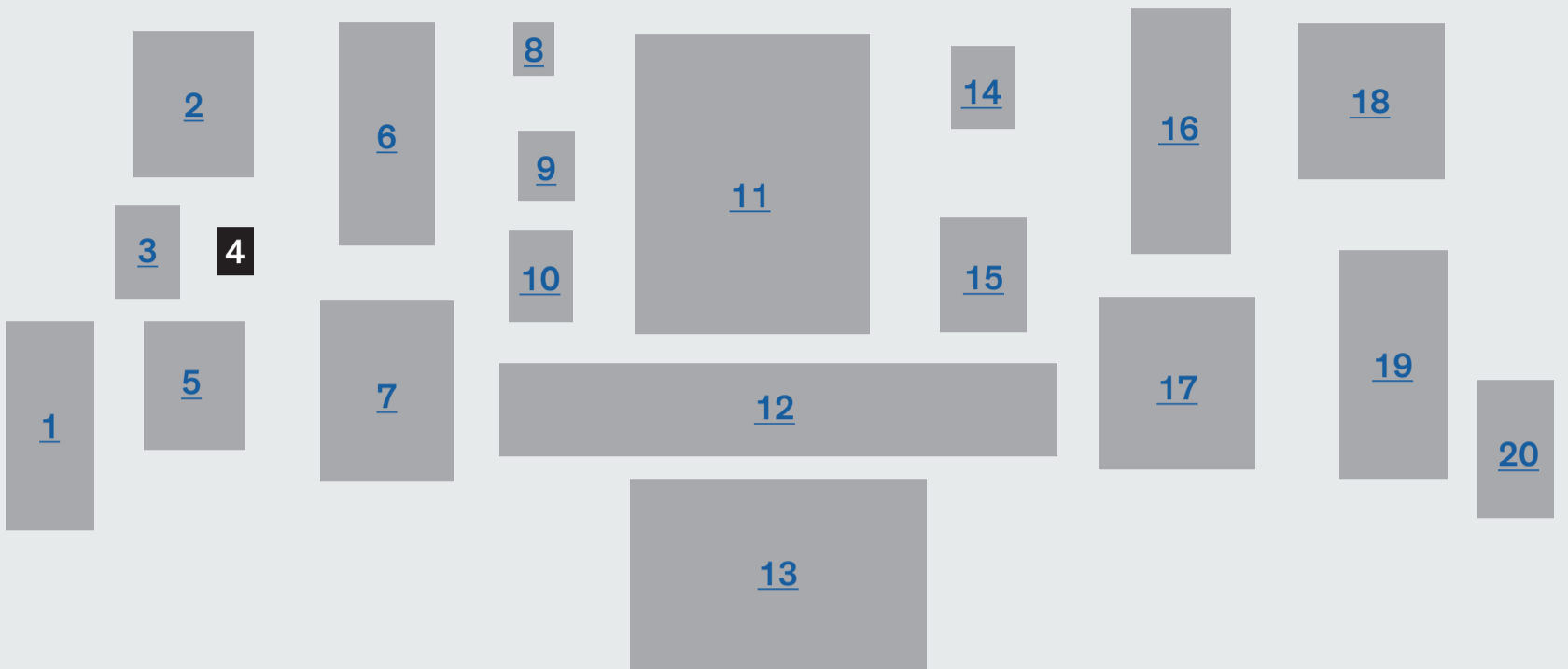
Saint Bartholomew circa 1376

gesso and tempera on panel

Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the National Art Collection Fund and the Watson Bequest, 1965

One of the Twelve Apostles, Saint Bartholomew holds a Bible and wears a red robe that indicates he died a martyr. In his other hand he grasps the large knife by which he met his grisly death by being flayed alive and then beheaded. Bartholomew became the patron saint of people who worked in the leather trades, which were then – as now – a vital sector of the fashion industry.

THREADS OF FAITH



4

Giuseppe Cesari also known as Cavaliere d'Arpino

(1568–1640)

Italy

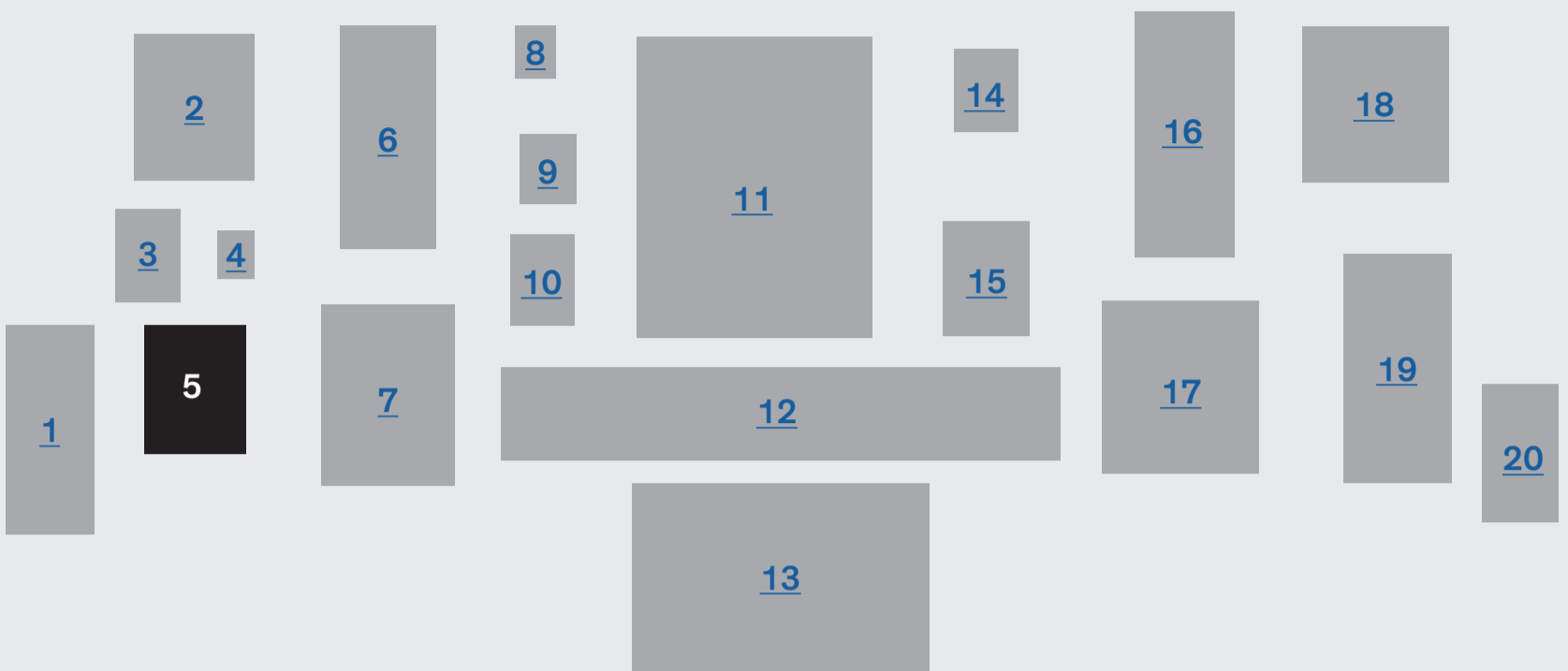
Saint Ursula 1590s

oil on panel

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

According to legend, the English princess Ursula embarked on a pilgrimage to Rome with her virginal handmaidens, but was shot dead by Huns near Cologne. In this painting she grips the English banner of Saint George in one hand and in the other her martyr's frond with the arrows that caused her death. Her pear-shaped pearl earrings and long-chain pendant reflect late Renaissance fashion.

THREADS OF FAITH



5

Marco d'Oggiono (circa 1467–circa 1524)

Italy

Madonna and Child circa 1490

tempera on panel

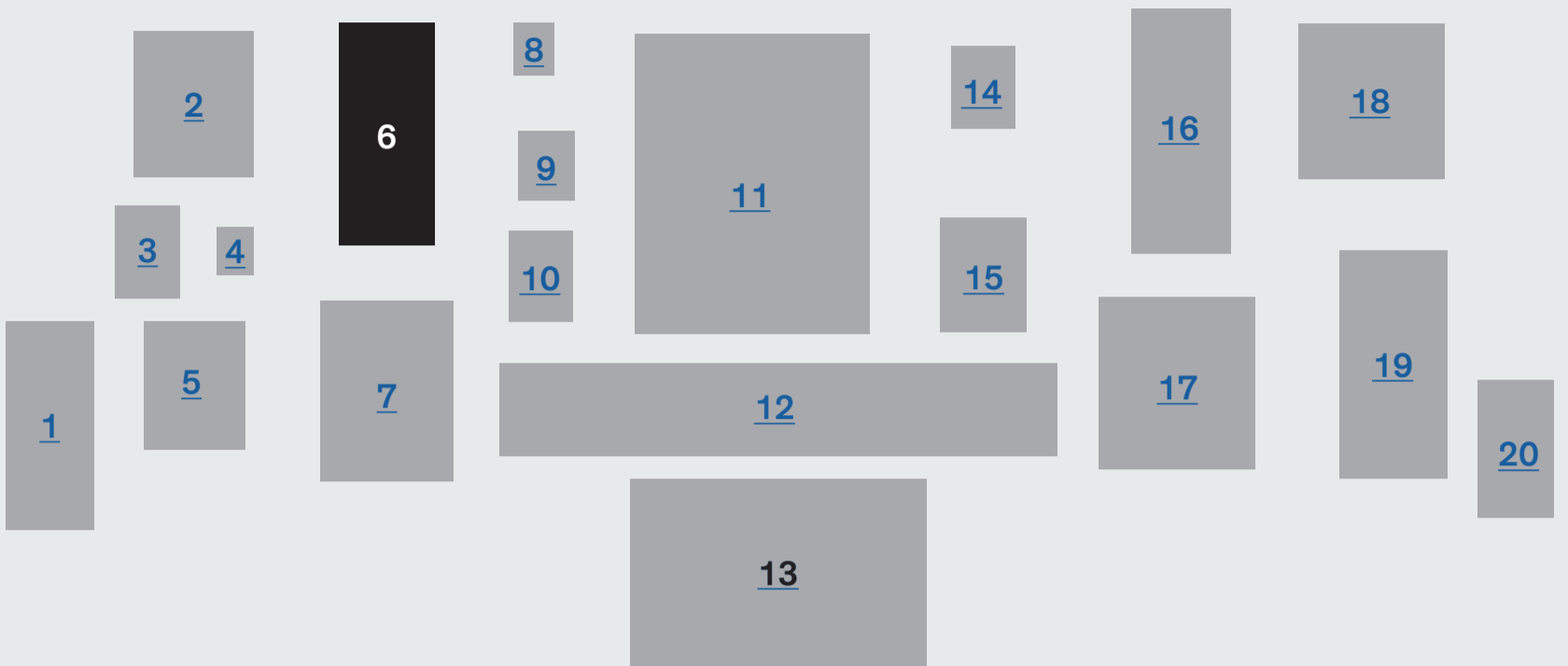
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased with the assistance of the National Art Collection Fund, 1966

Conserved 2021

Fabric is the primary conveyor of symbolic meaning in this image of the Virgin Mary feeding her plump, squirming baby. The crimson curtain hanging across the window recalls the 'Cloth of Honour' behind the Virgin's throne, its colour hinting at the Passion to come. The lining of Mary's robe, which frames and cushions her naked son, is 'cloth of gold', the richest of ceremonial textiles, woven in Florence from gold-wrapped strands of silk.

THREADS OF FAITH



6

Gerolamo Giovenone (1486–1555)

Italy

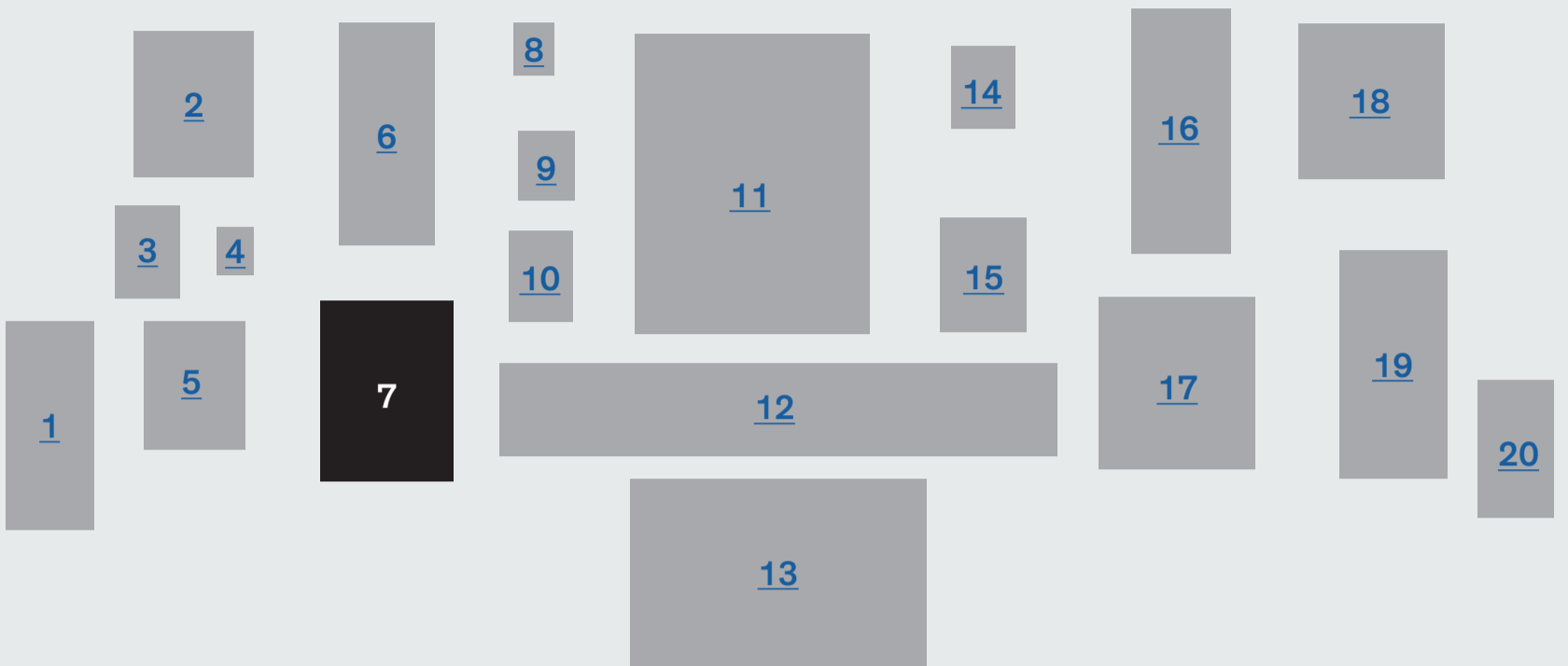
Saint Protase 1530

oil on panel

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

The twin brothers Protase and Gervase (see **16**) were said to have been flogged and then decapitated in the 2nd century for refusing to renounce their Christian faith. Because they were noted in sacred texts for their youthful or ephesic beauty, Gerolamo Giovenone portrays the pair with red-gold hair in feminised *contrapposto* poses. Protase's cuirass or body armour has been transmuted into a red figure-hugging garment with golden embroidery.

THREADS OF FAITH



7

Michele Desubleo (1602–1676)

Flanders, Italy

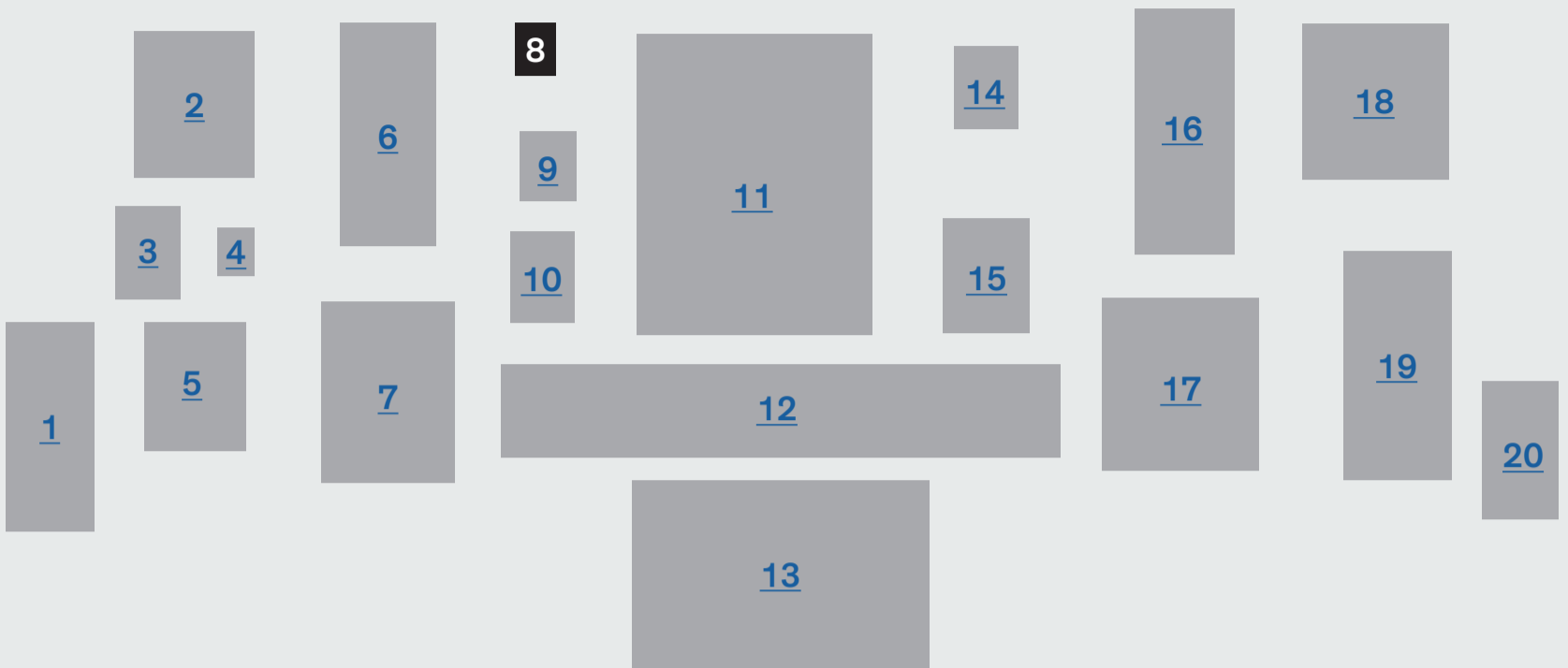
Saint John the Baptist circa 1650

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

The animal pelt across Saint John the Baptist's thighs symbolises his physical and spiritual self-discipline. According to the Bible (Matthew 3:4), Saint John wore an uncomfortable garment of camel's hair as a means of repentance. Since then, pious extremists have followed John's example by wearing *cilices* or sackcloths, garments made from coarse cloth or hair designed to irritate the skin, as a bodily mortification.

THREADS OF FAITH



8

Emilio Taruffi (1633–1696)

Italy

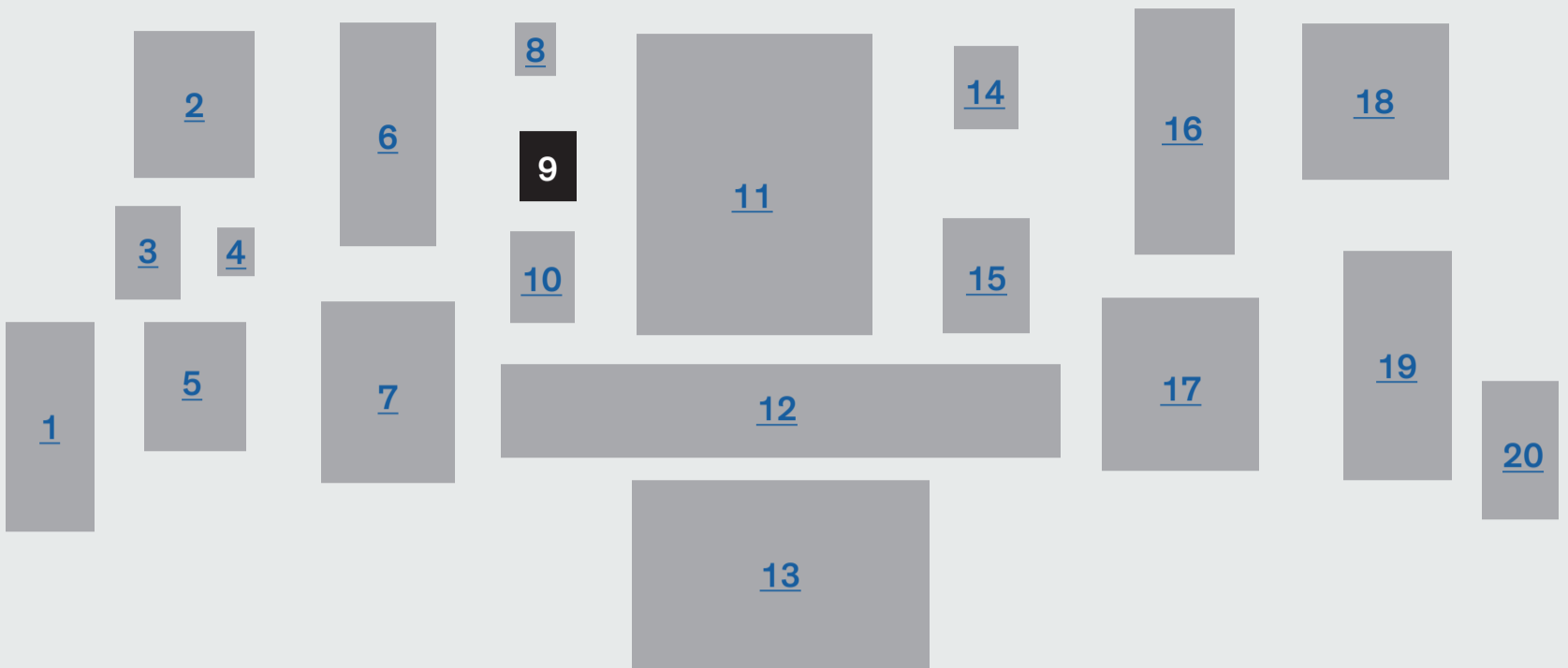
The Virgin and Child Appearing to Saint Bruno 1677

oil on copper

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

Christian monastic orders required its members to wear long tunics known as scapulars, which were regarded as a ‘yokes of Christ’ and signified their wearers’ acceptance of Church authority. The Carthusian order added a hood. In this scene, Saint Bruno, the order’s tonsured and barefooted founder, experiences an ecstatic vision of the Virgin Mary after refusing to be made a bishop in favour of a life of secluded prayer.

THREADS OF FAITH



9

Attributed to Giuseppe Crespi (1665–1747)

Italy

after Anthony van Dyck (1599–1641)

Flanders, England

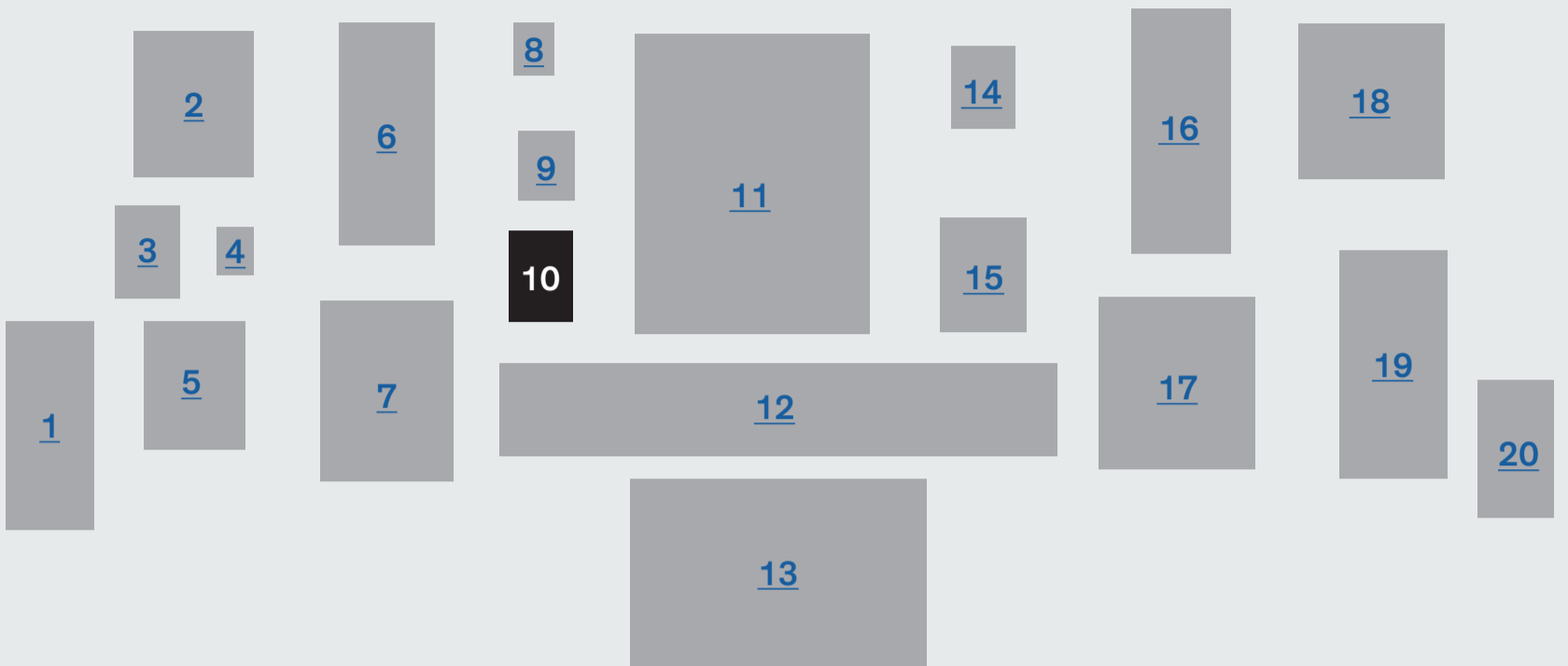
The Scorning of Christ (Christ Mocked) 1720s

tempera on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

The removal of Christ's clothes by soldiers was just one stage in a series of humiliations – known as the 'Passion' – that he was forced to endure before his death. Although stripping was intended to deprive him of social distinction and to render him vulnerable and dejected before his persecutors, Christ's dignity when naked only proved the opposite: that distinction inheres not in clothing but in the qualities of the person.

THREADS OF FAITH



10

Vincenzo Spisanelli (1595–1662)

Italy

The Mystic Marriage of Saint Catherine

mid-17th century

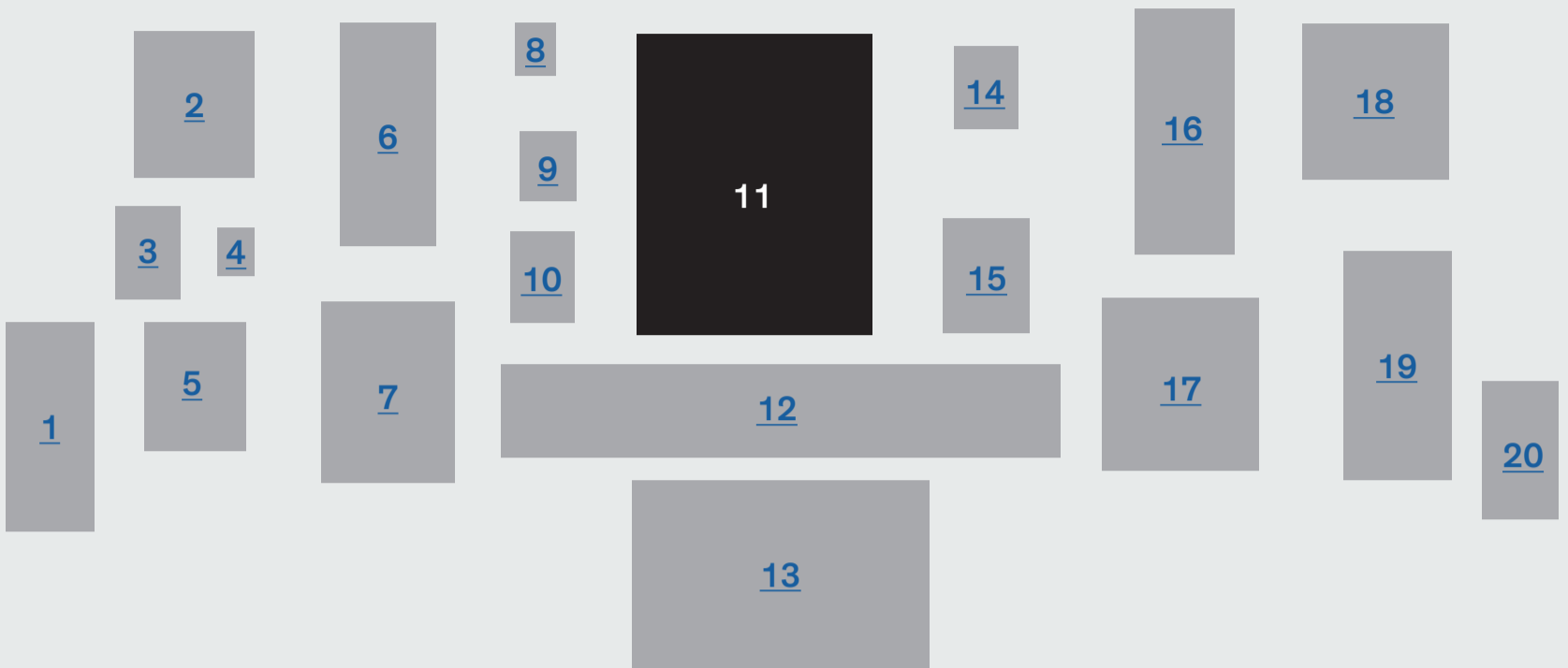
oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of J Yock Esq, 1960

Conserved 2021

Saint Catherine's dedication to God is symbolised in this scene as a marriage with the infant Christ: as Joseph overlooks, Mary extends Catherine's hand towards her son to receive a ring. Catherine of Alexandria is shown in 17th-century bridal attire, wearing a white ruched chemise beneath layers of expensive, richly coloured garments. Her reddish gold hair was much coveted by upper-class Italian women at the time.

THREADS OF FAITH



11

Guido Reni (1575–1642)

Italy

Saint Sebastian circa 1625

oil on canvas

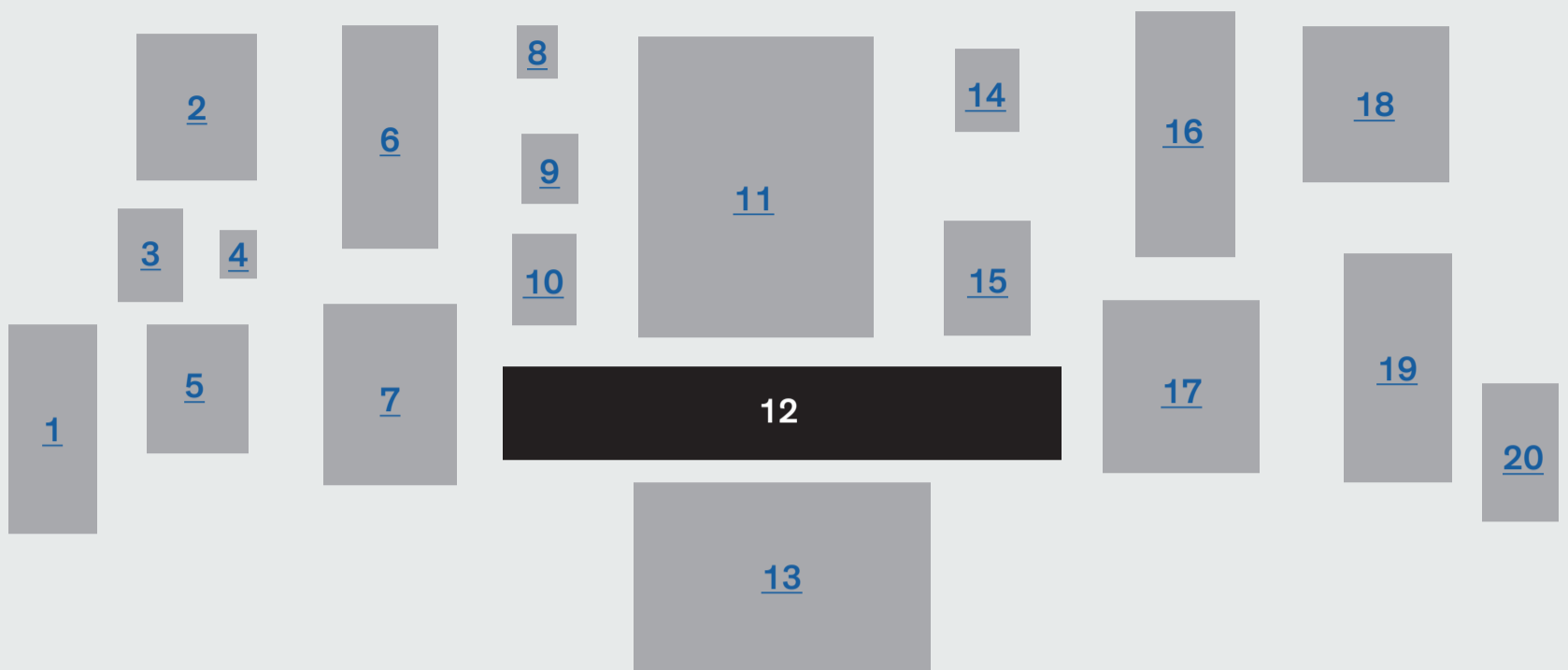
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, gift of James Tannock Mackelvie, 1882

Conserved 2001

Forbidden by the Catholic Church from depicting saints with a ‘beauty exciting lust’, Baroque masters of figure painting like Guido Reni found ways to cover their nude subjects without compromising their sensual beauty. Saint Sebastian was a 4th-century Christian soldier who was shot by archers of the Roman emperor Diocletian. As he writhes against a tree, Sebastian’s twisted loincloth sinks under its own weight, suggestively revealing what it is supposedly intended to conceal.

THREADS OF FAITH



12

Tony Fomison (1939–1990)

New Zealand

after Hans Holbein the Younger (1497–1543)

Germany

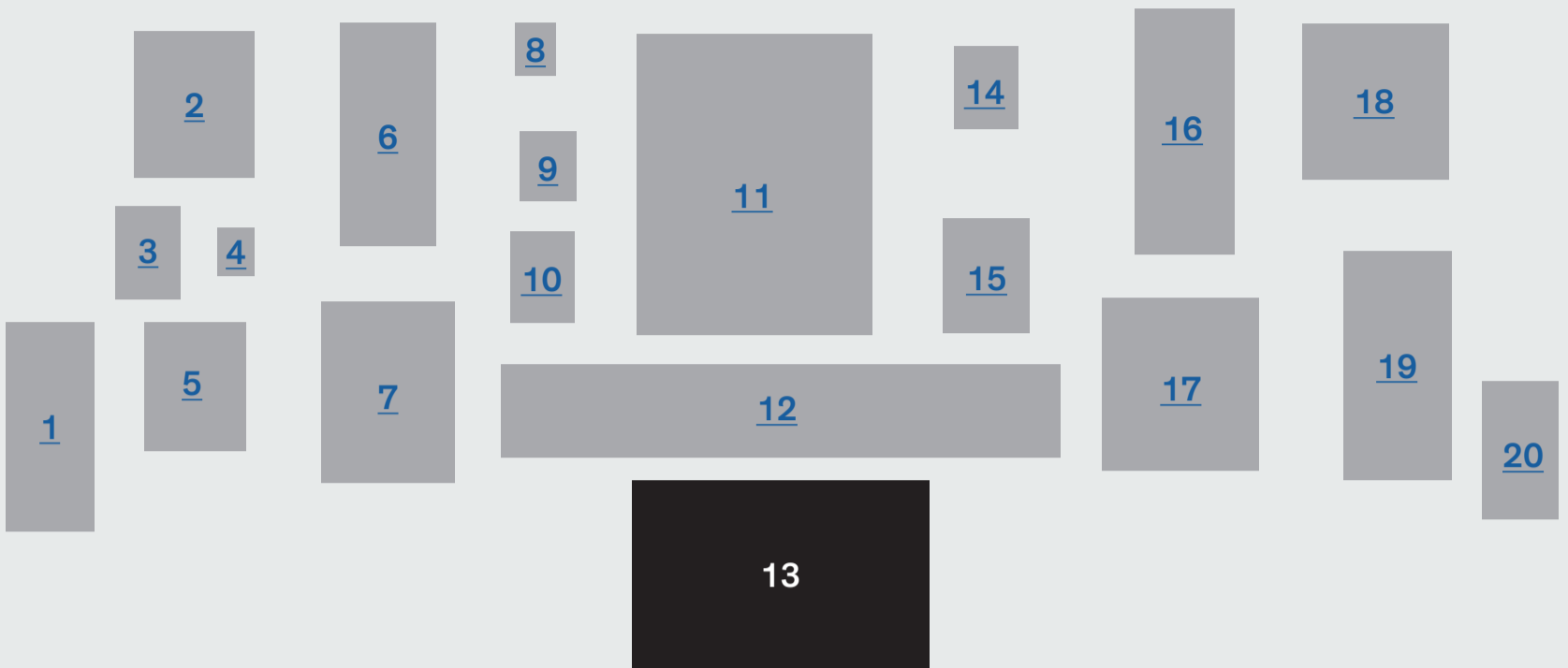
Study of Holbein's 'Dead Christ' 1971–73

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the M A Serra Trust and the Elise Mourant Bequest, 1996

During a trip to Europe, Christchurch artist Tony Fomison was entranced by the mysterious full-length painting of the dead Christ by German Renaissance painter Hans Holbein the Younger. After returning to New Zealand, he embarked on making a close version. Inflected perhaps, by his recent experiences of drug addiction, hospitalisation and acute poverty, Fomison's image, which is painted with thin dark glazes, exhales an even greater sombreness than its famous prototype.

THREADS OF FAITH



13

Unknown workshop

Spain

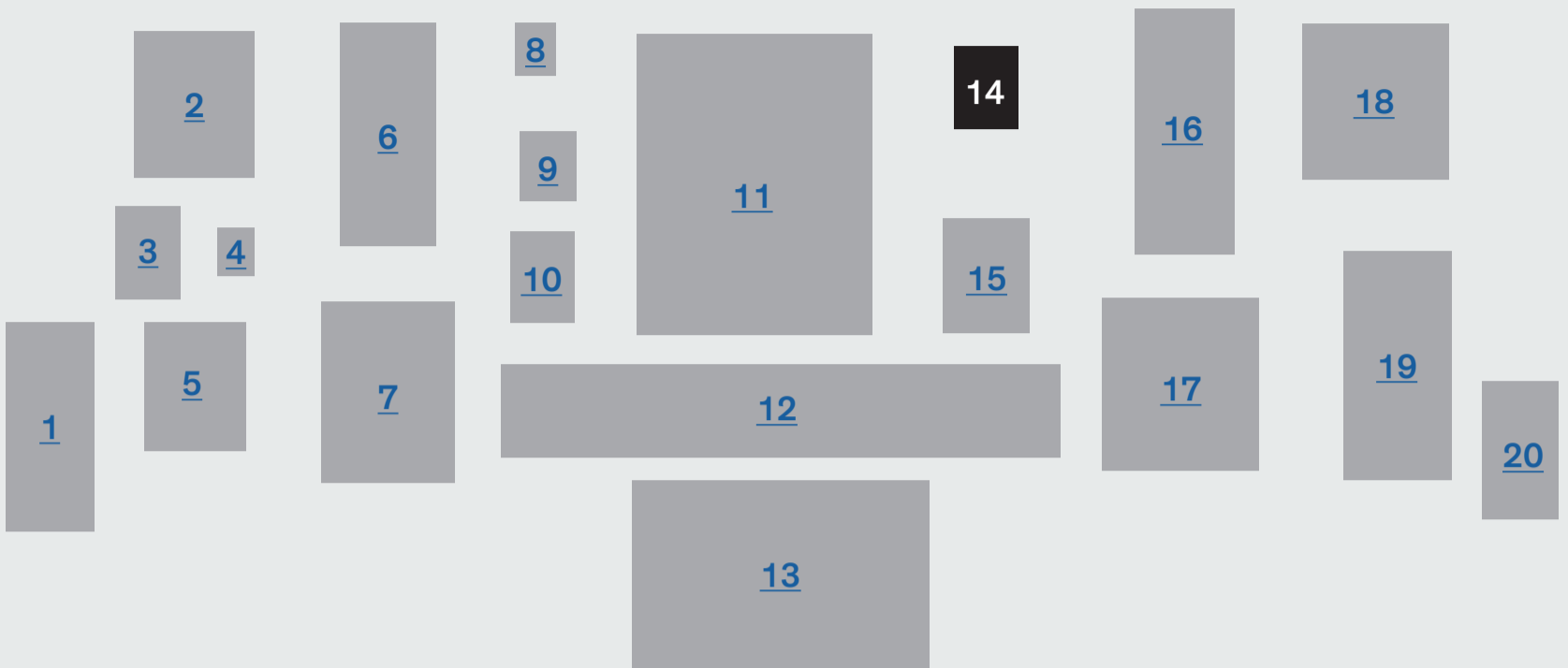
Chest with Leaf and Flower Motifs 15th century

walnut with traces of polychrome

Auckland Art Gallery Toi o Tāmaki, gift of Mr Norman B Spencer, 1968

Carved and painted wooden chests like this were typically commissioned in pairs for brides' dowries during the Renaissance. Known as marriage chests or *cassone*, these lockable boxes stored valuable textiles and bedding safe from theft, while their high bases protected contents from treacherous damp.

THREADS OF FAITH



14

Giovanni Battista Salvi da Sassoferrato (1609–1685)
Italy

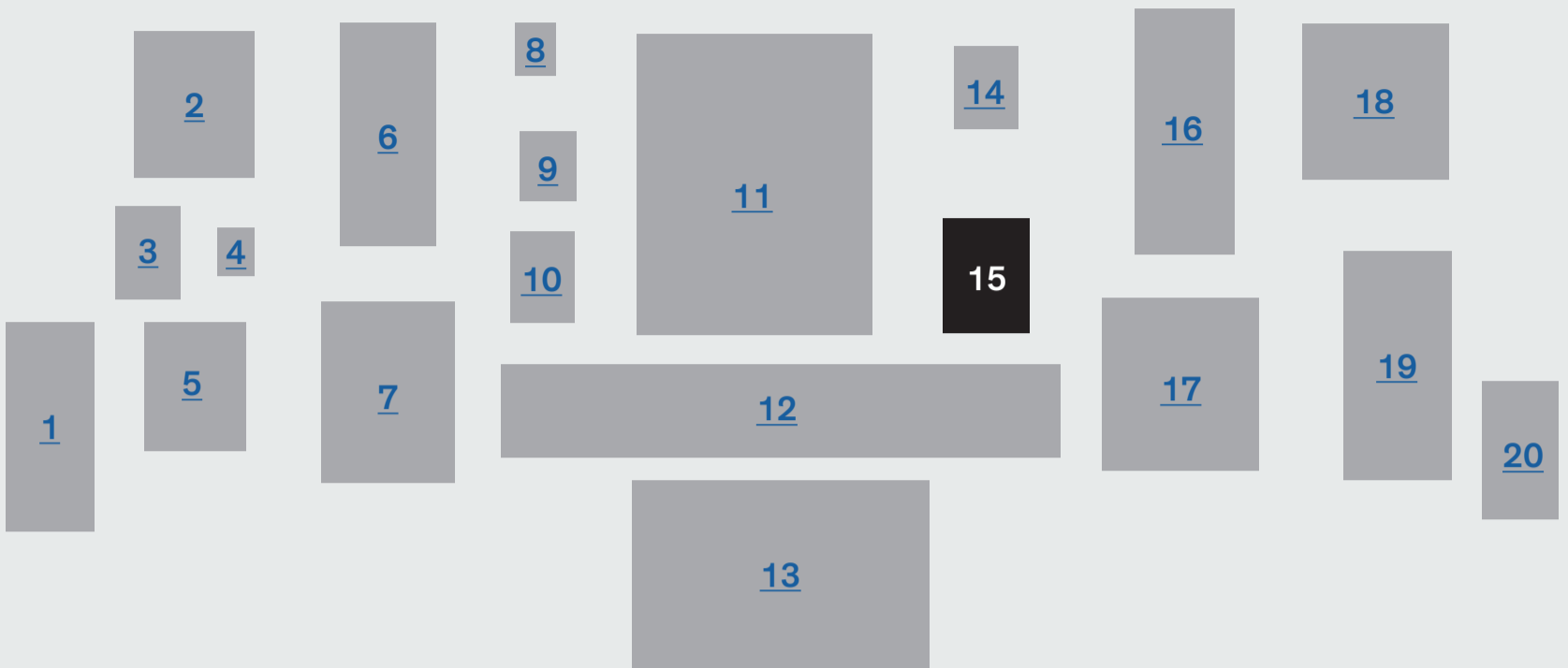
Virgin in Prayer 17th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki, on loan the Yockney Family Trust

Sassoferrato produced numerous versions of the Virgin in prayer, each with a strikingly simple palette of red, white and blue, for use in private devotions. Simplicity did not come cheap, however. Mary's blue garment was painted using lapis lazuli, a mineral mined from Afghanistan. Known as Marian blue, the colour cost more than gold and its use was carefully negotiated between artists and clients.

THREADS OF FAITH



15

Unknown artist

Europe

The Annunciate Virgin (Santissima Annunziata)

17th century

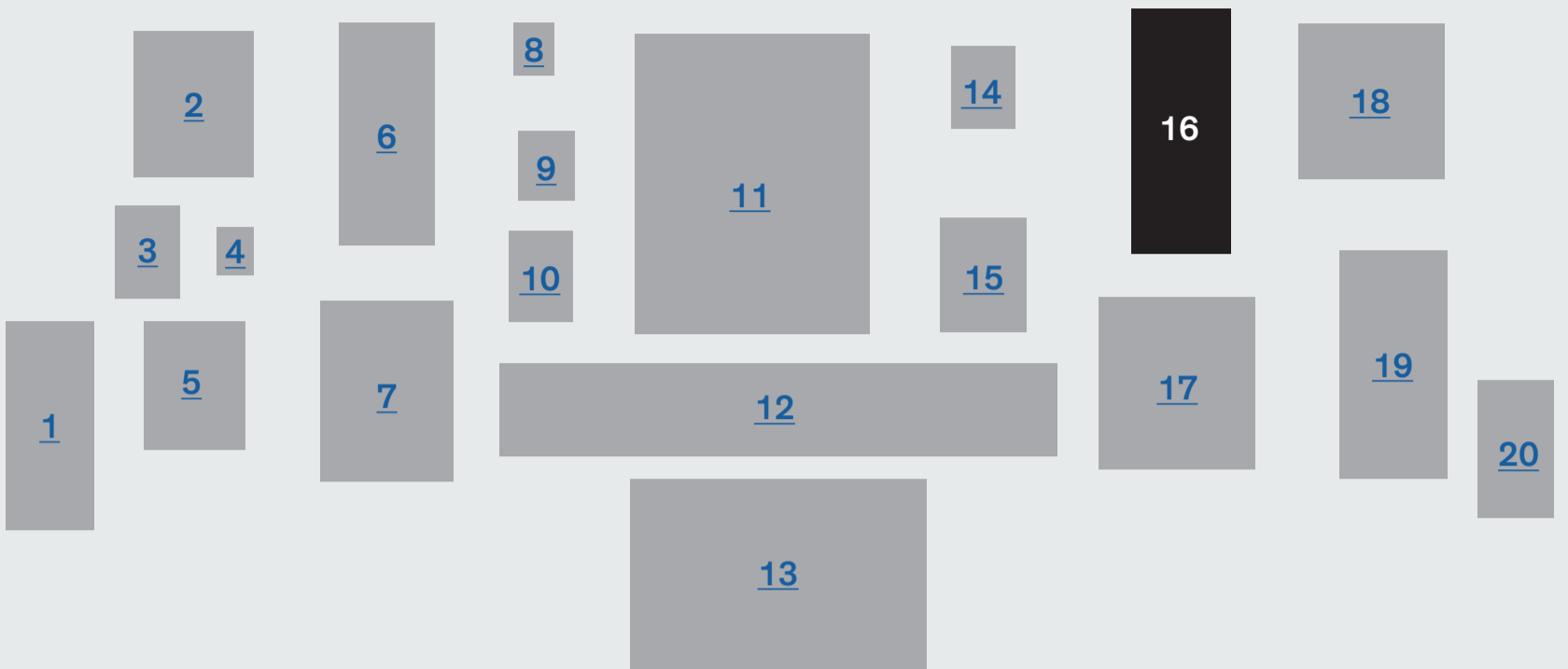
oil on panel

Auckland Art Gallery Toi o Tāmaki, on loan from St Andrews Anglican Church, Epsom

Conserved 2022

Although the jewel-like, archaic character of Byzantine and Gothic art was mocked by fashionable Renaissance artists such as Giorgio Vasari (1511–1574), it continued to be preferred by the pious. This 17th-century panel reproduces a revered 13th-century fresco of the Virgin, said to have been painted by an angel in the Florentine church of Santissima Annunziata, which has long been associated with miracles.

THREADS OF FAITH



16

Gerolamo Giovenone (1486–1555)

Italy

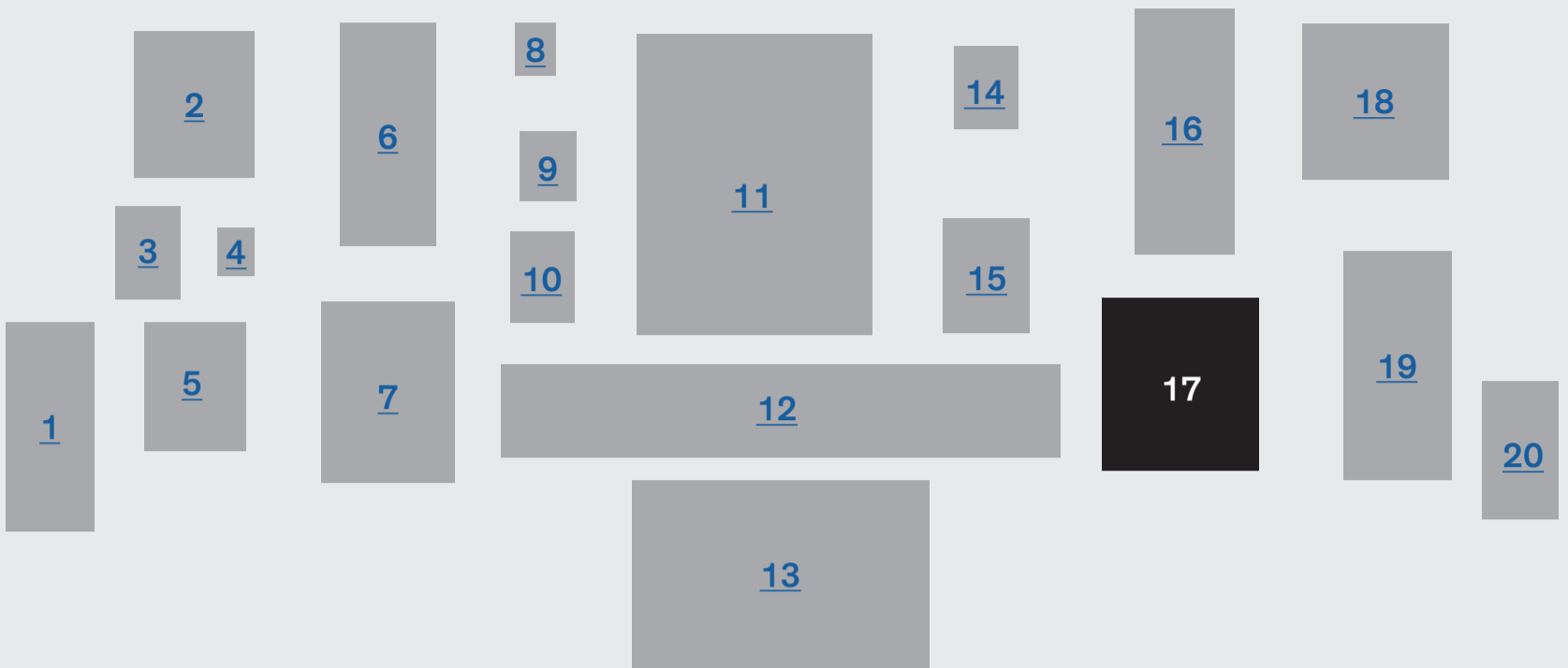
Saint Gervase 1530

oil on panel

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

The twin military saints Gervase and Protase (see **6**) were 2nd-century Christian martyrs, said to have been murdered during the reign of the pagan emperor Nero. An early account described the siblings as ‘most beautiful youths’ who wore hose and short boots. Gerolamo Giovenone depicts Gervase decoratively as a Roman soldier, wearing a defensive skirt of leather strips known as *pteruges*, a martyr’s red cloak, red boots and a splendid bright-blue hose.

THREADS OF FAITH



17

Unknown artist

Europe

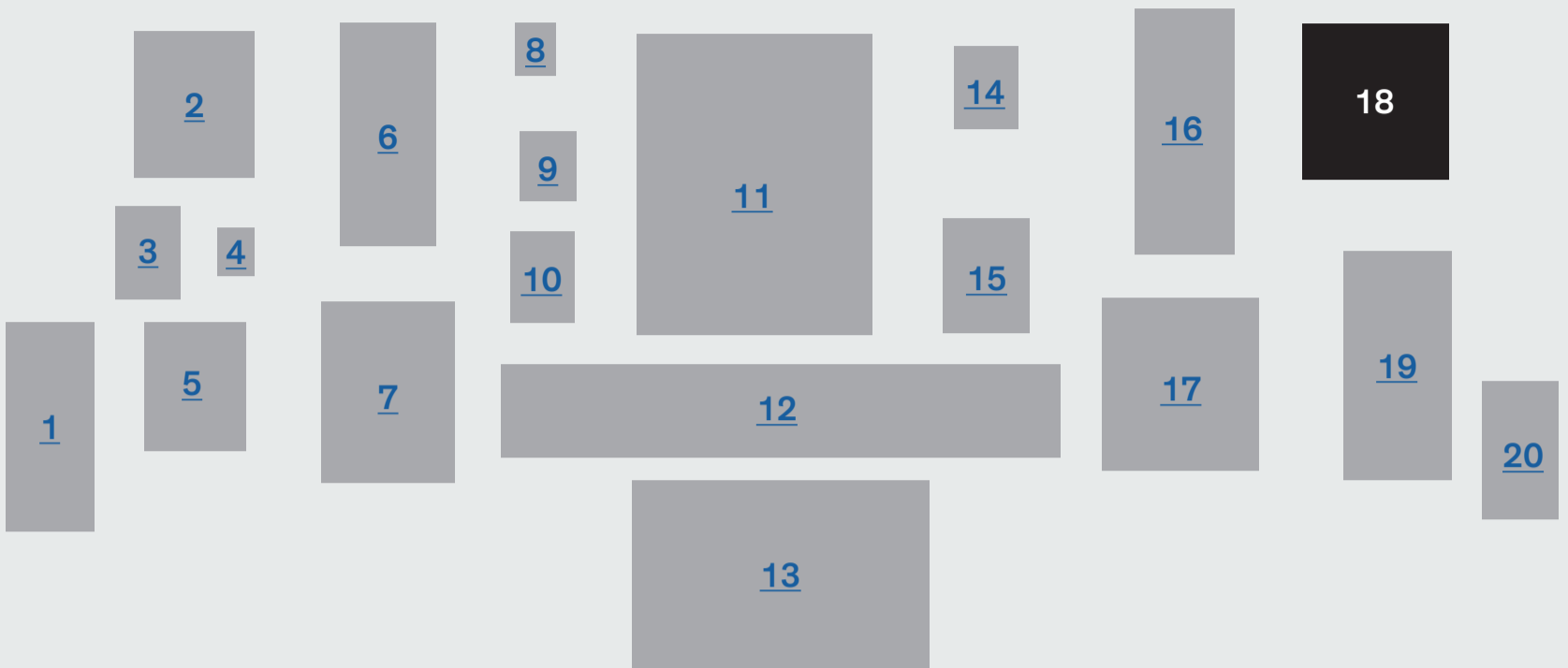
Dead Christ Supported by Two Angels 16th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki, on loan from the Cathedral of St Paul, Wellington

The loincloth or strip of fabric that casually covers Christ's genitalia has multi-layered significance in Judeo-Christian tradition. Symbolising the covering used by Adam and Eve to conceal themselves after sinning, it is regarded as the first clothing. It recalls the swaddling clothes that bound the infant Christ at his birth and anticipates the grave clothes or shroud in which he was later entombed.

THREADS OF FAITH



18

Luca Giordano (1634–1705)

Italy

Saint Anthony of Padua Rebuking the Tyrant Ezzelino

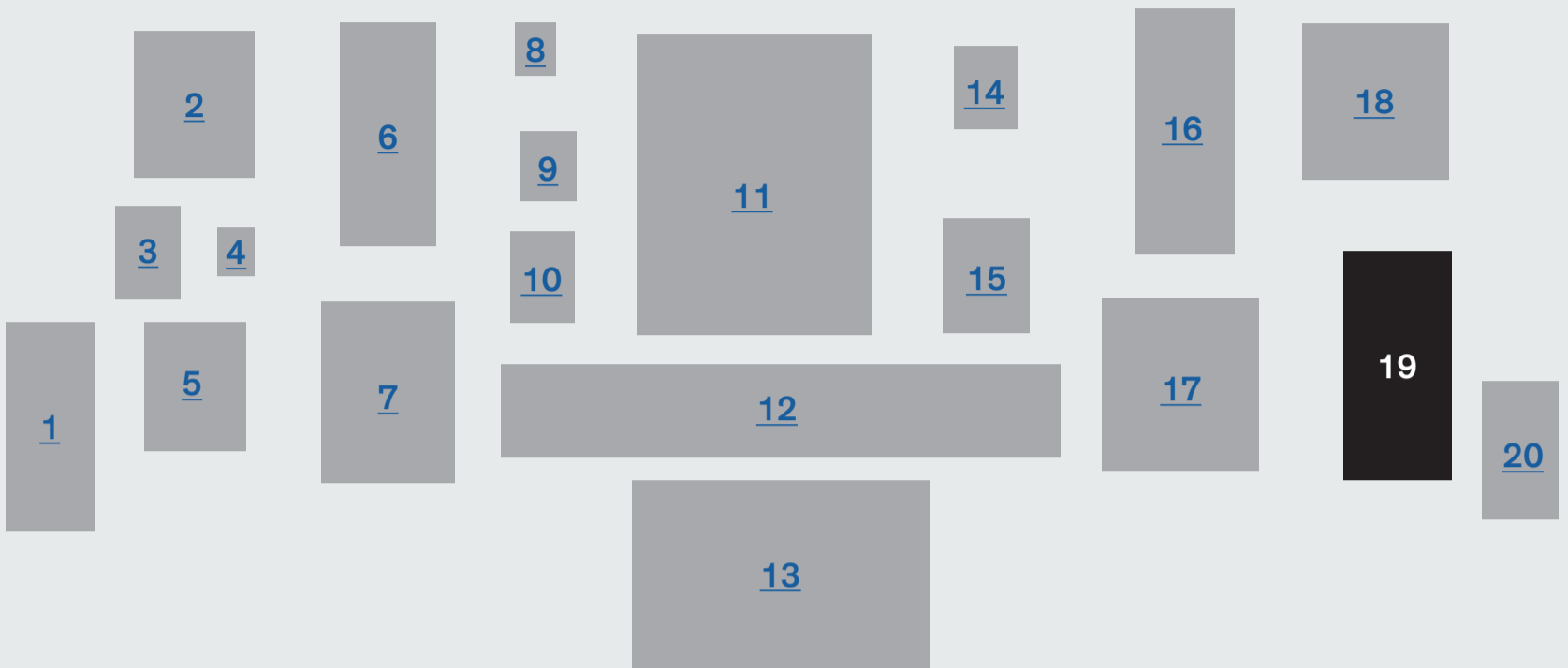
1692–1702

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1962

Saint Anthony was a 13th-century saint who preached and cared for the sick and the defenceless in Italy. He appears to the left wearing the brown habit or scapular of the Franciscan order, confronting the rich and cruel warlord Ezzelino da Romano, who is holding enemies hostage. In this scene, Anthony's moral authority, evidenced by his simple garb, is enough to convert Ezzelino to Christianity and avert the massacre of his prisoners.

THREADS OF FAITH



19

Joan de Rúa also known as Pere Girard

(active 1470–1510)

Spain

Saint Anne, Mother of the Virgin Mary circa 1470

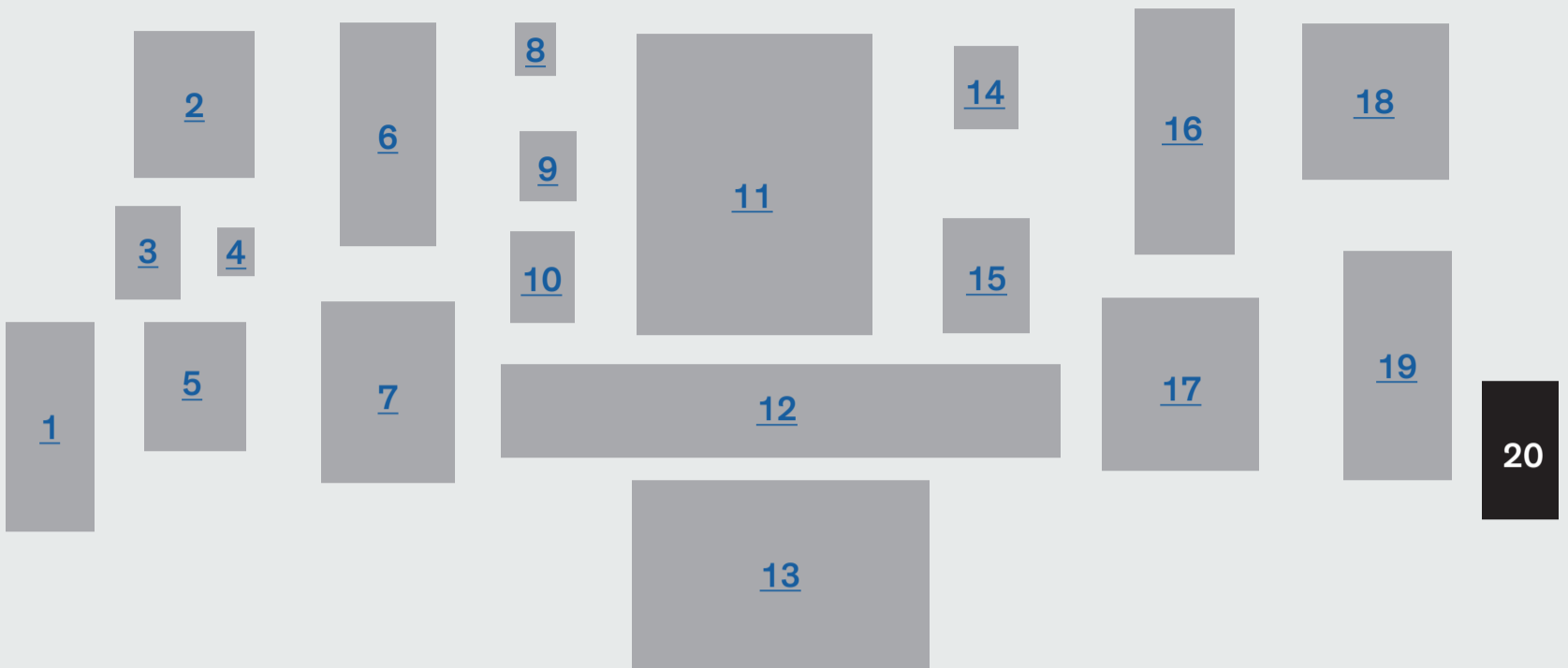
tempera and gesso on panel

Auckland Art Gallery Toi o Tāmaki, gift of the Friends of the Auckland Art Gallery, 1966

Conserved 2011

To remind viewers that Christ's family was from the East, or 'Holy Land', imitation Arabic calligraphy was often incorporated as a decorative element in the textiles, halos or frames of devotional imagery. In this early Spanish image of Saint Anne, made in the Moorish-influenced region of Catalonia, the mother of the Virgin Mary is shown wearing a gown edged with embossed 'pseudo-Kuphic' script and holding a tiny Virgin and Child.

THREADS OF FAITH



20

Unknown artist

France

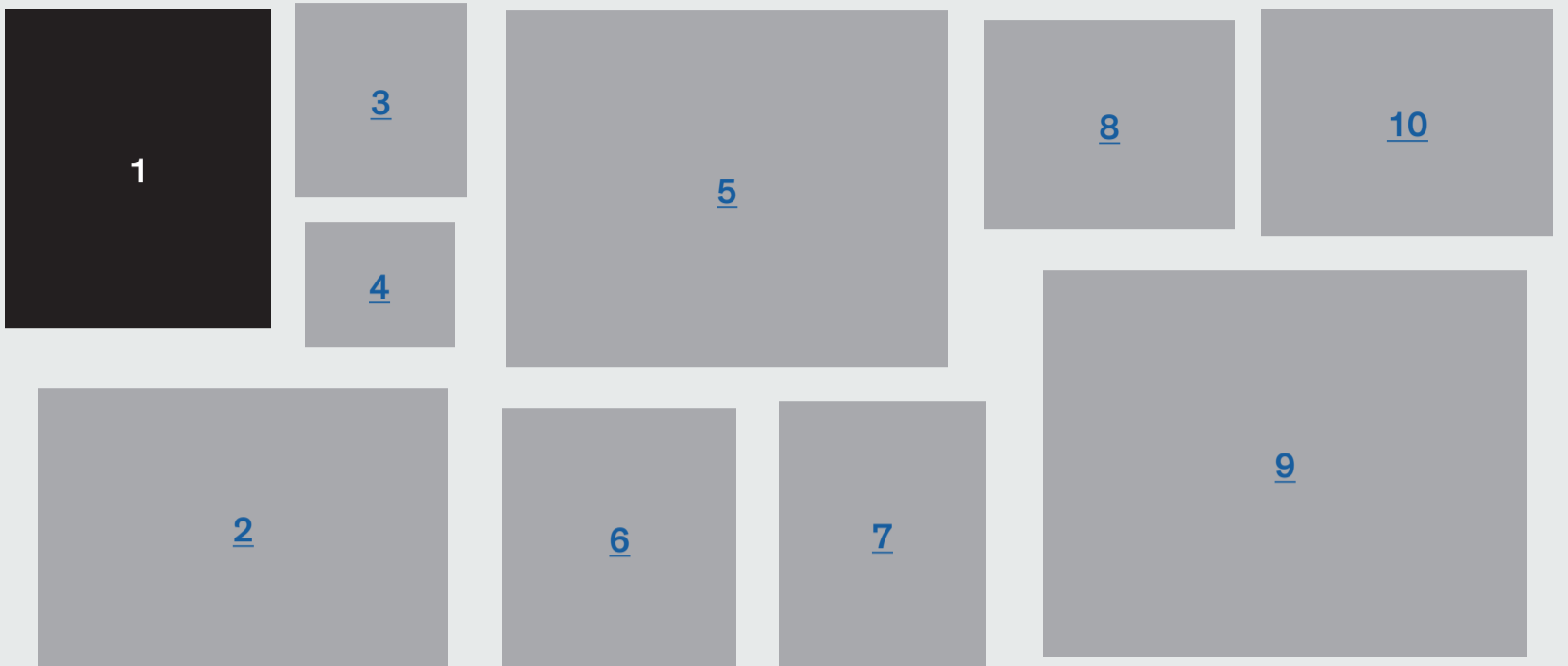
Madonna and Child circa 1460

wood and gesso

Auckland Art Gallery Toi o Tāmaki, purchased with funds from the Watson Bequest, 1965

The Madonna and Child was a favourite theme of Gothic sculptors. The bold S-shaped curve of this Madonna figure and the rhythmic folds of her drapery reflect the International Gothic style which began in Burgundy, a leading centre of fashion and courtly culture. The Virgin's robe would once have been richly coloured and gilded to imitate the most valuable fabrics, which were woven in Flanders from English yarn.

SOUTHERN EUROPE



1

Giacomo Francesco Cipper (1664–1736)

Austria, Italy

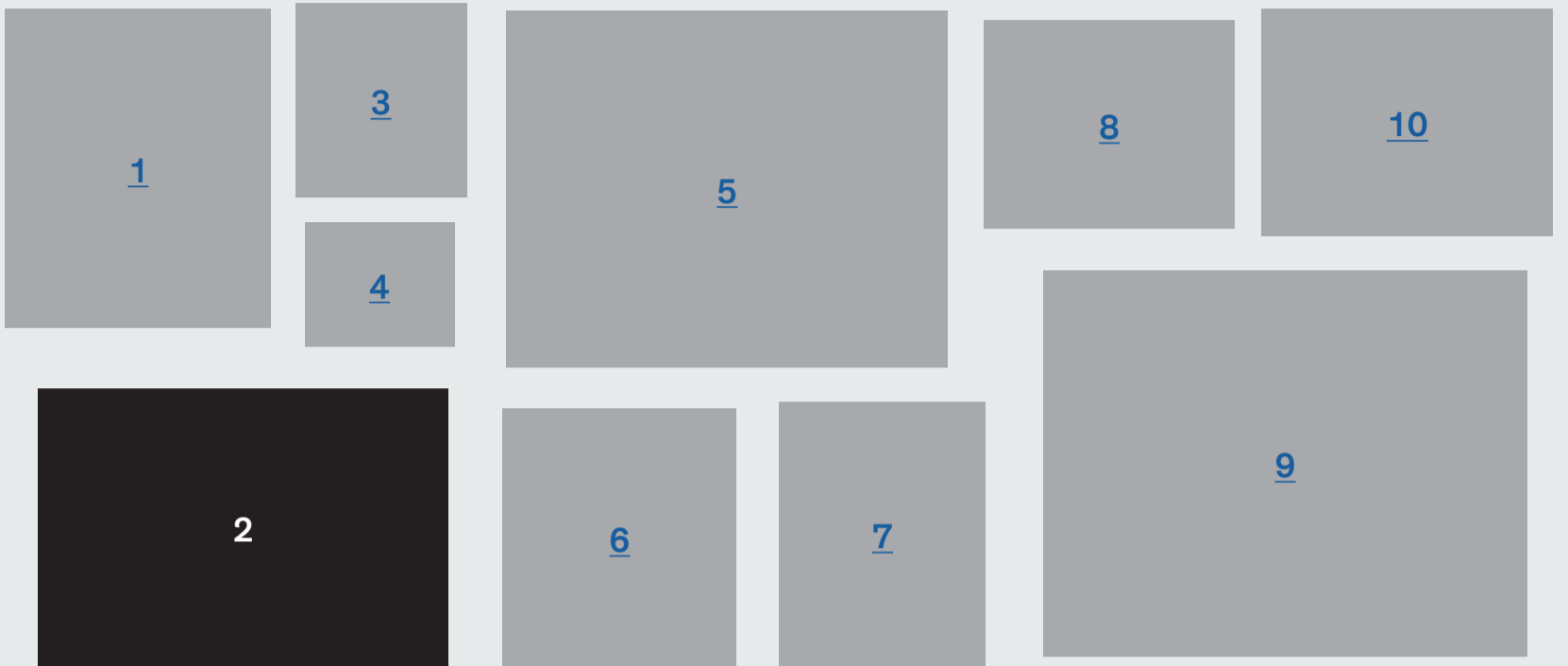
Boys Playing Cards circa 1700s–30s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

Contributing to the joviality of this picture are the peasant boys' ill-fitting hand-me-downs; ridiculously large, their frock coats and trousers are barely held together by stitches and patches. The medium-brimmed hat of the boy in front almost covers his entire forehead, while the feathered tricorne cap of his companion threatens to topple onto the table.

SOUTHERN EUROPE



2

Pietro Paolini (1603–1681)

Italy

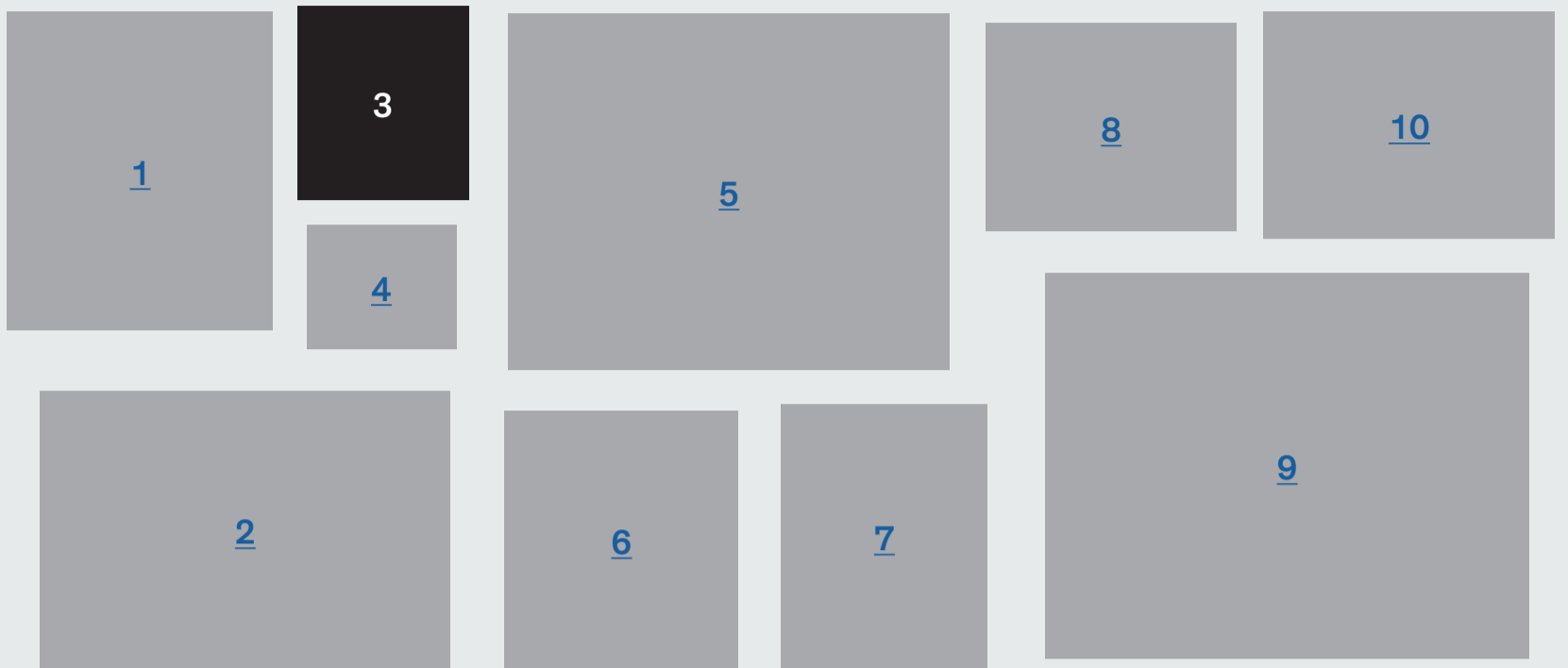
The Fortune Teller mid-17th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Mr Norman B Spencer, 1961

Acting on behalf of the man at right, a fortune teller encourages a young woman to accept the advances of her overly eager suitor. That her prophecies are blatantly for sale is demonstrated by her extravagant necklace, which is made of Mediterranean coral, an extremely lucrative commodity in 17th-century Europe (see **6**). The young woman's hair, styled in a high bun and adorned with a pearled tiara and fashionable red and white ostrich feathers, signifies her noble status.

SOUTHERN EUROPE



3

Unknown artist

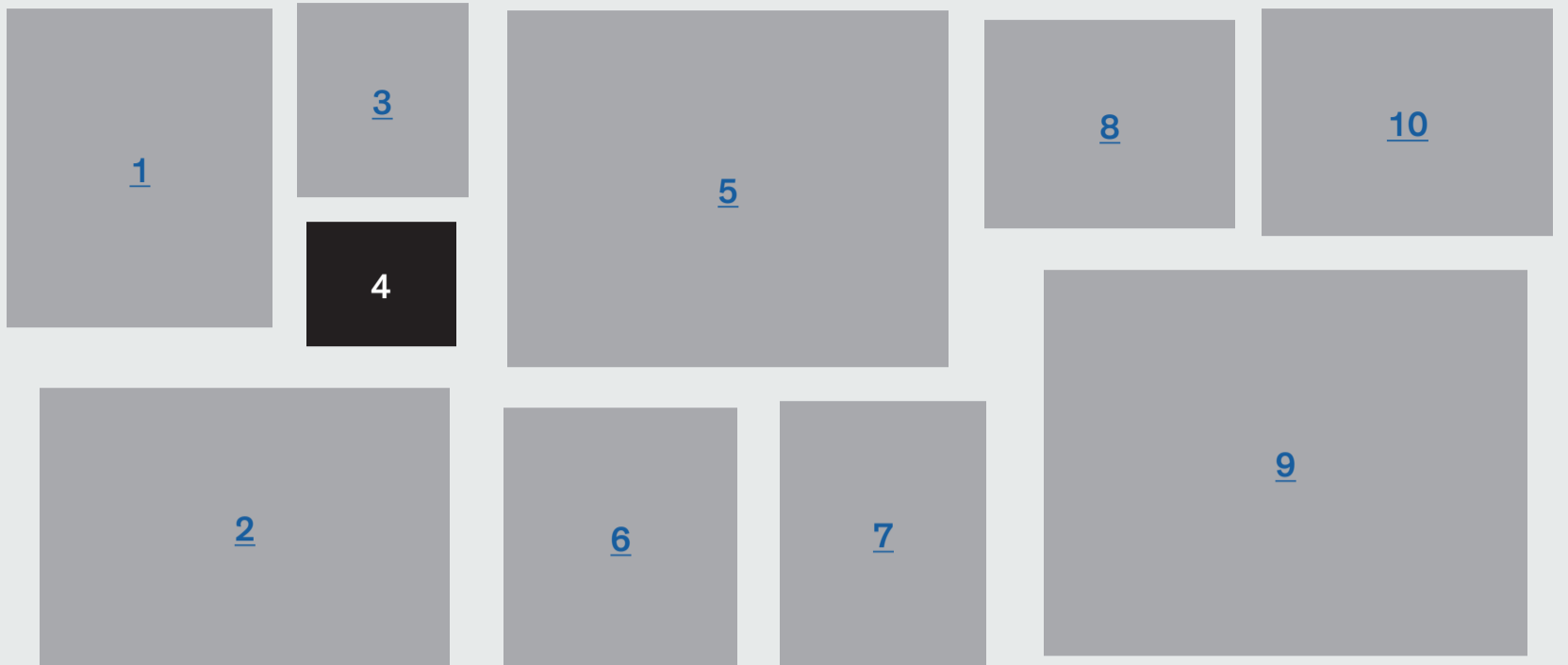
Portrait of a Man with a Scar circa 1620–1640

oil on canvas

Auckland Art Gallery Toi o Tāmaki, on loan from Rick Bidgood, R&R Trust Collection

Regarding us obliquely, the brooding subject of this mysterious portrait wears a hat with a large, upturned brim that was fashionable in the 1630s. His stark brown coat and tightly buttoned, ebony doublet suggest he is associated with the Spanish court or is a member of the Italian nobility (see **6**). Another marker of his high social status is his white winged-collar shirt trimmed with fine lace.

SOUTHERN EUROPE



4

French school

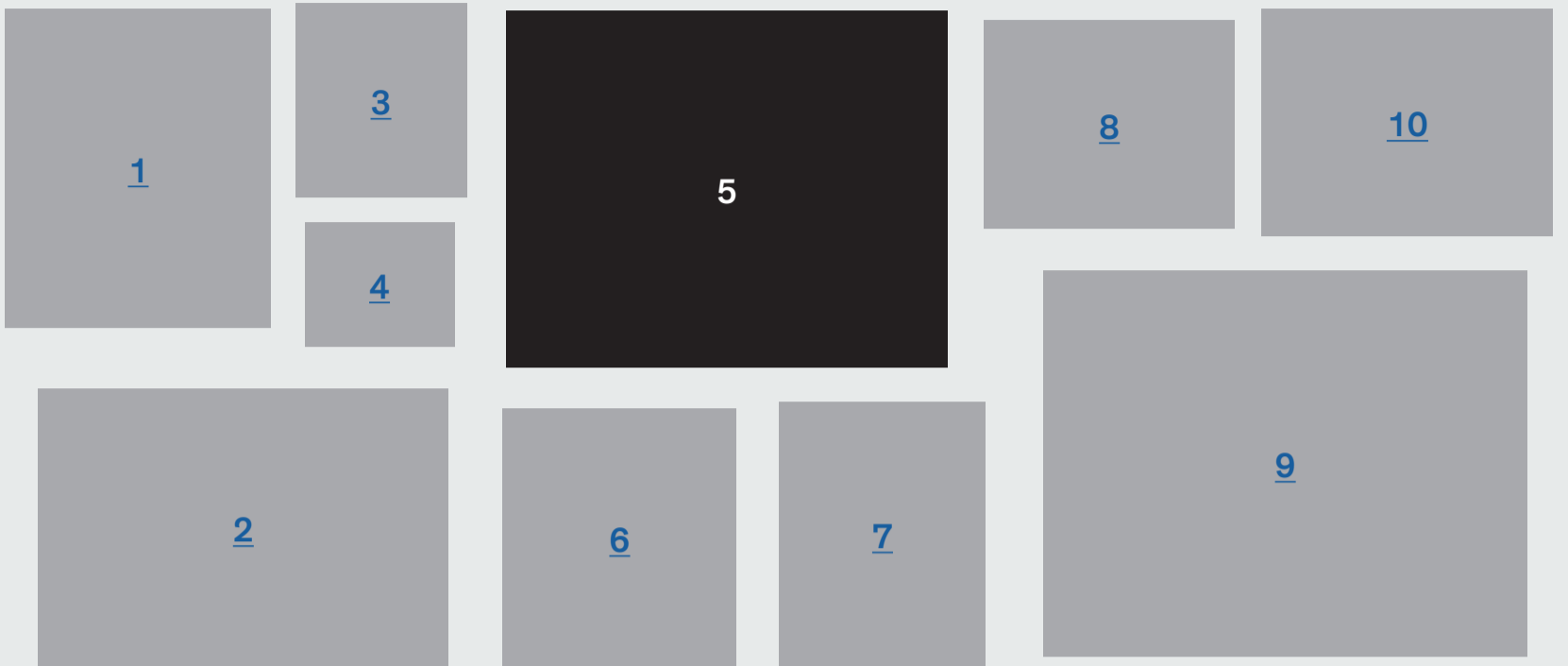
Telemachus and Calypso 1700s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1961

Standing in *contrapposto* pose, Telemachus wears the costume of an ancient Greek warrior. Covering his knee-length green and orange chiton, or tunic, is a yellow chlamys cloak, fastened at his right shoulder with a golden brooch. His mid-calf, lightweight boots are called Iphicratids, named after a fourth-century BCE Athenian general. Outfitted in a cuirass, a piece of armour around the torso, and a plumed helmet, Telemachus holds a dory, a military spear used in hand-to-hand combat or as a projectile.

SOUTHERN EUROPE



5

Felice Ficherelli (1603–1660)

Italy

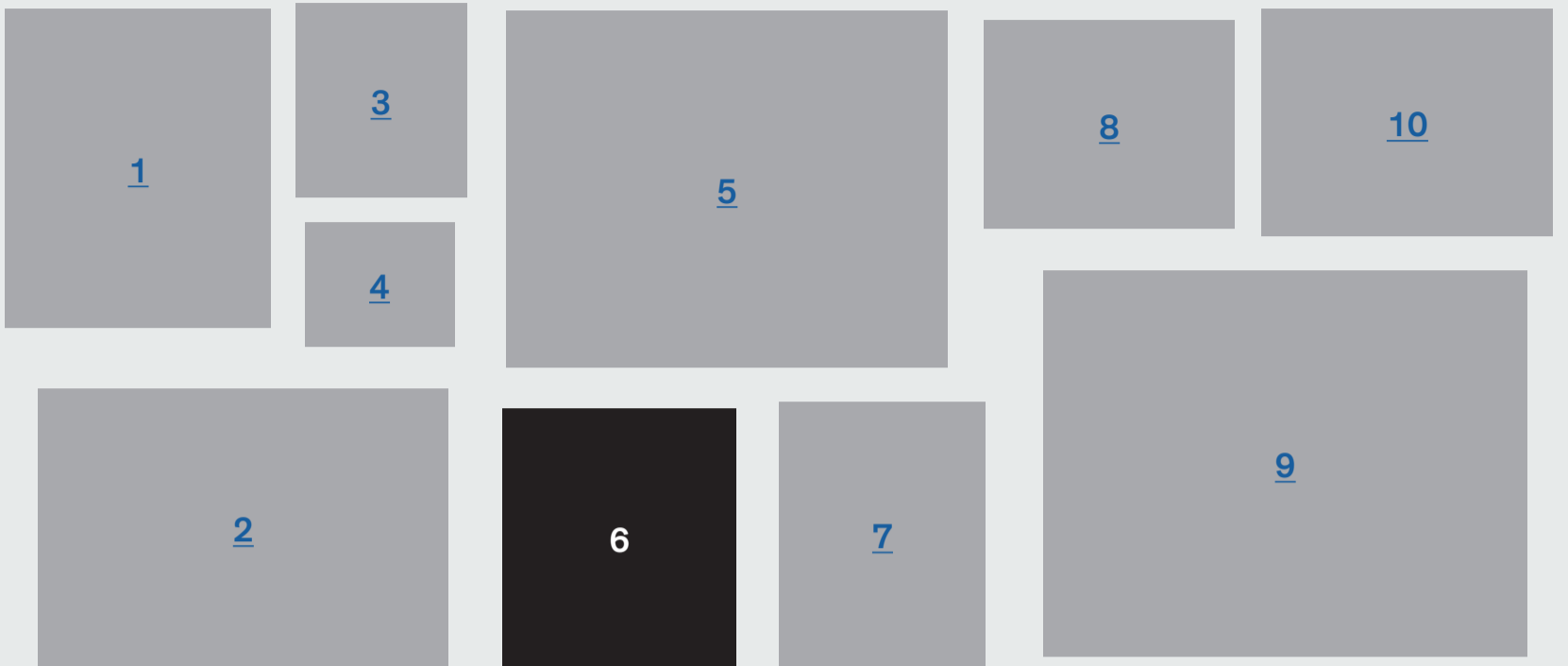
Antiochus Prince of Syria and Stratonica His Stepmother circa 1638

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Mr Norman B Spencer, 1961

Antiochus fell in love with his stepmother Stratonica. Believing his passion hopeless, he began to starve himself to death, becoming ill and bedridden. Felice Ficherelli makes this third-century BCE event relevant to 17th-century audiences by clothing Stratonica in contemporaneous costume: her bodice with its low scooped neckline was fashionable at that time, as was her pink satin shirt with metallic lace trimming.

SOUTHERN EUROPE



6

Carlo Ceresa (1609–1670)

Italy

A Man with a Child circa 1635

oil on canvas

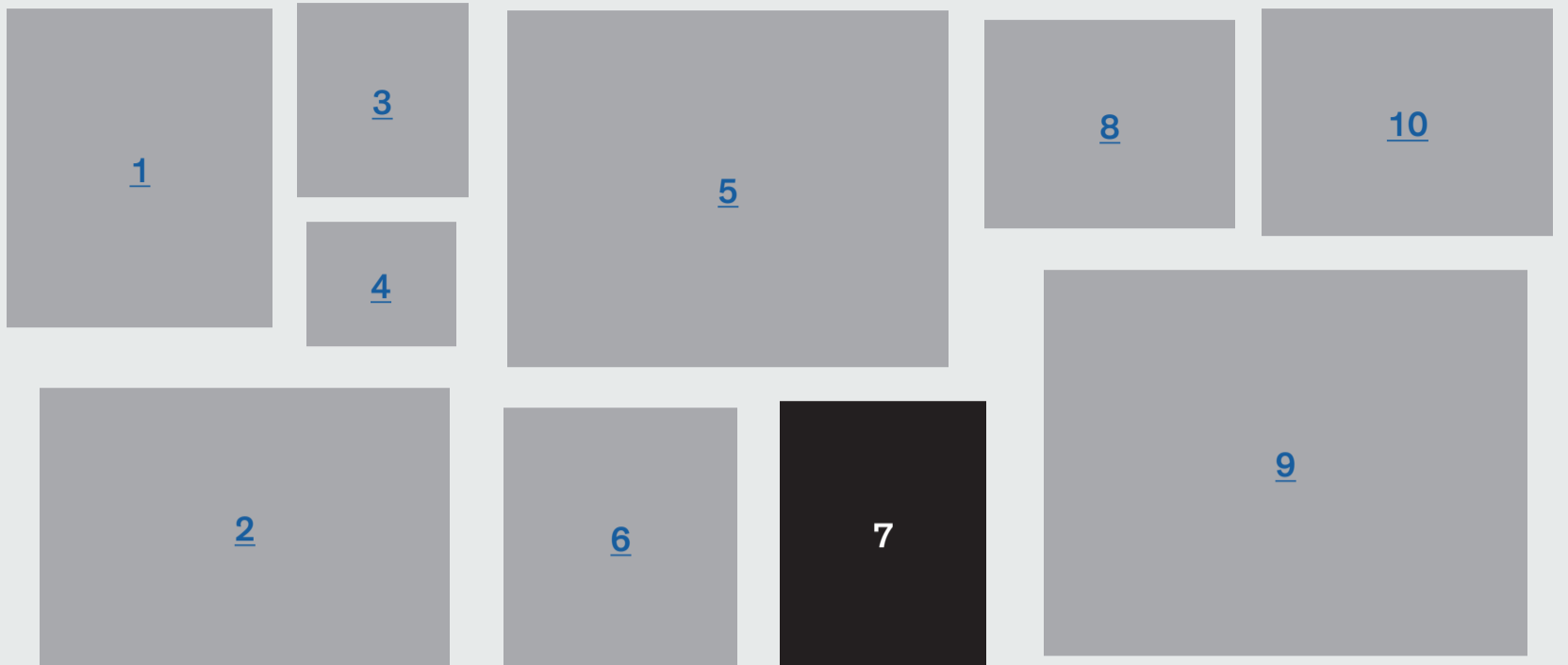
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 1956

Conserved 2021

Emulating the Spanish court, the nobility of the Italian city of Bergamo wore severe black costumes like this man's raven, embroidered jacket. Markers of social status, these garments were made with an expensive dye imported from Mexico. The child's red bracelets, believed to protect its wearer from harm and illness, would have been manufactured from west Mediterranean coral, one of the more lucrative commodities in 17th-century Europe.

SOUTHERN EUROPE



7

Lavinia Fontana (1552–1614)

Italy

Portrait of a Lady with a Dog 1590s

oil on panel

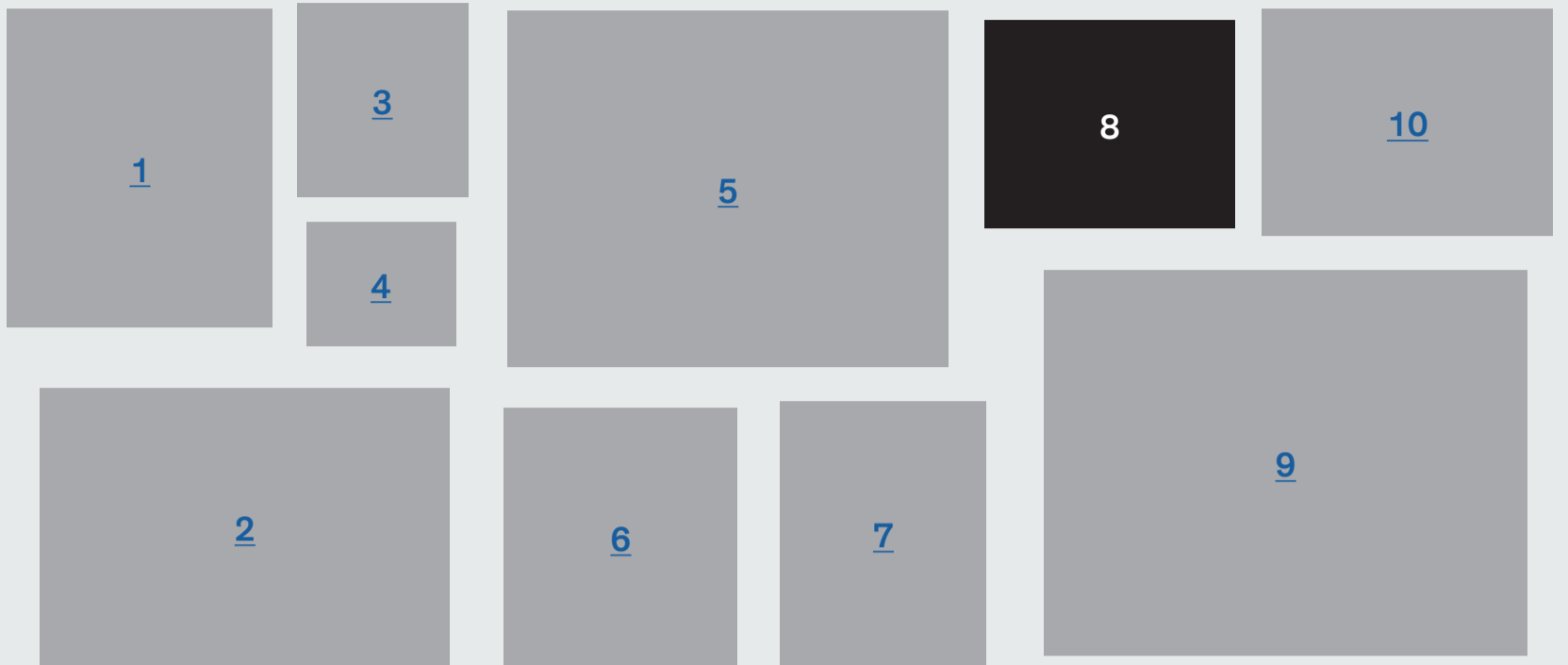
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 1956

Conserved 2023

While the lap dog, a symbol of marital fidelity, would have interested some late 16th-century spectators, those preoccupied with status and rank would have noted this Bolognese noblewoman's jewellery and costume. Like other fashionable women of the time, she wears a lace-edged ruff and a sumptuously brocaded lace-trimmed underskirt. She also, importantly, adorns herself with a single-stranded necklace of white pearls and an extravagant double-stranded rope of black pearls imported from Central or South America.

SOUTHERN EUROPE



8

Antonio Molinari (1655–1704)

Italy

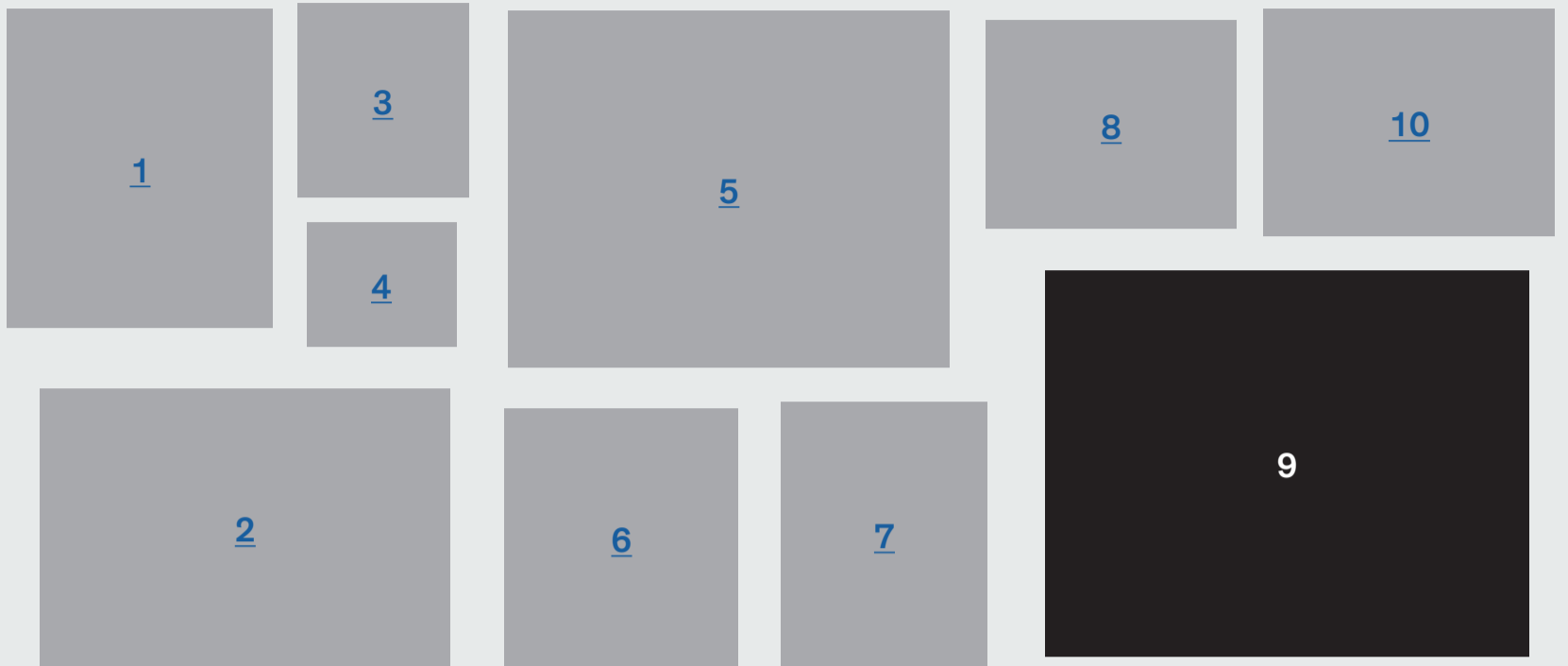
Rebecca and Eleazar late 17th century

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of J Godkin, 1927

Like Andrea Michieli (see **10**), Antonio Molinari depicts an episode from the Book of Genesis. Unlike Michieli, however, Molinari clothes his Middle Eastern protagonists in classicising Greek and Roman robes. While the black pearls adorning the sitter in Lavinia Fontana's *Portrait of a Lady with a Dog*, 1590s (see **7**) were sourced from Central and South America, the white pearl that Eleazar presents to Rebecca in this painting was probably harvested in the Red Sea, the centre of pearling during biblical times.

SOUTHERN EUROPE



9

Andrea Michieli also known as Vincentino

(circa 1542–circa 1617)

Italy

Joseph Making Himself Known to His Brothers

late 16th century

oil on canvas

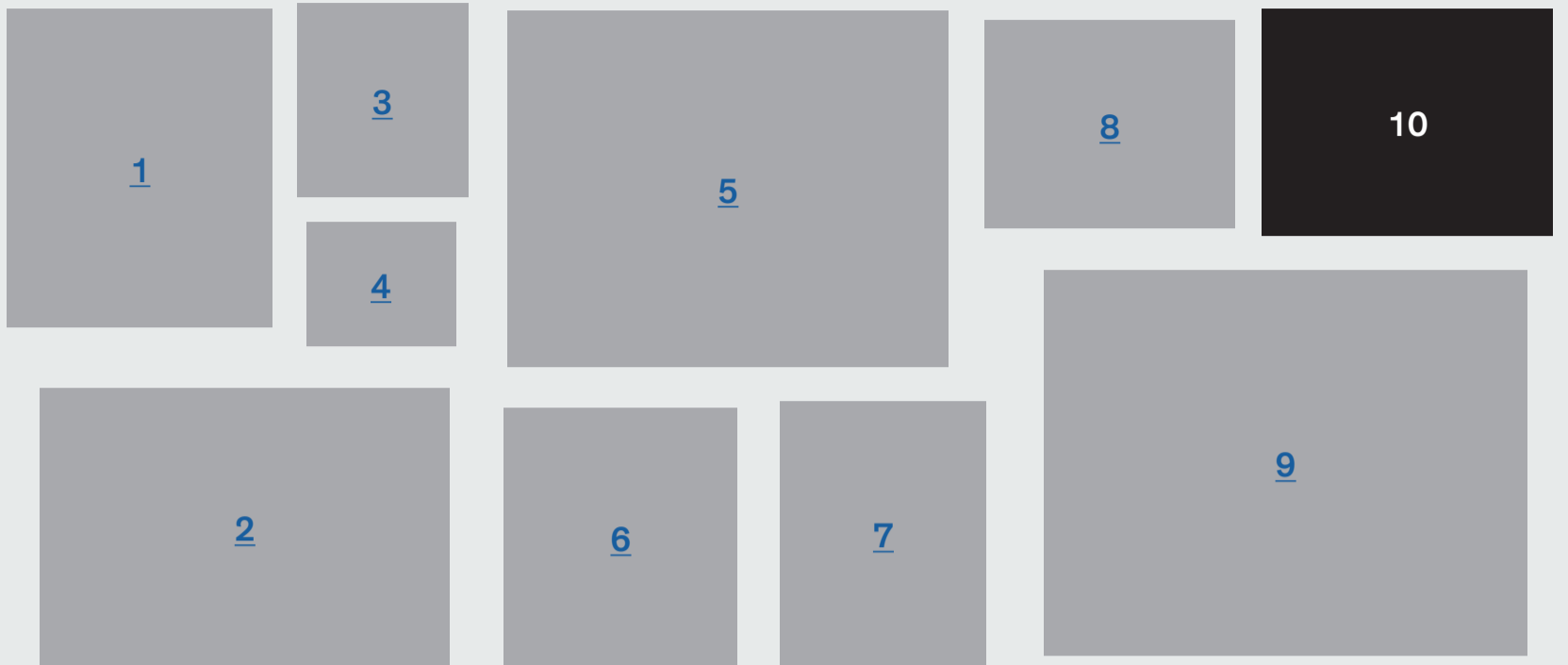
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, gift of James Tannock Mackelvie, 1882

Conserved 2011

According to the Book of Genesis, Joseph's brothers visited him while he was governor of Egypt to plead for supplies. To emphasise Joseph's role and political associations, Andrea Michieli depicts him enthroned wearing a red fez, a white turban and a pair of golden sirwal trousers. Anachronistic, these orientalising costume elements do not accurately represent ancient Egyptian clothing styles but instead reflect 16th-century Europe's exoticisation of Middle Eastern cultures.

SOUTHERN EUROPE



10

Francesco Ciseri (1858–1933)

Italy

after Guido Reni (1575–1642)

Italy

Susanna and the Elders (Suzanna Sorpresa)

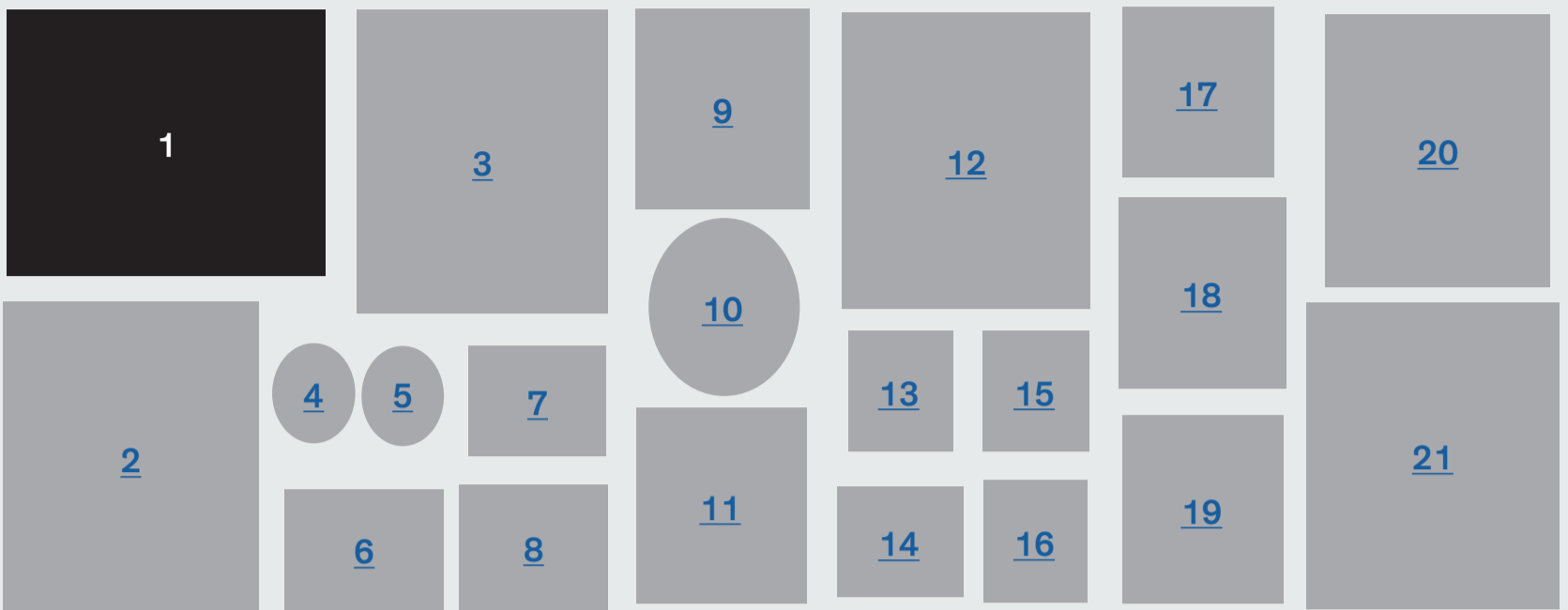
1880s–1900s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of J H Upton, 1910

The presence and absence of fabric heightens the drama unfolding in this copy of Guido Reni's famous painting of Susanna and the Elders. Hoping to coerce Susanna into sexual activity, the fully clothed elders assert their power and dominance by tugging at her robe. Although semi-nude and vulnerable, Susanna rebuffs their advances, clinging to the section of cloth wrapped around her elbow. Retaining her costume, she is the one who will ultimately prevail in this troubling scenario.

AGE OF ENLIGHTENMENT



1

John Nost Sartorius (1759–1828)

England

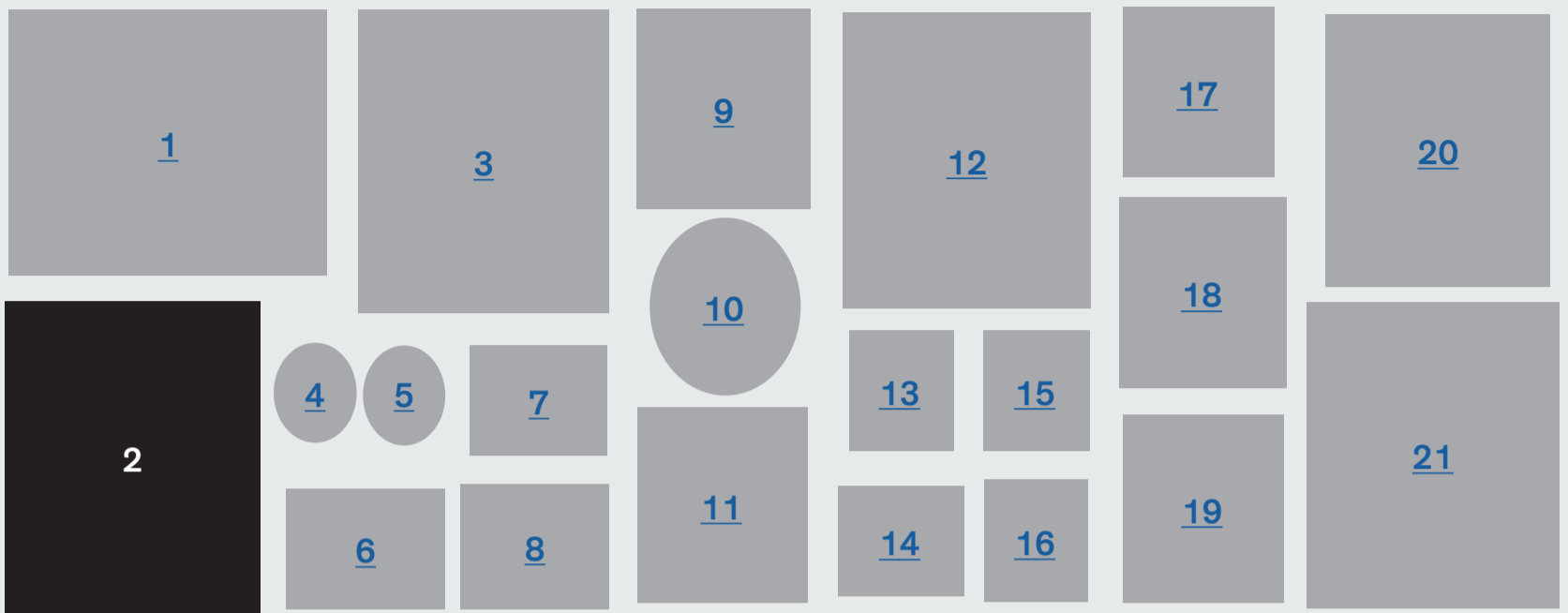
Captain O’Kelly’s ‘Eclipse’ 1780

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Moss Davis, 1933

The undefeated racehorse Eclipse (1764–1789) was the subject of many sporting portraits. Although admired for his powerful physique, the chestnut stallion was famously temperamental, and his jockey Jack Oakley was respected for his ability to handle the bad-tempered winner. Oakley appears sanguine, in a scarlet jacket, black felt cap with a soft brim, buckskin breeches, cuffs and neckcloth and black ‘highlow’ boots.

AGE OF ENLIGHTENMENT



2

Thomas Gainsborough (1727–1788)

England

George Lavington, Bishop of Exeter (1684–1762)

circa 1760

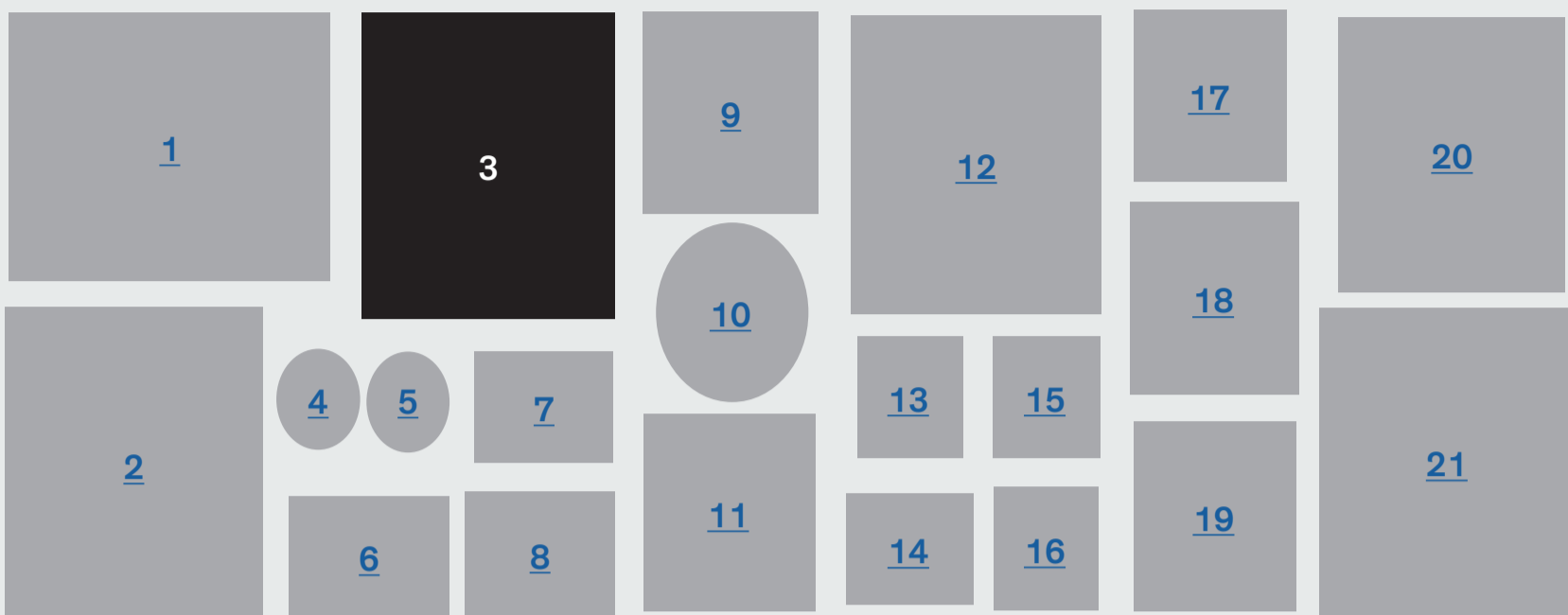
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 1960

Clothing became a more expressive component in Thomas Gainsborough's portraits after he settled in Bath in 1759. Although famously amiable, George Lavington, chaplain to King George I, was a formidable foe to Methodists and Catholics. The severe style of his Anglican episcopal garb, which harks back to the 16th century, is tempered by its freely painted diaphanous quality and the delicate bows at his wrists.

AGE OF ENLIGHTENMENT



3

Thomas Gainsborough (1727–1788)

England

Portrait of John Sparrowe Esq (1690–1762) 1755–58

oil on canvas

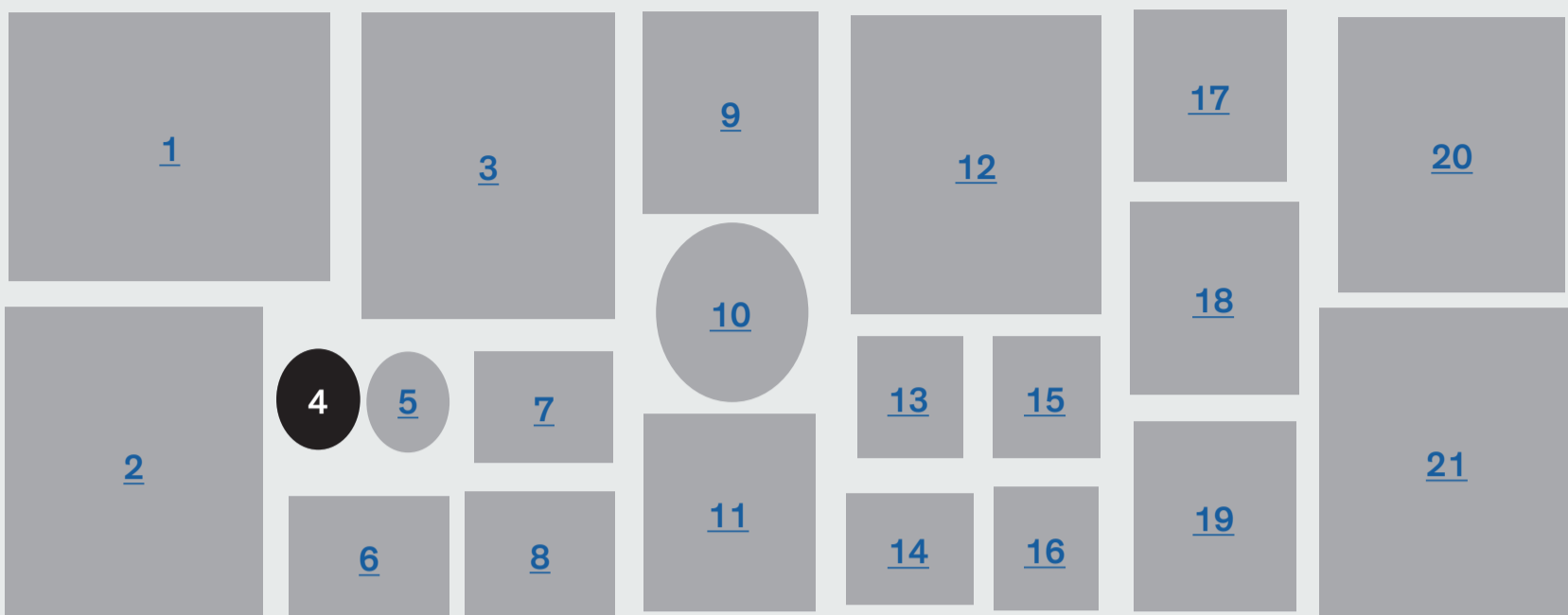
Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 1956

Conserved 2017

Thomas Gainsborough was immersed in the world of fashion: born in the wool town of Sudbury, Suffolk, to a weaver, he later lived in the stylish town of Bath, painting society portraits that are valued today by fashion historians. This portrait shows the bailiff John Sparrowe at his desk, wearing an understated grey wool frock coat and breeches with white linen. The green velvet cloth on the wall may reference Sparrowe's illustrious namesake Sir John Sparrowe, who was 'Knight of the Green Cloth' in the reign of James II (1685–88).

AGE OF ENLIGHTENMENT



4

Attributed to John R Smith (1751–1812)

England

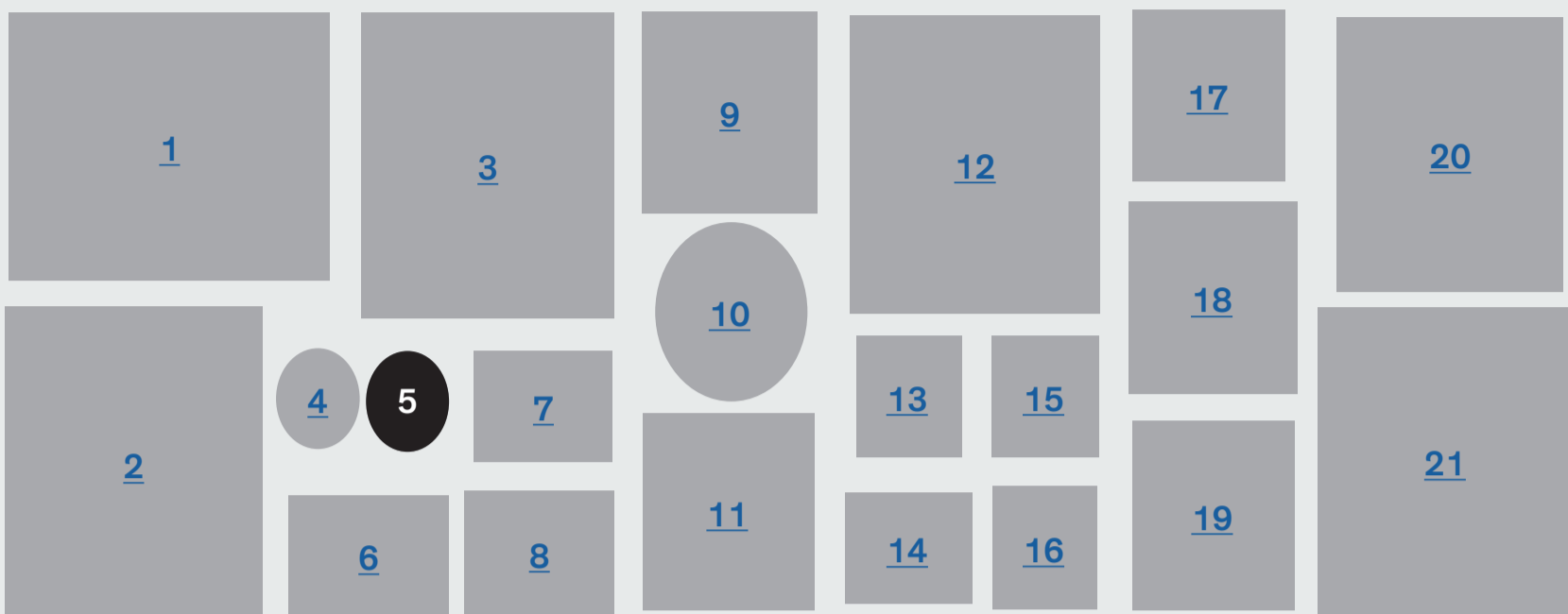
Portrait of Mr John Fowler (circa 1739–1806) 1770s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Mr Timothy Hughes, 1998

Attired in sober black and white but in garments of the finest quality, the restrained opulence in these portraits of Mr and Mrs Fowler (see 4) may reflect the forced suppression of their identities for much of their lives. Members of the Catholic faith, then outlawed in England, it was not until the 1770s that the couple could legally enjoy certain freedoms, on condition of discretion. Eventually they were able to own property, send their children to Catholic education, and be buried in a Catholic plot.

AGE OF ENLIGHTENMENT



5

Attributed to John R Smith (1752–1812)

England

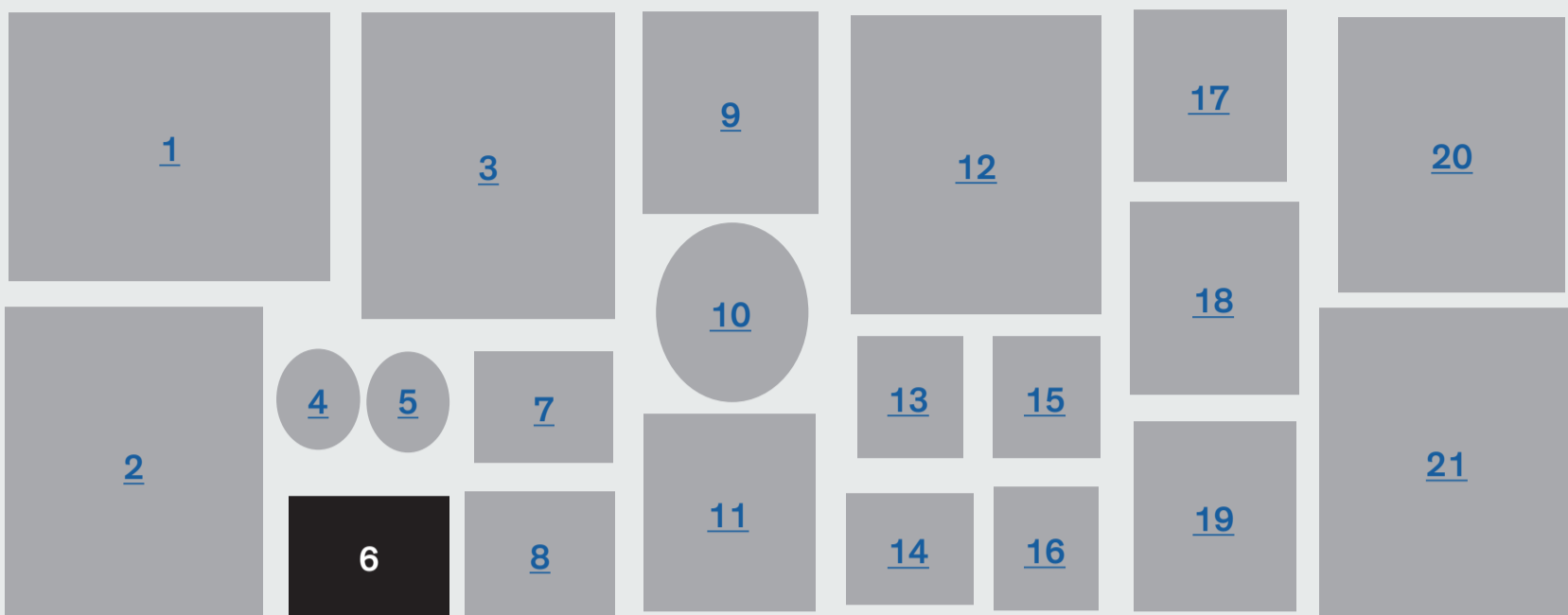
Portrait of Mrs Martha Fowler (1743–1817) 1770s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Mr Timothy Hughes, 1998

Of Dutch Catholic descent, Martha Fowler née Haslin inherited a fortune from her brother John Haslin, an enslaver and wealthy plantation owner in the West Indies. Mrs Fowler in turn passed her legacy to her surviving children. Her older son, Dr Richard Fowler (1765–1863), became a pioneer in mental health care, a champion of progressive causes and founder of the Salisbury Museum.

AGE OF ENLIGHTENMENT



6

Joseph Nollekens the Elder (1702–1748)

Flanders

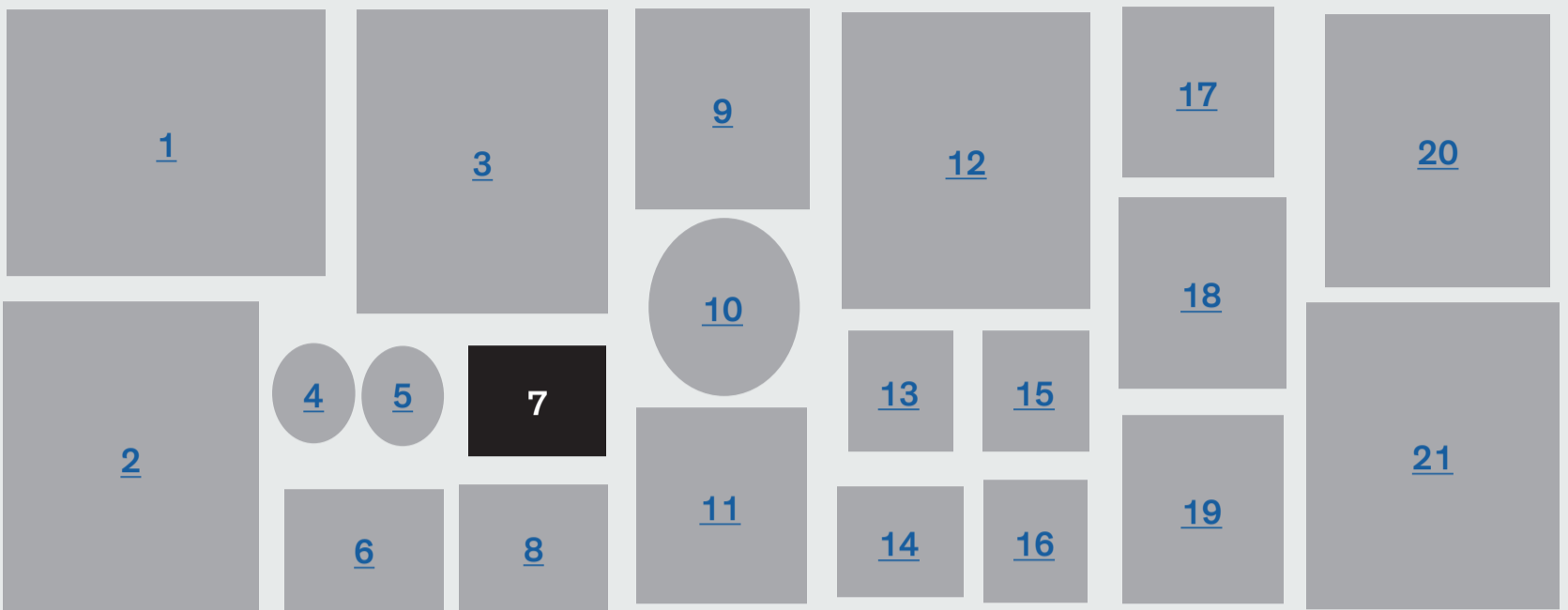
At the Fair circa 1735

oil on copper

Auckland Art Gallery Toi o Tāmaki, purchased 2003

From the 1720s the delightful grounds of Wanstead Manor in Essex hosted an annual fair, with acrobatics, puppet plays, art stalls, ribbons, toys and confectionary. Flemish genre painter Josef Frans Nollekens lived in London, where, despite his documented fears of being unmasked as a Catholic, he popularised the *fête champêtre*, or country party scene associated with his famous Flemish colleague Antoine Watteau (1684–1721), which glorified elegant social elites at leisure in rural settings.

AGE OF ENLIGHTENMENT



7

William Hodges (1744–1797)

England, New Zealand, India

Landscape 1780s

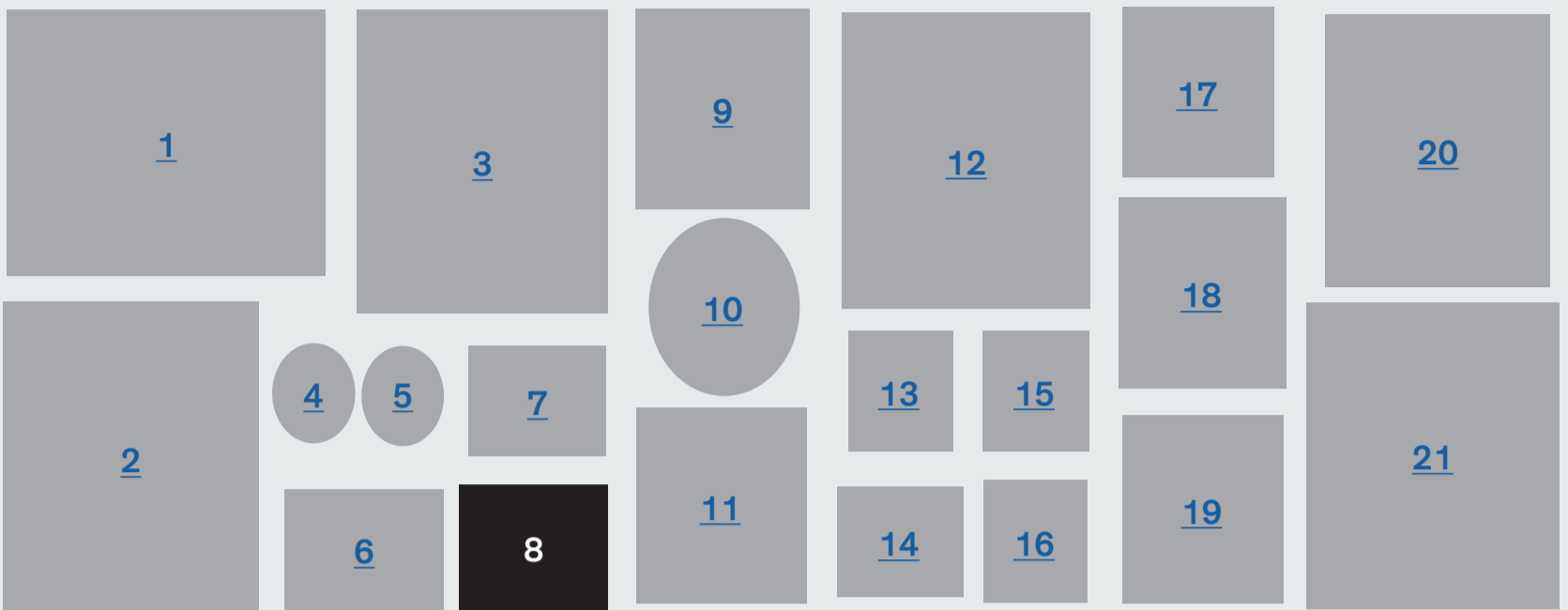
oil on panel

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

Trained first as a painter of theatrical sets and later of landscape scenes, William Hodges made his name travelling with Captain Cook on his second voyage to the South Pacific (1772–75), but he also travelled to India and Russia. Hodges perceived the people and scenery he encountered through the Neoclassical lens of his time, sometimes with generic results: thought to be a view in India, this landscape could easily be in Italy.

AGE OF ENLIGHTENMENT



8

Julius Ibbetson (1759–1817)

England

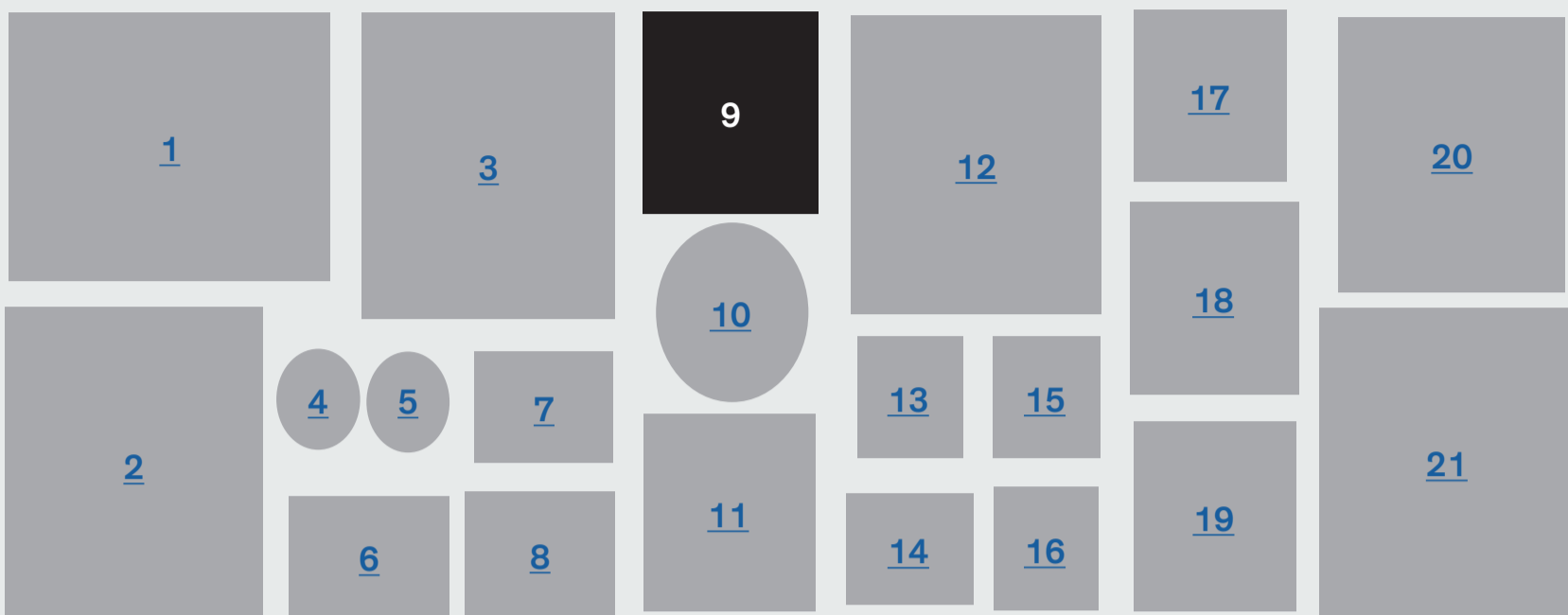
A Rustic Scene with Sheep and Shepherds 1800s–10s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Mrs A M MacNeill, 1962

Wool production grew into a huge industry in medieval Britain and textiles continued to be the backbone of British wealth for centuries, particularly in the north of England. In this idyllic scene, painted by Yorkshire artist Julius Ibbetson during a visit to the nearby Lake District, rustic figures nonchalantly herd a small troupe of sheep along a rural track, a nostalgic vision which harks back to an era before modern textile mills and controversial foreign wool imports.

AGE OF ENLIGHTENMENT



9

Allan Ramsay (1713–1784)

Scotland

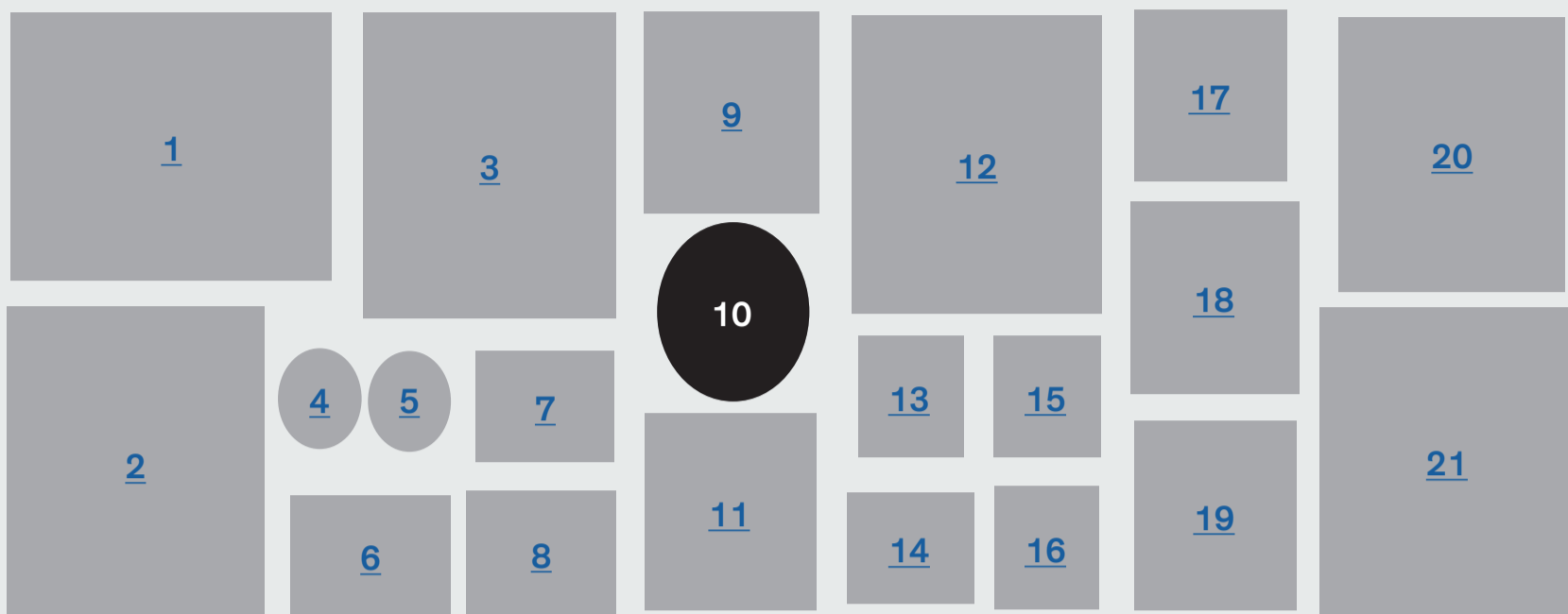
Portrait of a Man circa 1750

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the Friends of the Auckland Art Gallery, 1976

This suave portrait depicting a youth on the threshold of adulthood is an unostentatious example of Allan Ramsay's Italian and French-influenced style from his early London period. The Scottish painter's skill at informal naturalism is evident in the uniform smoothness of surface, its adroit use of highlights to suggest sheen and the subtle tinctures of the subject's flesh.

AGE OF ENLIGHTENMENT



10

Circle of Louis Ferdinand Elle the Elder (1612–1689) and Younger (1648–1717)

France

Court Portrait of a Lady circa 1675

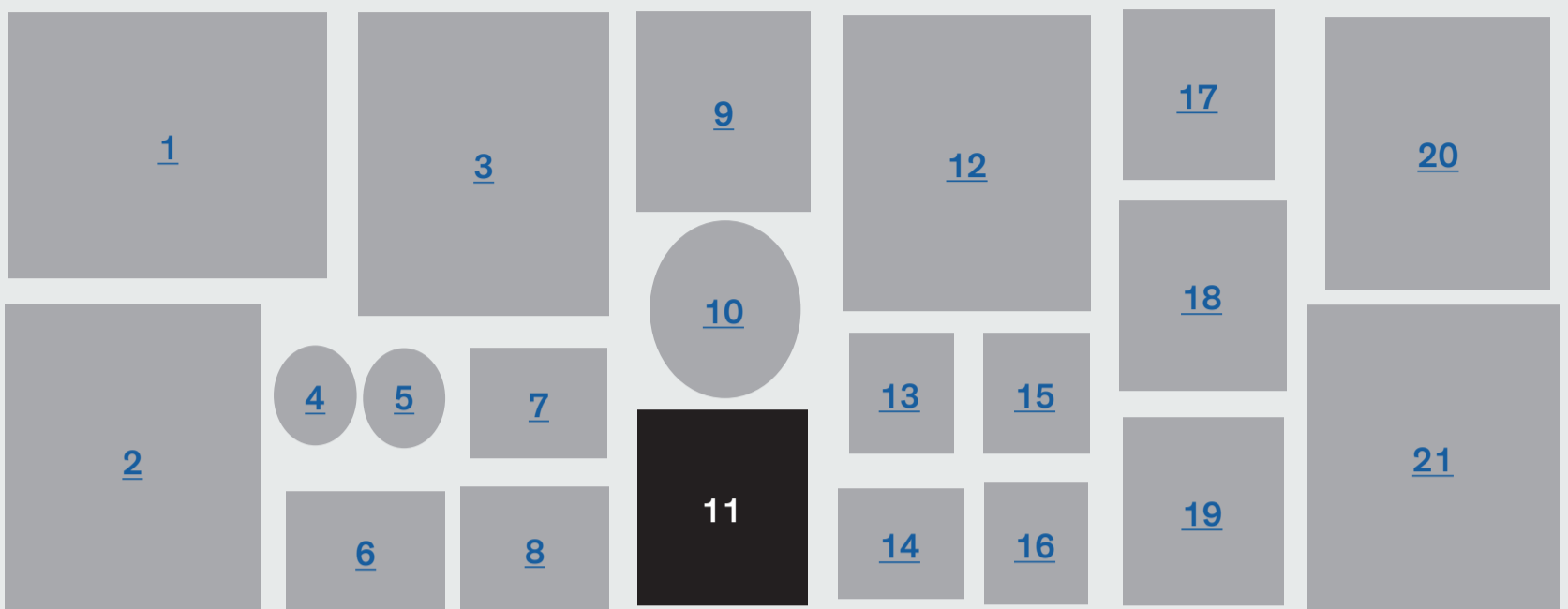
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 2018

The high costs of fashion at the French court of Louis XIV propelled efforts to develop a national lace industry in the 1660s, the fruits of which can be seen in the Alençon lace trimming this low-cut gown. The woman's identity has long been a mystery, but it could be the 'first lady' of the French court, the Marquise of Montespan, Françoise-Athénaïs de Rochechouart de Mortemart (1640–1707). A contemporary of Louise de Kérouaille (see **12**), Madame de Montespan was the celebrated mistress of King Louis XIV, with whom she had seven children. She is remembered in fashion history for introducing a looser style of gown at court for her frequent pregnancies.

AGE OF ENLIGHTENMENT



11

Joseph Wright of Derby (1734–1797)

England

Portrait of the Hon Mrs Charlotte Boyle-Walsingham (1738–1790) circa 1762

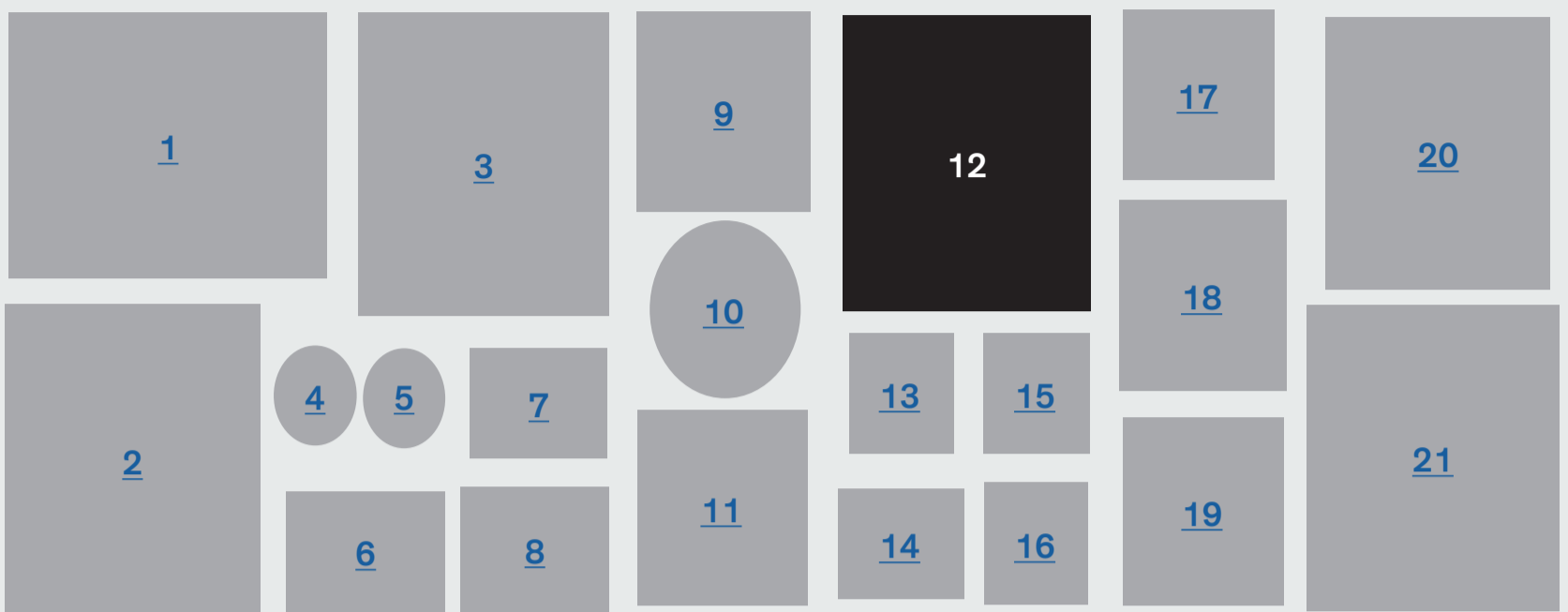
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki, purchased 1956

Painted when Joseph Wright was still a relative nobody, this exquisite portrait has long been recognised as a tour de force of observation. The daughter of a wealthy Welsh parliamentarian, in 1759 Charlotte Boyle married the Hon Captain Robert Boyle MP (1736–1780) and quickly became part of a glittering circle of 18th-century talents, including the novelist Fanny Burney (1753–1840), who noted Charlotte’s ‘genius and fondness for painting’. Blighted by tragedy, Charlotte lost her sister, father, husband and son early, leaving her independently rich before her premature death at age 52.

AGE OF ENLIGHTENMENT



12

Henri Gascard (1635–1701)

France, England, Italy

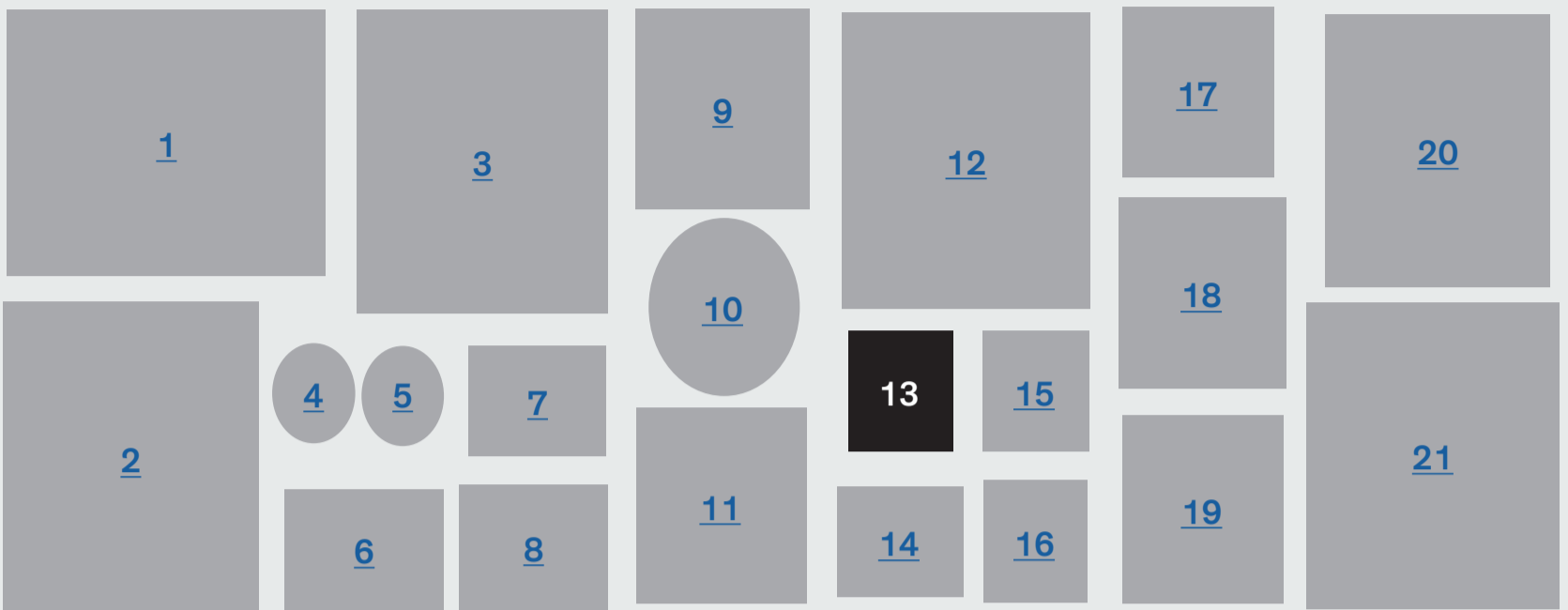
Louise de Kérouaille, Duchess of Portsmouth
(1649–1734) circa 1670

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gifted in memory of Mr and Mrs Joseph James Craig of Auckland by their children, 1952

Louise de Kérouaille's portrait in French court attire marks her arrival in England as lady-in-waiting to Queen Catherine. Her iridescent bodice and skirt is brocade lamé – silk woven with metallic threads. Lace was one of the most sought-after fabrics in this period, and the *gros point de Venise* lace on Louise's dress was extremely expensive, probably paid for by King Louis XIV. Wearing tasselled earrings and necklace, her beloved King Charles spaniel is shown in the latest Italian trends.

AGE OF ENLIGHTENMENT



13

Unknown artist

France

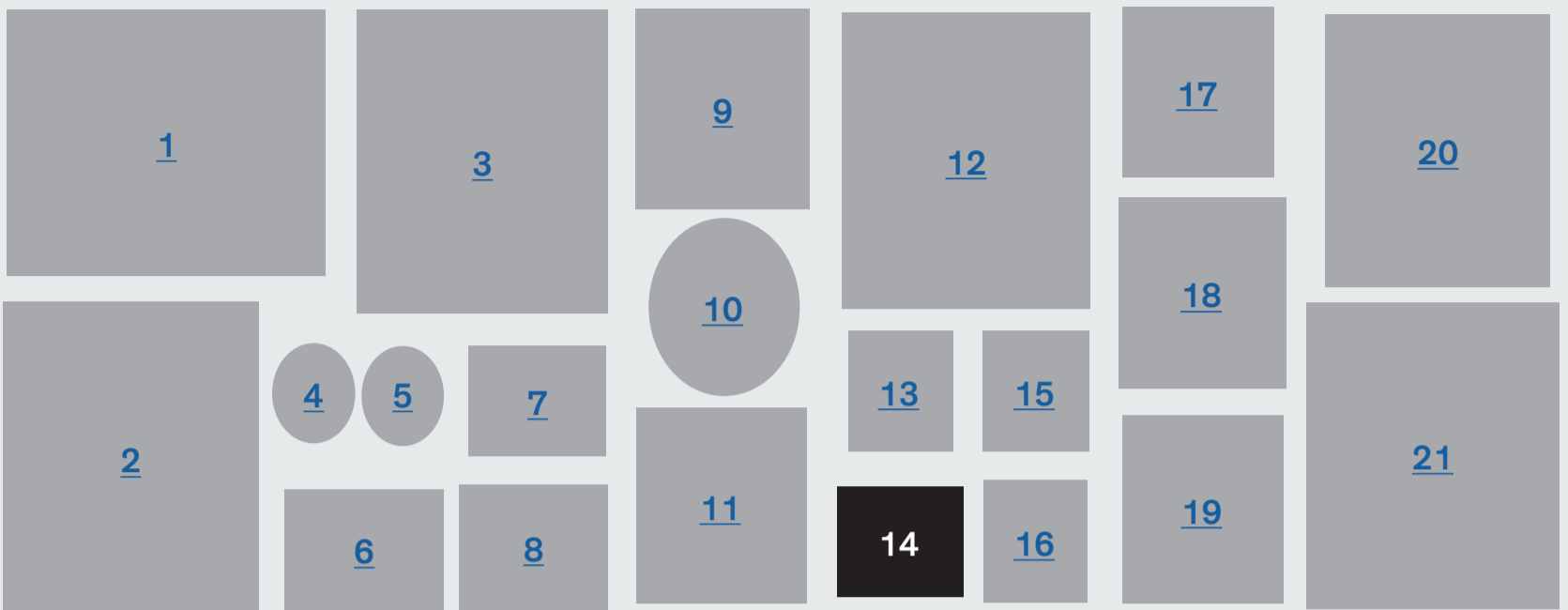
Head of a Boy 1760–85

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Cécile Kruyfhooft, Belgium, 2023

This enchanting painting of a pink-cheeked child wearing a frilled white collar and loose-fitting velvet jacket is not a specific portrait, but represents an ideal of childhood which developed in 18th-century France. The 1762 novel *Émile: or On Education* by philosopher Jean-Jacques Rousseau (1712–1778) revolutionised thinking about early childhood development, advocating for children to spend their formative years living close to nature, away from the corrupting and restraining effects of society.

AGE OF ENLIGHTENMENT



14

René-Louis Chrétien (1867–1945)

France

Le Gibier 1930s

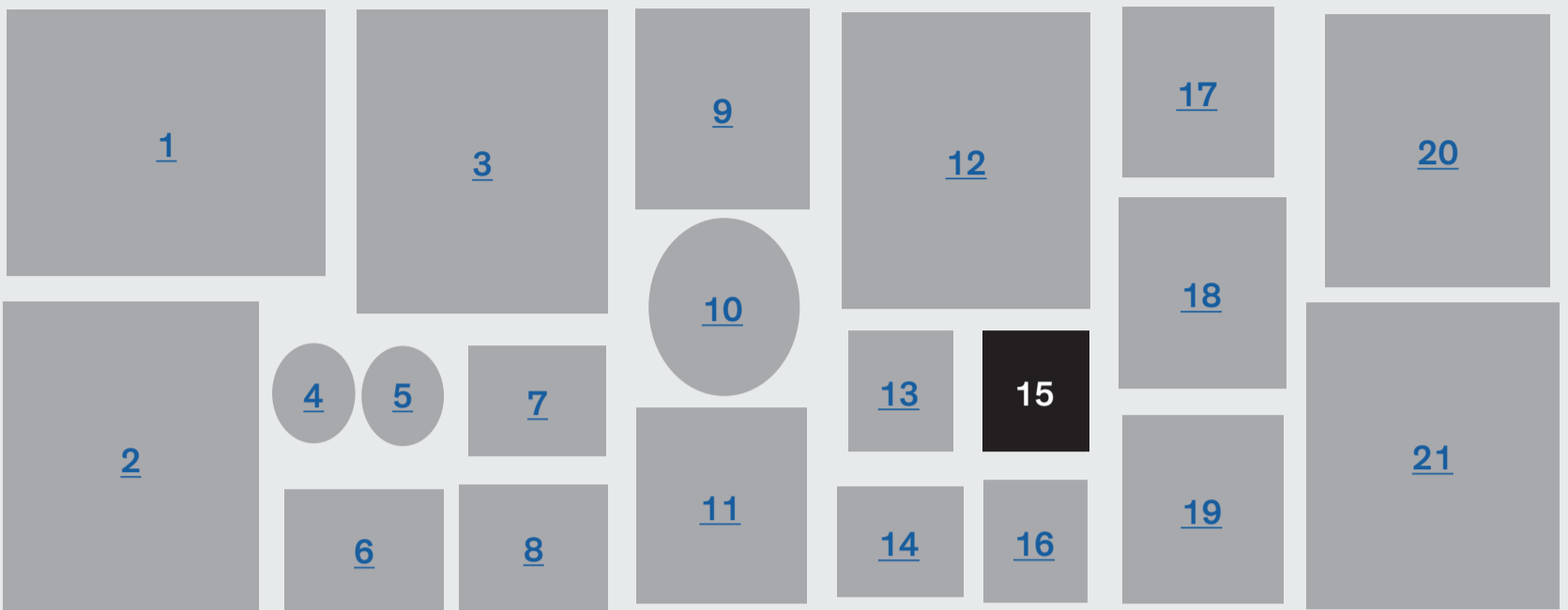
oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

A handful of gleaming onions and a freshly killed rabbit await the attentions of an unseen cook, arranged beside the glazed ceramic *marmite* in which they will be stewed. French nostalgia for rustic still lifes by Jean-Baptiste Chardin (1699–1779) peaked during times of crisis and dearth. Relying on the unifying appeal of the French culinary tradition, René-Louis Chrétien painted numerous pastiches of Chardin's work like this when France was under threat from Germany.

AGE OF ENLIGHTENMENT



15

Jacopo Amigoni (circa 1682–1752)

Italy

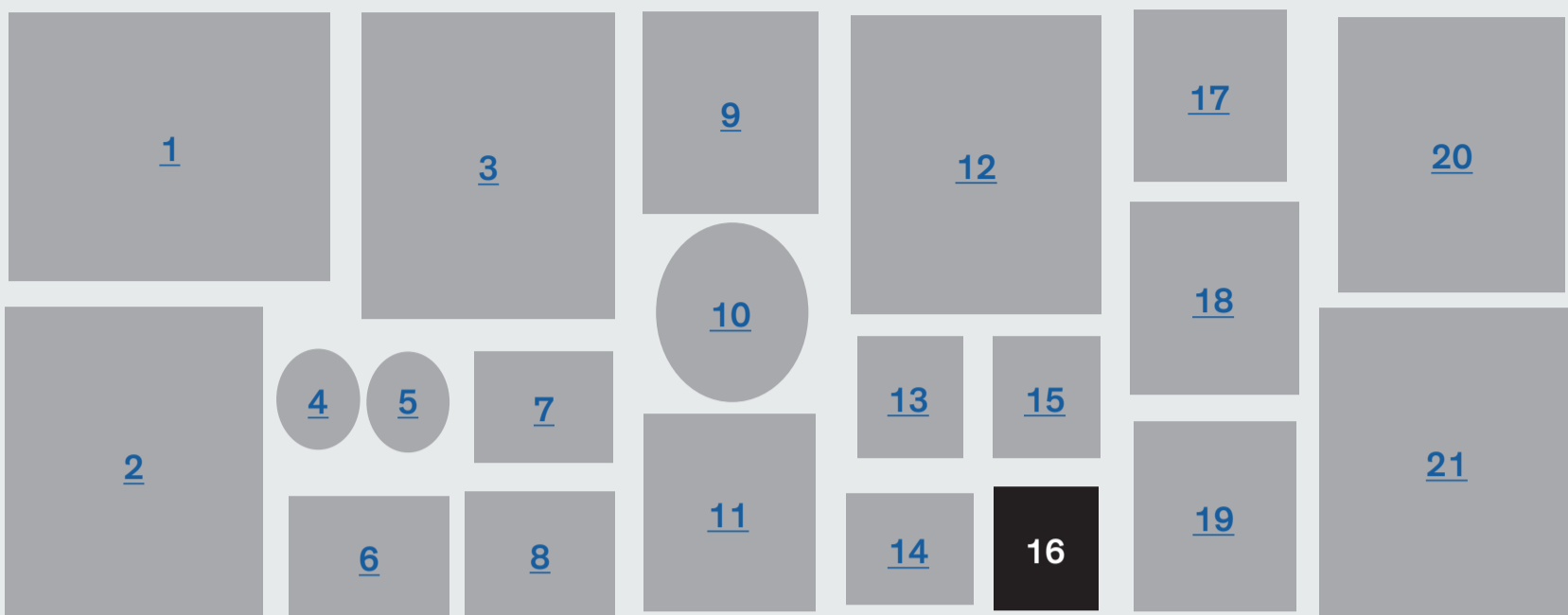
Bacchanals I 1730s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

Originally from Naples, the Rococo painter Jacopo Amigoni produced numerous sets of decorative pictures for grand houses across Europe, catering to the 18th century's insatiable fascination with antiquity and its reputed hedonism. Mythological subjects, such as this autumnal scene of drunken *putti* participating in the grape harvest, reflected their owners' sophisticated knowledge of the classics – and perhaps also hinted at their decadent fantasies.

AGE OF ENLIGHTENMENT



16

Jacopo Amigoni (circa 1682–1752)

Italy

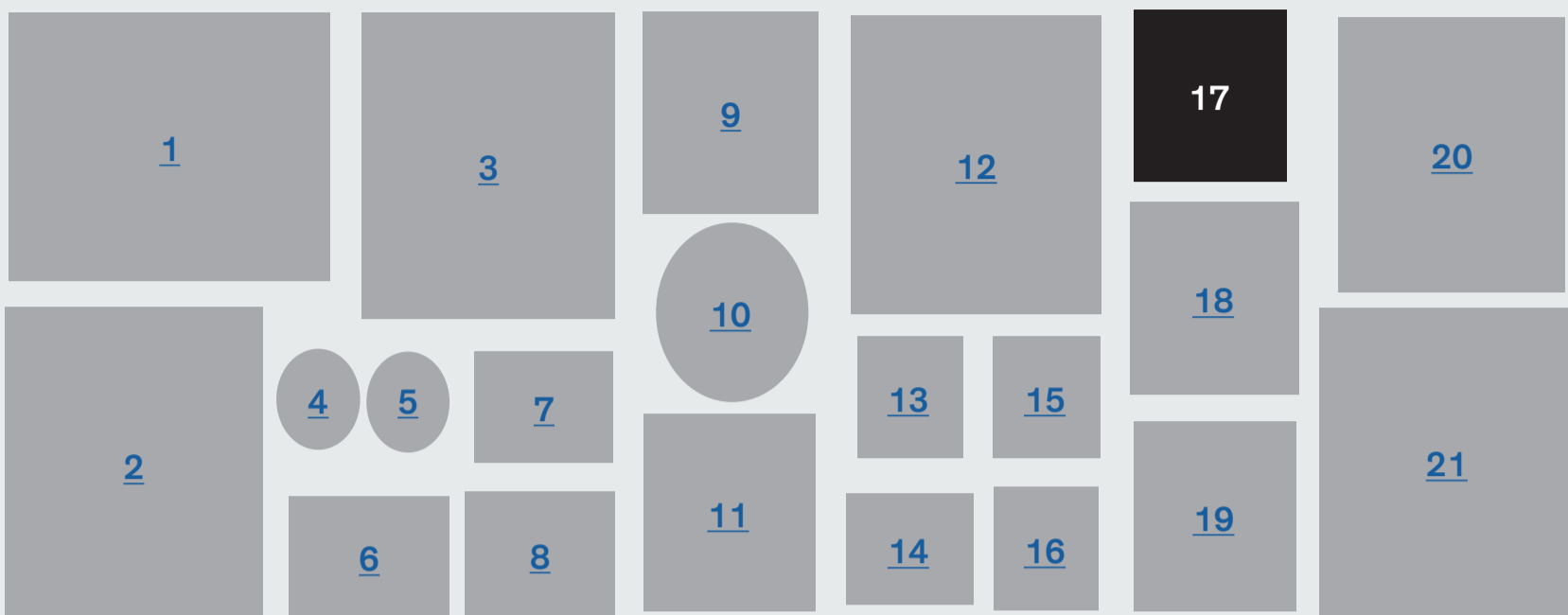
Bacchanals II 1730s

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of Sir George Grey, 1887

The use of garlands – living strands of flowers and foliage – to pay tribute to and beautify people or deities predates jewellery, and can be found across time and cultures. Ephemeraly beautiful, they reflect the transience of the seasonal rituals they honour and relate to notions of mortality. In this allegorical scene of Summer, *putti* drape floral swags around a carved herm and a living goat, symbols of rampant fertility.

AGE OF ENLIGHTENMENT



17

Henry Raeburn (1756–1823)

Scotland

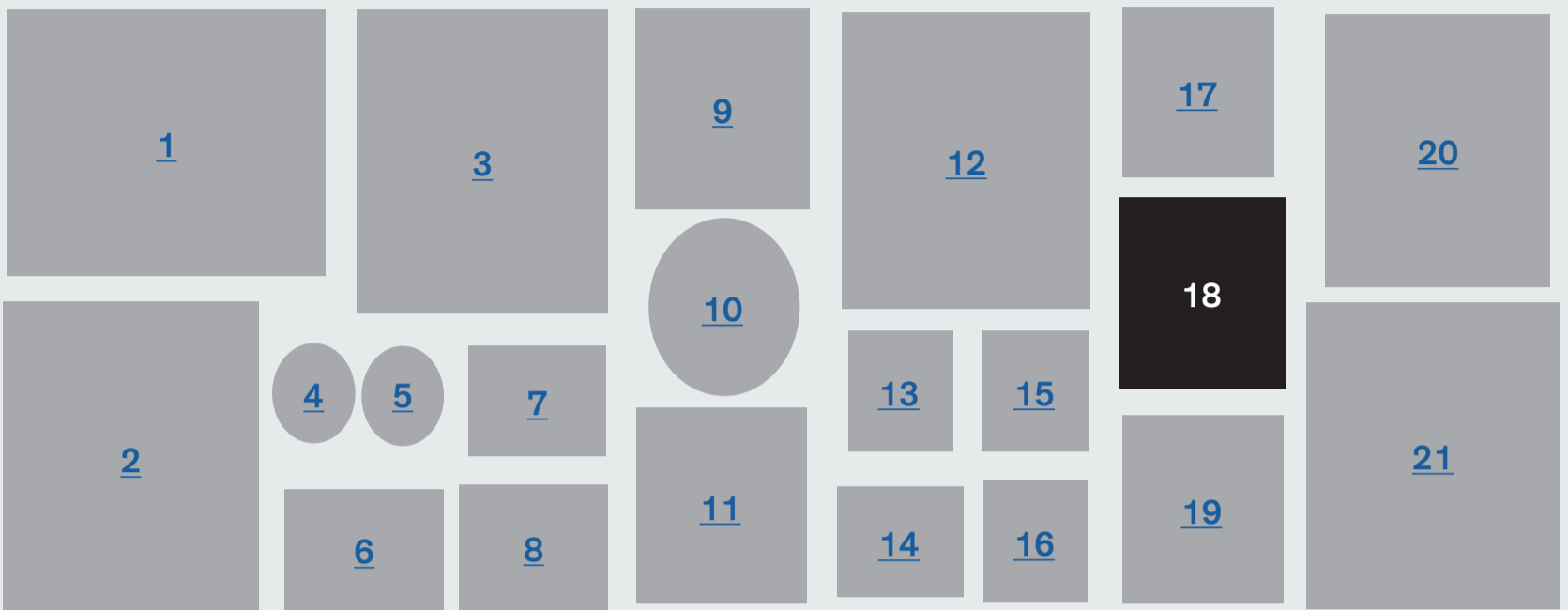
Portrait of David Cowan circa 1823

oil on canvas

Auckland Art Gallery Toi o Tāmaki, bequest of the Barbara Coughlan Estate, 2009

Aged about 15, David Cowan assumes the grown-up demeanour appropriate for a formal sitting with Scotland's most eminent portraitist. He wears an adult suit with cravat, standing collar and most likely a tailcoat. At this age he may well have been on the brink of entering a Scottish university, which at this time accepted students from the age of 15 and imposed no entrance exams.

AGE OF ENLIGHTENMENT



18

Henry Raeburn (1756–1823)

Scotland

Portrait of General Henry Wynyard (1761–1838)

circa 1812

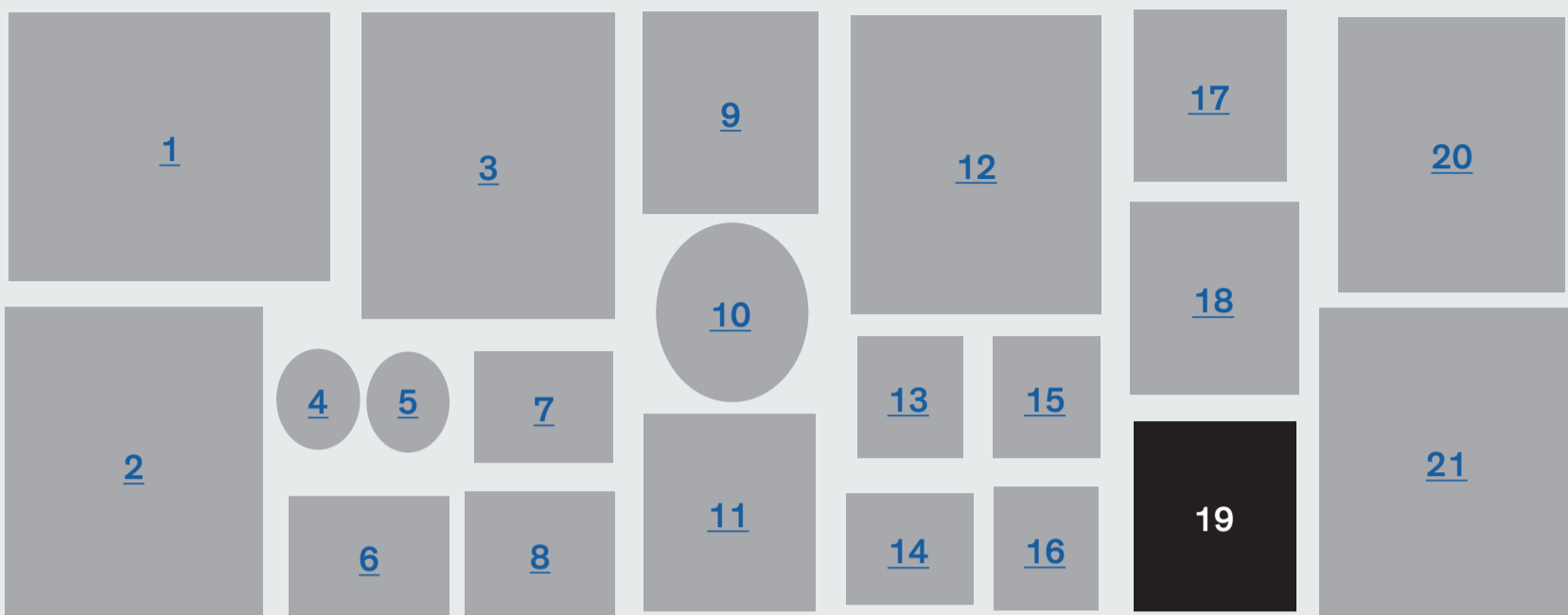
oil on canvas

Auckland Art Gallery Toi o Tāmaki, bequest of John Lawford, 2023

Conserved 2023

Probably commissioned to mark Henry Wynyard's promotion to the exalted rank of Commander-in-Chief, Scotland in July 1812, this portrait shows the celebrated veteran of the French Revolutionary Wars resplendent in a scarlet tunic, trimmed with the gilded cords worn by officers to distinguish special and senior appointments. Henry Raeburn's brush renders these details in a cursory, almost abstract manner, allowing the strong lighting to dramatise the 'bling' of the Regency military regalia.

AGE OF ENLIGHTENMENT



19

Henry Raeburn (1756–1823)

Scotland

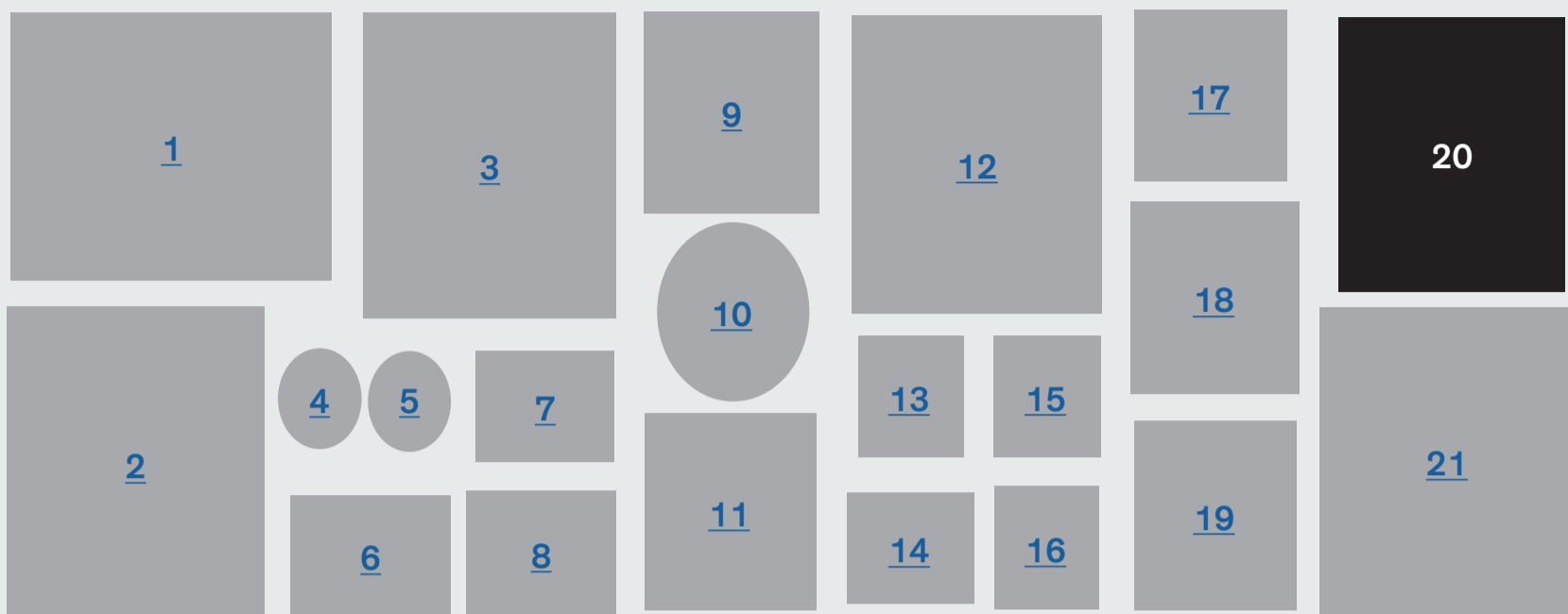
Master James Hay 1790–96

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased 1974

James Hay's father was George Hay, of the banking firm Hunter and Hay of Madras. This superb portrait shows the freshness for which Henry Raeburn, who always worked directly from life, was renowned. Hay's clothing reflects Enlightenment ideas about child development. His ruffled collar suggests he is graduating from the soft 'skeleton suit' worn by boys to a style more closely resembling menswear, which still allows freedom to play.

AGE OF ENLIGHTENMENT



20

Michael Dahl (1659–1743)

Sweden, England

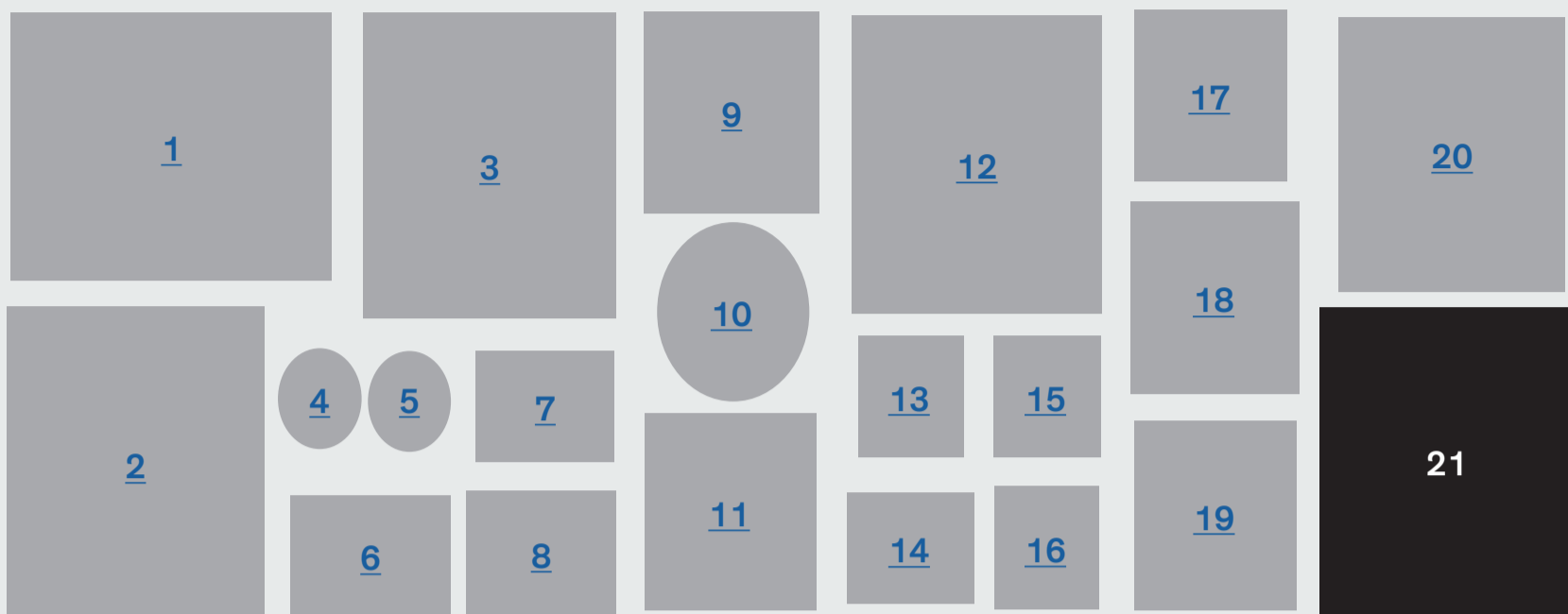
King George I (1660–1727) circa 1714

oil on canvas

Auckland Art Gallery Toi o Tāmaki, gift of His Excellency the Governor General, Sir Willoughby Norrie, 1957

To prevent a Catholic succession upon the death of Queen Anne in 1714, the German soldier-prince George Louis of Hanover was made king of England. Michael Dahl, who was Swedish and Catholic, struggled to gain the new monarch's trust. Dahl nevertheless painted him several times, in soldier guise. In this version, George wears a cuirass with the blue sash of the Most Noble Order of the Garter, partially covered by an ermine-lined blue robe.

AGE OF ENLIGHTENMENT



21

William Beechey (1753–1839)

England

Miss Windham (1812–1888) 1828

oil on canvas

Auckland Art Gallery Toi o Tāmaki, purchased with assistance from the Friends of the Auckland Art Gallery, 1976

At ease in a rocky cave setting, the recently engaged Miss Maria Christina Windham appears as a dreamy figure of mystery and inspiration. A feminine equivalent of the Byronic ideal of the wild Romantic, her raven curls are puckish, her velvet coat dangerously undone and her flimsy white muslin gown unstructured, revealing an informally raised knee.