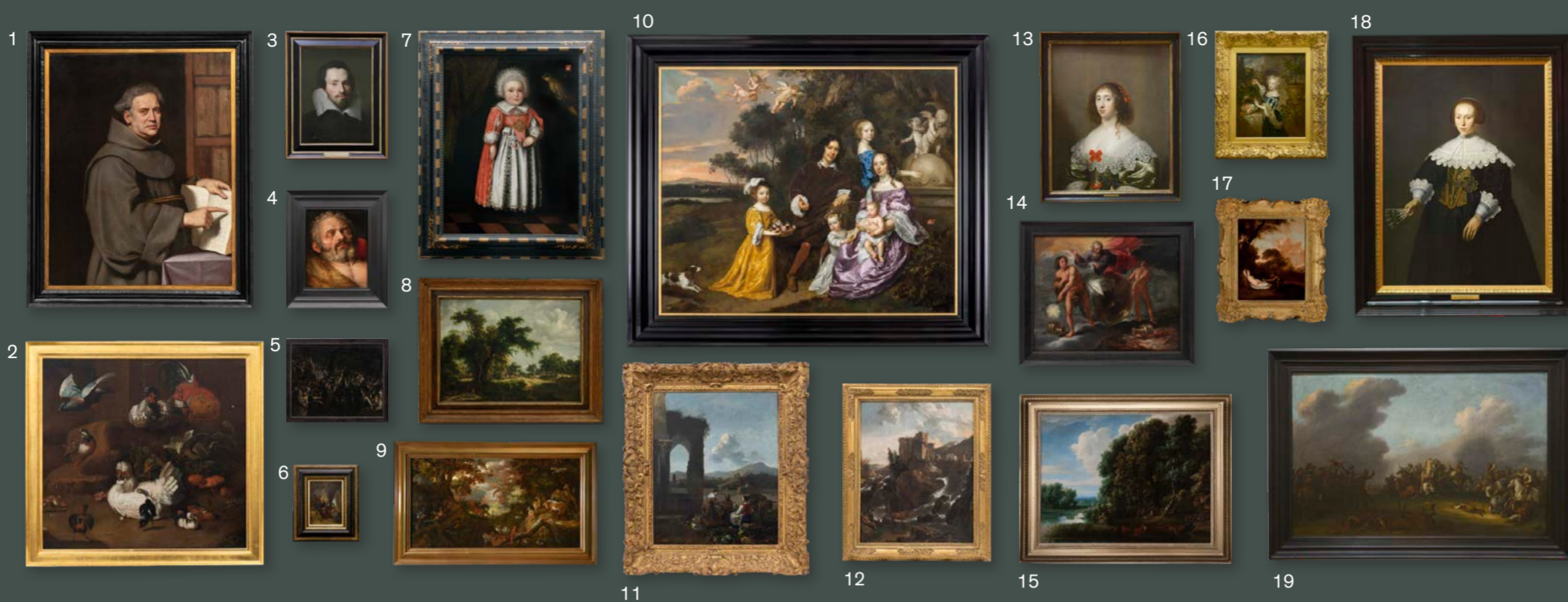


NORTHERN SCHOOLS



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 Kruyfhooff, 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.

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, Melchior 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.

3 Early School of Peter Paul 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.

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 Kruyfhooff, 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.

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 Kruyfhooff, 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.

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.

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.

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.

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.

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.

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.

12 Jan Asselyn (circa 1610–1652)

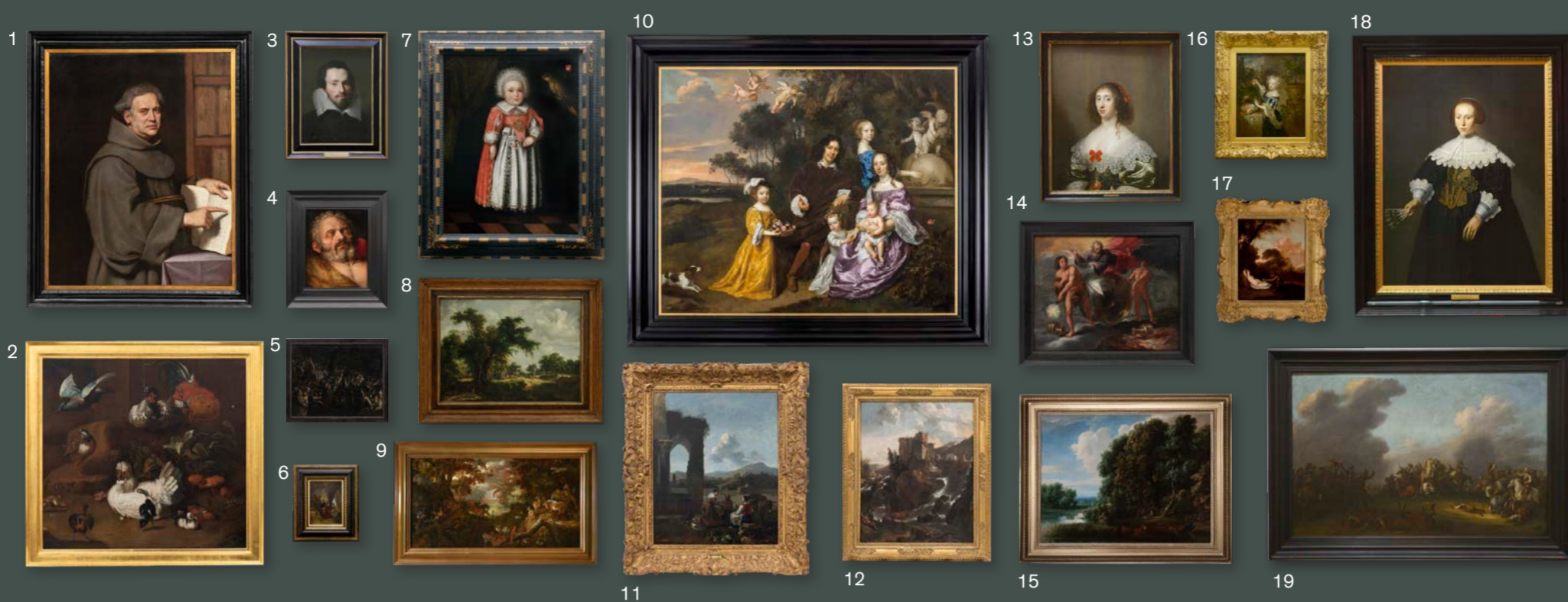
Netherlands

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.

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.

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.

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 Kruythoof, 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.

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.

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.

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.