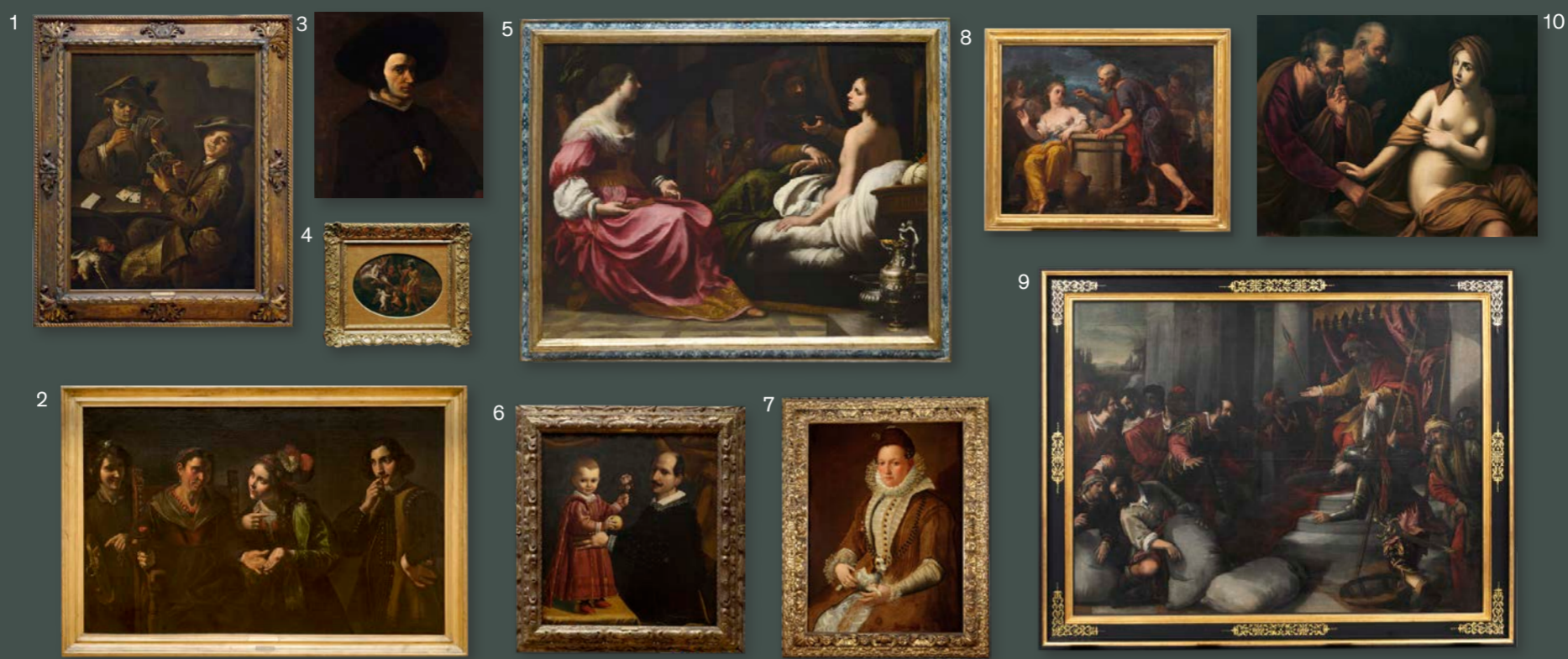


SOUTHERN EUROPE



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.

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.

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.

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.

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.

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.

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.

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.

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 orientalisising costume elements do not accurately represent ancient Egyptian clothing styles but instead reflect 16th-century Europe's exoticisation of Middle Eastern cultures.

10

Francesco Ciseri (1858–1933)

Italy

after Guido Reni (1575–1642)

Italy

Susanna and the Elders (Susanna 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.