

UNKNOWN ARTIST
(15th century) France

Madonna and Child c1460

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, and while some worked with marble in relief, wood was the preferred material when working in the round. Rather than the more rigid forms of earlier centuries, the bold S-shaped curve of the Virgin's figure reflects contemporary developments in style, as do the swag-like rhythmic folds of her drapery. Her warm expression and the child's mischievous smile reflect the popular realism and humanist focus that became central to Renaissance art.

ANTONIO DA VENEZIA
known as VENEZIANO
(c1340–c1387) Italy

Saint Bartholomew c1376

gesso and tempera on panel
Auckland Art Gallery Toi o Tāmaki
purchased with assistance from the National Art
Collections Fund, London and the Watson Bequest,
Auckland, 1965

Before surnames were introduced, in Italy people were identified according to where they were born or their father's name. Veneziano was originally from Venice, but spent part of his working life in Florence. The oldest painting in Auckland's collection, *Saint Bartholomew* is one of four panels of saints which once flanked a painting of *The Madonna and Child* (Boston Museum of Fine Arts). One of the 12 apostles, Bartholomew was martyred by being flayed. Here he holds his attribute and cause of death in the form of a hefty butcher's knife.

ANTONIO DA VENEZIA
known as VENEZIANO
(c1340–c1387) Italy

A Bearded Saint c1380

tempera and gold on panel
Dunedin Public Art Gallery
gift of Mary, Dora and Esmond de Beer through the
National Art Collections Fund, 1982

It was not uncommon for multi-panelled paintings to be cut down, especially if they were painted on the doors of portable altarpieces, or if they had become damaged over time. Originally, this saint would have held an attribute to identify him. His benign and kindly expression, as well as his age, suggests he may be Peter, the apostle who, with Paul, was said to have founded the Catholic Church in Rome. Peter often holds keys to the church, or else a book which symbolises his role as a writer of epistles.

BENVENUTO TISI known as GAROFALO
(1481–1559) Italy

Madonna and Child Enthroned

oil on panel
Dunedin Public Art Gallery
bequest of Mrs Doris Monheimer, 1967

Garofalo worked in Raphael's studio for a period in Rome, absorbing the master's delicacy of sentiment and compositional style. The *stemma* (family crest) above the Madonna's throne suggests this domestic icon may have been painted to celebrate the joining of two families in marriage. It would have graced the bride's bedchamber, not just for her private devotions but also as spiritual protection during childbirth. Two soldier saints lead your eye to the central figures, while the plump little putti struggle to lift the heavy green curtains to 'reveal' the scene.

JACOPO DEL CASENTINO
(c1297–1358) Italy

The Crucifixion and Saint Michael and Saint Francis c1340–50

tempera and gold on panel
Dunedin Public Art Gallery
gift of Mary, Dora and Esmond de Beer through the
National Art Collections Fund, 1982

These two wings of a portable devotional altarpiece would almost certainly have framed a Madonna and Child when opened. They illustrate key biblical narratives: the Crucifixion, in which Saint John, the Virgin Mary and Mary Magdalene grieve beneath the cross; Saint Michael conquers the Devil in the form of a dragon; and Saint Francis receives the stigmata. Saint Francis revered nature, greatly influencing the early Renaissance focus on the natural world. Apparently wild beasts became tame in his company, and once while preaching, a flock of birds darted up to form the sign of the cross in the sky.

MASTER OF SAN MINIATO
(active 1450–1512) Italy

Madonna and Child with a Pomegranate c1470

tempera and gold on panel
Dunedin Public Art Gallery
gift of Archdeacon Smythe, 1955

Painted by an unidentified artist who worked in the monastery of San Miniato on the hill above Florence, the Virgin Mary is shown holding a pomegranate in one hand. Originating from the classical world, this exotic fruit represents both fertility and death. In icons of the Madonna and Child it symbolises her knowledge that her infant must die to save humankind, before resurrection. On her cloak Mary wears a star, indicating her role as *Stella Maris* (Star of the Sea). Just as the stars are navigational aids for seafarers, the Virgin offers guidance and protection to the faithful.

ZANOBI MACHIAVELLI
(1418/19–1479) Italy

Madonna and Child c1452

tempera on panel

Dunedin Public Art Gallery

gift of Mary, Dora and Esmond de Beer, 1973

The masterly manner in which Zanobi Machiavelli has painted the gossamer folds of the Virgin's transparent veil demonstrates the influence of Fra Filippo Lippi, who also taught Botticelli. This technique proved one of the great delights of Renaissance painting. While her direct gaze draws us into the scene, the infant Christ looks away in pain, his plump fingers clutched tightly around a goldfinch, which retaliates by pecking at him. The little bird was said to have flown down to pluck a thorn from Christ's forehead, whose blood stained the goldfinch's head from then on.

Attributed to BARTHOLOMÄUS BRUYN
(1493–1555) Germany

After JAN JOEST VAN CALCAR?
(1460–1519) Germany

Birth of the Saviour 16th century

oil on panel
Dunedin Public Art Gallery
bequest of Doris Monheimer, 1967

The stable in which this Nativity takes place resembles a ruined church as much as a lowly shelter for animals. Through an arched window the new moon shines dimly on a stone tower. Light emanates from the tiny cross-legged baby, bouncing upwards off the little angels crowding round the manger and illuminating the radiant face of Mary, who appears to be singing a lullaby to her child. She is accompanied by hovering angels, one of whom follows the words with his finger, while on the right the highest angel raises his hands in amazement, light catching the tips of his fingers and the edges of his upraised wings.

MARCO D'OGGIONO
(1467–1524) Italy

Madonna and Child c1490

tempera on panel

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased by the Mackelvie Trust with assistance from the
National Art Collections Fund, 1966

Marco d'Oggiono shared a house with Leonardo da Vinci in Milan in the 1490s. Leonardo's influence can be seen in the composition of the figures in d'Oggiono's *Madonna and Child* as well as the luminous treatment of the landscape. The waterways and distant hills represent the world of the artist, but the Madonna herself stands in divine space, beyond time. The parapet on which the Christ Child sits separates the contemporary world, yet we are drawn into the painting by the golden lining of the Virgin's cloak which is draped over it.

LEANDRO BASSANO
(1557–1622) Italy

Seasonal Allegory with Adam and Eve

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased by the Mackelvie Trust, 1961

Seasonal allegories were a specialty of the Bassano family of artists. The months represented in this work are January (Capricorn the goat), February (Aquarius the water-carrier) and March (the willow, which comes into flower at Easter in the northern hemisphere). In the foreground, peasants go about the daily tasks associated with winter: goats are being milked, hunters return with freshly caught game, and nuts are gathered. Behind them, the tiny figures of Adam and Eve can be glimpsed fleeing the Garden of Eden, but the Paradise they leave are the fields and hills of northern Italy.

PIETER BRUEGHEL THE YOUNGER
(1564–1638) Flanders

A Village Fair (Village Festival in Honour of Saint Hubert and Saint Anthony)

oil on panel

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased by the Mackelvie Trust, 1961

Pieter Brueghel the Elder (c1525–1569) has been called the founder of landscape and genre painting for his brilliant ability in capturing the petty joys and squabbles of society. *A Village Fair*, by his son Pieter, depicts a religious festival, one of the peasants' few respites from their monotonous daily toil. Effigies of Saints Anthony and Hubert are carried in procession past spectators, but their attention is diverted by a group of travelling actors performing a play known as the Trick Water Farce. The actors are eating a meal onstage, reflecting the simple feasting which for many was the main object of the day.

UNKNOWN ARTIST
(16th century) Italy

Dead Christ Supported by Two Angels

oil on canvas
gifted to Saint Paul's Cathedral by Lord and Lady Freyberg,
1955
on loan to Auckland Art Gallery

This kind of composition became extremely popular in northern Italy in the 16th century, and was used by a number of leading artists including the Bellini family in Venice and Mantegna in Mantua. Sometimes the angels are the kind of chubby children depicted here, while others are older, smaller scale figures. In this work the contrast between the rosy delicacy of the angels and the grey shadow of mortality emanating from Christ's body is startling. This feeling is heightened by their extraordinary ability to support his weight, which symbolises the miracle of the Resurrection, when Christ's body will breathe with life again.

DOMENICO PIOLA
(1627–1703) Italy

The Appearance of the Virgin to Saint Maurice

oil on canvas
Sarjeant Gallery, Wanganui
purchased by Mr and Mrs J A Neame, 1919

Saint Maurice's religious fervour has revealed the Virgin and Child resting between the branches of a tree, within reach of human hand. She is seated on a throne of clouds, accompanied by putti who have tumbled down with her. The frame for this work is highly unusual, the black background serving as a foil for the arabesque of flowers which weave around it. It may have been painted by Domenico Piola's brother-in-law Stefano Camogli, who specialised in such effects. The small scale of the painting suggests it is a *bozzetto* or sketch for a larger composition, or perhaps for the production of a print.

GUIDO RENI
(1575–1642) Italy

Saint Sebastian c1617–21

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

gift of James Tannock Mackelvie, 1882

Guido Reni's paintings were celebrated for their compositional and figural grace. *Saint Sebastian*, like all his religious art, is concerned with the expression of intense emotion. According to his biographer Malvasia, Reni claimed he 'could paint heads with their eyes uplifted a hundred different ways' to give form to states of ecstasy or divine inspiration. When this painting first arrived in Auckland, local artist Alfred Sharpe described it as:

a picture of inestimable value. I would call the attention of those whose tastes lead them to figure subjects to note the wondrous shadowing of the muscles, sinews, and flesh hollows; the shuddering quiver of the muscles and the contraction of the sinews with pain being vividly given. It is simply a marvel in that respect . . .

(New Zealand Herald, 16 December 1882)

FELICE FICHERELLI
(1603–1660) Italy

Antiochus, Prince of Syria and Stratonica, his Stepmother c1638

oil on canvas
Auckland Art Gallery Toi o Tāmaki
gift of N B Spencer, 1961

In 294BC Antiochus, the handsome son of Seleucus, King of Syria, fell hopelessly in love with his stepmother Stratonica. Knowing that he could never reveal his passion, he began to starve himself to death. Called to the bedside, a wise doctor noticed that the young man's pulse rate increased when Stratonica entered, and guessing the cause, revealed the situation to the King. Rather than expressing anger at his temerity, Seleucus saved his beloved son by surrendering Stratonica and his kingdom to him. This theme resonated with Felice Ficherelli's audience. Losing a wife in childbirth was common, but remarrying could set up problems when there was a handsome stepson in the house.

JOB BERCKHEYDE
(1630–1693) Netherlands

Interior of Saint Bavo, Haarlem 1670

oil on panel

Dunedin Public Art Gallery

gift of Mary, Dora and Esmond de Beer through the
National Art Collections Fund, London, 1982

Saint Bavo in Haarlem had originally been Catholic, but after the Reformation, Protestant Netherlands outlawed traditional religious imagery in churches. No longer able to paint altars and icons, a number of artists turned their attention to the undecorated architectural space of worship instead. Churches were often public meeting places, where people could rest on their journeys or discuss matters of interest. The mother nursing her child to the left of this view suggests that not all traces of the Catholic Madonna have been effaced from this Protestant space.

LUCAS GASSEL
(c1498– c1570) Flanders

Baptism of Christ

oil on panel

Dunedin Public Art Gallery

gift of Mary, Dora and Esmond de Beer through the
National Art Collections Fund, London, 1982

Instead of in the River Jordan, Christ is being baptised in the River Meuse, a waterway known for its unusual landforms near the town of Dinant in what is now Belgium. Setting religious scenes in recognisable surroundings helped the faithful believe they too could witness miracles. On the right, travellers trudge along a road by the river, their destination a castle clinging to a rocky outcrop. An open boat makes its way across the river in their direction, but there is no jetty to provide a safe landing, which may symbolise the perils of a world without Christ.

MEINDART HOBBERMA
(1638–1709) Netherlands

Untitled (A Wooded Landscape with Peasants on a Path and an Angler at a Stream) 1656

oil on panel

Christchurch Art Gallery Te Puna o Waiwhetu

purchased from the Kathleen Stuart Hutton Fund, 1994

This tiny painting is full of fascinating detail. On the left, a fisherman leans forward so that his wooden rod reaches as far into the stream as possible, while another heads in the direction of the distant city of Haarlem. The highly detailed leaves and branches are made up of individual dashes and dabs of green, yellow and brown, and tiny flicks of white delineate gentle splashes where the water flows up against the uprights on the bridge. A watermill can just be made out against the building that abuts the stream. A common sight in the Dutch landscape, windmills and waterwheels were symbols of technology and the inventiveness of the human mind.

ANDREA LOCATELLI
(1695–1741) Italy

A Classical Landscape

oil on canvas
Auckland Art Gallery Toi o Tāmaki
purchased 1954

The landscape scenes that tourists on the Grand Tour of Italy eagerly acquired were a bit like postcards, taken home to remind them (and impress visitors) of their travels. Locatelli was a specialist in the genre, artfully placing classical ruins in an idyllic Roman *campagna* or countryside. He was also popular at home. In 1783 the aristocratic Colonna family, who had extensive estates in Rome and Naples, possessed 80 of Locatelli's pictures. Like Jacopo Amigoni and others, he also turned his hand to house decoration, a lucrative task as patrons competed to outdo each other with renovations to their recent or ancestral homes.

JACOPO AMIGONI
(c1682–1752) Italy, England, Spain

Bacchanal I

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

Jacopo Amigoni is regarded as a pioneer of the Venetian Rococo. The French term *rocaille* means rock-work, and describes a decorative style using shaped scrolls and counter-curves to produce pretty, gay effects. Rococo paintings were equally decorative and pleasing. In the 18th century, it was very fashionable to have garden scenes as wall decorations, and these two small works may have originally been set into door panels. Artists became masters of *trompe-l'œil*, their painted wall scenes so illusionistic that it felt as if you could step out into the painted landscape.

JACOPO AMIGONI
(c1682–1752) Italy, England, Spain

Bacchanal II

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

Jacopo Amigoni is regarded as a pioneer of the Venetian Rococo. The French term *rocaille* means rock-work, and describes a decorative style using shaped scrolls and counter-curves to produce pretty, gay effects. Rococo paintings were equally decorative and pleasing. In the 18th century, it was very fashionable to have garden scenes as wall decorations, and these two small works may have originally been set into door panels. Artists became masters of *trompe-l'œil*, their painted wall scenes so illusionistic that it felt as if you could step out into the painted landscape.

HENRY FUSELI

(1741–1825) Switzerland, England

The Serpent Tempting Eve (Satan's First Address to Eve)

1802

oil on panel

Auckland Art Gallery Toi o Tāmaki

gift of Sir George Grey, 1887

Illustrating lines from John Milton's poem *Paradise Lost*, this is a preparatory sketch for a larger oil painting for the failed Milton Gallery, which Fuseli set up in response to that of Josiah Boydell's Shakespeare Gallery. From the early Renaissance, painters sometimes depicted the snake with the head of a woman, thereby reinforcing Eve's responsibility for the Fall of Humanity. Fuseli's jaunty male serpent seems enamoured of her charms, emphasising the dangers lurking within the female form. This painting was once owned by a clergyman – one wonders where it might have hung in his home.

J BOURJINON

(active mid-17th century) Netherlands

Still Life: Fruit and Shellfish

1657

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of an anonymous donor, 1954

This *pronkstilleven* (banquet scene) contains a number of references to time. The seeds within the upstanding melon are a traditional symbol of fertility and rebirth, and the lemon is half-peeled – the curl of skin suggesting that at any moment a hand might reach out to finish the task before squeezing the sour juice into one of the oyster shells. Lemons were imported from the warm Mediterranean, along with many of the soft-fleshed fruits that struggled in the harsh northern environment unless grown under glass. Salt, sugar, sour and sweet – the artist has created an image rich with the sense of taste and the pleasure of looking.

Attributed to JAN BAPTISTE MONNOYER
(1636–1699) France, England

Flower Study

oil on canvas

Sarjeant Gallery, Wanganui

gift of Mrs P Riddiford, Surrey, England, 1964

The study of flowers was initially a part of wider scientific curiosity regarding the natural world and a new interest in accurately recording the works of nature. Collecting botanical specimens became immensely popular, and there was a proliferation of flower paintings during the 16th and 17th centuries. Many artists were praised for depicting works so lifelike on canvas that they seemed to compete with what God had created in nature. Such works were prized, and could fetch high prices accordingly.

CASPER NETSCHER
(1639–1684) Netherlands

Girl Arranging Flowers 1683

oil on canvas

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

Arranging Flowers shows a young girl plucking roses to add to her basket of blooms, which rests on a classical plinth. Behind her there is an orange tree in a pot, also raised on a plinth, to give the impression that she is inside some kind of hothouse or orangerie. On the left, the view opens out into a landscape. Caspar Netscher used this composition on a number of occasions with only slight variations. While the dress remains almost identical, the girl sometimes appears younger or older to suit the sitter, with her blonde hair dressed in slightly different styles, sometimes tied up and sometimes tumbling over her shoulders.

JOSEPH NOLLEKENS
(1702–1748) Flanders, England

At the Fair c1735

oil on copper
Auckland Art Gallery Toi o Tāmaki
purchased 2003

Joseph Nollekens created a set of 18 paintings on copper for Earl Tynley and his family for Wanstead, an immense classical country house which can be seen here in the background. Like Pieter Brueghel the Younger, Nollekens faithfully records the different booths and activities of the fair, including a masked performance of the Italian *Commedia dell' Arte*, which flourished in the 16th and 17th centuries throughout Europe. Tumblers perform at ground level among the watching crowd, and there is a primitive Ferris wheel by the lake. Stalls sell their wares, including paintings, prints, and musical instruments.

CARLO CERESA
(1609–1679) Italy

A Man with a Child

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

purchased by the Mackelvie Trust, 1956

The affection felt by this father for his little child speaks to us across the centuries. The rose and the apple are traditionally symbols of both Venus and Eve, and here they may refer to the child's lost mother. Death in childbirth was all too common at the time, yet it was most unusual to depict a father and infant without a woman in attendance. Both costumes reflect the influence of Spanish dress in northern Italy, and because all children wore similar clothes, we cannot be certain if this is a little boy or girl.

Attributed to

ANTONIS MOR (VAN DASHORST)

(1516/20–1576) Flanders, England, Spain, Netherlands

Portrait of a Young Man

oil on canvas

Museum of New Zealand Te Papa Tongarewa

gift of Miss Noeline Baker, 1955

This young man's expression remains both challenging and sensitive, even though the details of his costume have darkened with age, so that they are almost indistinguishable. The device of placing the sitter close to the picture plane with an arm resting on a parapet is derived from Titian's famous portrait of a man in blue, now titled *Man with a Quilted Sleeve*, c1510 (National Gallery, London). Mor would have seen it in the Madrid royal collection when he worked there as court painter for Philip II in the 1550s. A tiny brush was used to paint each individual hair in the eyebrows, as well as the clipped nasal hairs.

DIRCK SANTVOORT
(1610–1680) Netherlands, Flanders

Portrait of a Lady 1637

oil on panel

Auckland Art Gallery Toi o Tāmaki

gift of P A N Nathan in memory of Gladys Julia Nathan,
1963

Painted in Amsterdam in 1637, this work is listed in the Sanderson collection in Scotland the same year. Although portraits were often sent ahead of a bride for her future husband to see before committing to the match, here the gesture draws attention to the wedding ring on the unknown lady's finger. Northern artists vied with each other to display their mastery in defining subtle layers of black on black, rich silk brocades, velvets and satins providing a foil for sparkling white at a person's extremities. Lace was expensive to produce and therefore only available to the wealthy classes.

MARCUS GHEERAERTS
(1561–1635) Flanders, England

Margaret Hay, Countess of Dunfermline 1615

oil on canvas

Dunedin Public Art Gallery

gift of Mary, Dora and Esmond de Beer, 1974

Margaret Hay became the third wife of Alexander Seton (c1555–1622), first Earl of Dunfermline and Chancellor of Scotland from 1604. Although Catholic, Seton had been entrusted with the care of the future king, Charles I, as a child. Attention paid to the garment's intricate embroideries, glittering jewellery and accessories makes this portrait a magnificent statement of lineage, a woman sure of her rights. Yet we also sense the personality of the sitter, enhanced by Marcus Gheeraerts' characteristic 'soft brushy treatment of the flesh areas and a questing, sympathetic approach to the subject's facial features'.

SIR JOSHUA REYNOLDS
(1723–1792) England

Maria, Countess Waldegrave, Later Duchess of Gloucester

1762

oil on canvas
Dunedin Public Art Gallery
purchased through the Peter Smeaton Fund, 1947

Maria was the illegitimate daughter of Sir Edward Walpole and Dorothy Clement, who was spurned by her lover's family because of her humble origins. Maria initially married James, second Earl Waldegrave in 1759, a match arranged by her uncle, the writer Horace Walpole. After being widowed, she secretly married George III's brother, William Henry, Duke of Gloucester, only to be snubbed in turn by the Royal family. In this highly unusual portrait she sails above us like the prow of a ship. Her intense expression suggests a keen contemplation of the world and her determined place in it, whatever her beginnings.

JOHN SINGLETON COPLEY
(1738–1815) United States of America, England

Mrs Humphrey Devereux 1771

oil on canvas

Museum of New Zealand Te Papa Tongarewa
gift of the Greenwood family, 1965

Not having seen his mother for nearly 20 years, the artist John Greenwood asked John Copley to paint her portrait for him, stating:

I am very desirous of seeing the good Lady's Face as she now appears with old age creeping upon her. I shoud chuse her painted on a small half length or a size a little broader than Kitt Katt, sitting in as natural a posture as possible. I leave the pictorisque disposition entirely to your self and I shall only observe that gravity is my choice of dress.

Kit-cat canvases (named after the Kit-Cat Club in London and measuring 914 x 711 mm), allowed an artist to include the sitter's hands.

THOMAS GAINSBOROUGH
(1727–1788) England

George Lavington, Bishop of Exeter

oil on canvas
Mackelvie Trust Collection
Auckland Art Gallery Toi o Tāmaki
purchased by the Mackelvie Trust, 1960

Sir Joshua Reynolds described his rival Thomas Gainsborough's brushwork as:

all those odd scratches and marks, which on a close examination are so observable . . . and which even to experienced painters appear the effect of accident rather than design; this chaos, this uncouth and shapeless appearance, but a kind of magic, at a certain distance assumes form . . .

The Bishop of Exeter was a well-known opponent of Methodism. His severity of expression is lightened by the vivacious impasto lines on his white surplice, but one suspects Lavington's table was sparing, with few mutton pies and glasses of claret on the menu.

SIR HENRY RAEBURN
(1756–1823) Scotland

Professor William Richardson

oil on canvas

Dunedin Public Art Gallery

purchased through the Paterson Fund and National Art
Collections Fund, 1951

Scotland was a stimulating centre of artistic and intellectual debate in the 18th century, boasting five universities to England's two. Professor William Richardson served as Chair of Humanities at Glasgow between 1773 and 1814. He had spent time in Russia, where it was rumoured he was Catherine the Great's lover, and like his friend Sir Walter Scott, wrote verse as well as academic texts. In Henry Raeburn's portrait he makes a scholarly rhetorical gesture, although the ragged appearance of his pen suggests a certain urgency to his writing habits.

JOHN WEBBER
(1751–1793) Switzerland, England

Portrait of Captain James Cook c1780

oil on canvas
Museum of New Zealand Te Papa Tongarewa
gift of the New Zealand Government, 1960

Captain Cook posed for this portrait in Cape Town in 1776, as a present for his wife Elizabeth. The daughter of Samuel Batts, keeper of the Bell Inn, Wapping, she had grown up surrounded by ships and sailors, so understood the solitude experienced by families of those at sea. Apparently she was a little disappointed at her husband's grim demeanour when the gift was unveiled, no doubt hoping for a more affectionate expression on which to ponder during the long months while he was away. Although slightly naïve in style, Webber has painted what may be a more accurate reflection of Cook's character in later years.

MARGARET CARPENTER
(1793–1872) England

Portrait of Mrs W Collins 1826

oil on panel

Museum of New Zealand Te Papa Tongarewa
gift of John Duthie, 1912

Mrs William Collins was the mother-in-law of Margaret Carpenter's sister Harriet, and grandmother of the writer Wilkie Collins. Her son William was also an artist, who moved to rural Hampstead to study nature the year this portrait was painted.

In spite of exhibiting annually at the Royal Academy, Carpenter was never made a member. After her death in 1872 an obituary lamented:

Had the RA abrogated the law which denies a female admission to its ranks, Mrs Carpenter would most assuredly have gained, as she merited, a place in them; but we despair of ever living to see the 'rights of women' vindicated in this respect; the doors of the institution are yet too narrow for such to find entrance.

ALBRECHT KAUW
(1616–1681) Switzerland

Johanna Katharina Steiger, Aged 2 ¹⁶⁴³

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

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

Johanna stands dressed in all her finery, her solid little face peering out at us beneath her starched white lace cap. In her hand she clutches white flowers, a symbol of purity and innocence. The South American Blue Crown Conure, one of the liveliest and most playful of parrots, became a popular pet, not least because its ability to talk reinforced that children should also be well taught. In the top right-hand corner is the Steiger family shield with a rampant ibex. As a friend, neighbour and frequent guest of Johanna's father, Albrecht Kauw was an obvious choice to paint her portrait.

GIACOMO CIPPER, also known as
TODESCHINI
(1670–1738) Germany, Italy

Boys Playing Cards

oil on canvas

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

Giacomo Cipper frequently repeated successful elements, ranging from small still-life groupings to entire compositions. At least three other versions of this lively painting are known to exist. Like Caravaggio, he paints figures within a shallow space against a plain brown background, and often with the closest figure turning to gaze directly out at the viewer. Cipper worked solely as a painter of rustic subjects, and with a very reduced palette. The sombre browns, however, are somewhat alleviated by the impish grin of the boy who indicates his hand of cards to us.

HENRI GASCARD
(1635–1701) France

Louise de K roualle, Duchess of Portsmouth c1670

oil on canvas
Auckland Art Gallery Toi o T maki
gift of Mrs Maxwell Richmond, 1952

Louise de K roualle was dispatched to England by Louis XIV to be the mistress of King Charles II. This formal French painting has ironic references, including the King Charles spaniel, who wears tasselled earrings and a necklace, the latest Italian canine fashion. Lap dogs traditionally symbolised faithfulness and chastity, just as an outstretched hand held under water was often used in marriage portraits. These may refer to the mock ceremony which took place between Louise and the King (who nicknamed her Fubs for her chubby cheeks) on her arrival in England in early October 1671.

WILLIAM HODGES
(1744–1797) England

SAWREY GILPIN
(1733–1807) England

Two Tigers in a Rocky Landscape

oil on panel
Auckland Art Gallery Toi o Tāmaki
purchased 1957

This painting is now attributed to William Hodges and Sawrey Gilpin, rather than George Stubbs, although the beast in the foreground is taken from the latter's painting of *A Royal Tiger*, c1772. Stubbs had bought a dead beast in London, which he dissected and stuffed. Hodges, who sailed with Captain Cook on his second voyage to the Pacific from 1772–5, also worked in India, where he painted landscapes of Indian architecture and scenes of local life. Animals were not his strength, so he contracted Sawrey Gilpin to assist with *animalia*, which proved enormously popular with viewers at the time.

TILLY KETTLE
(1734–1786) England

Portrait of Anne Howard-Vyse 1780

oil on canvas
Mackelvie Trust Collection
Auckland Art Gallery Toi o Tāmaki
purchased 1977

Tilly Kettle was one of the earliest British painters who worked in India (1769–76), where he made a fortune painting Indian princes. Acquired as a portrait of Lady Lucy Wentworth, the sitter has since been identified as her daughter, Anne. She wears the voluminous bonnet considered highly fashionable from the 1770s onwards. While these were designed to cover women's enormous white wigs, which were often wildly decorated with ships, animals and other artificial paraphernalia, Anne's resolute gaze and dark locks suggest that she is a woman not to be taken lightly, rather than a mere follower of fashion.

HENDRIK MOMMERS
(1623–1693) Netherlands

Landscape with Peasants

oil on canvas
Auckland Art Gallery Toi o Tāmaki
purchased 1961

While working in Rome before 1647, Hendrik Mommers joined the *Schildersbent*, the local guild for Dutch painters. He specialised in market scenes and landscapes, and by the time he returned to Haarlem in 1647 had absorbed much of the flavour of Italian landscape painting, although combining them with traditional northern genre details. As spectators, we cannot be sure if the array of vegetables laid out like a frieze in the foreground is produce that the man is selling, or whether he has just been paid to take them to market on the women's behalf.

THOMAS GAINSBOROUGH
(1727–1788) England

JOHN HOPPNER
(1758–1810) England

Charlotte, Countess Talbot c1784

oil on canvas

Dunedin Public Art Gallery

purchased with assistance from the Peter Smeaton Fund
and National Art Collections Fund, London, 1958

Introduced to England by Sir Anthony van Dyck in the 17th century, Grand Portraits exhibit a combination of gracefulness and baroque dynamism. Popular artists sometimes had to employ specialists to assist them. Thomas Gainsborough complained:

There is a branch of painting next in profit to portrait and quite in your power without any more drawing than I'll answer for your having, which is drapery and landskip backgrounds. Perhaps you don't know that whilst a face painter is harassed to death, the draper painter sits and earns five or six hundred a year, and laughs all the while . . .

(Letter to William Jackson)

CORNELIUS JOHNSON
(1593–1661) England, Flanders

Portrait of a Lady 1633

oil on panel

Auckland Art Gallery Toi o Tāmaki

purchased with funds from the M A Serra Trust, 1977

Cornelius Johnson's portraits record the fashions influenced by Charles I's Catholic Queen, Henrietta Maria, from 1625–49. The delicate colouring and silvery tones are characteristic of his work and made him a favourite with female sitters, who revelled in Johnson's ability to capture the sheens and shimmers of their silk brocades. During this period, upstanding collars and ruffs were replaced by large lace collars, with large bows or laced ribbons below them. Unfortunately, Johnson had a tendency to give his sitters rather small chins, a feature exacerbated by their expansive costumes, the sleeves of which threaten to slip from this lady's shoulders.

CORNELIUS JOHNSON
(1593–1661) England, Flanders

Portrait of an Unknown Lady

1636

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Herbert Price Bequest
through the National Art Collections Fund, London, 1955

Once thought to be a portrait of Queen Henrietta Maria of England, this woman lacks the pronounced fleshy curve underneath the nose that distinguishes Charles I's consort. The Queen set the fashion for pearls in the English court, and was often portrayed wearing the famous necklace and earrings she had inherited from her mother, and which once formed part of the dowry of Catherine de' Medici. Both women in Cornelius Johnson's portraits share the hairstyle favoured by the Queen, parted in the middle with tight corkscrew curls over the forehead, and longer ringlets hanging freely down either side of the face and onto the shoulders.

PIETRO PAOLINI
(1603–1681) Italy

The Fortune Teller

oil on canvas
Auckland Art Gallery Toi o Tāmaki
gift of Norman B Spencer, 1961

Pietro Paolini's *Fortune Teller* is a humorous and lively morality tale warning of the dangers of deceit in the service of love. The seated gypsy woman is acting as a procuress, having been paid in advance to tell the naïve young girl to accept the advances of her suitor. He grins with delight at the ploy, but the finger in his mouth suggests he is uncertain of success, or is wary of being tricked in turn. Meanwhile the sly assistant takes no chances. Aware of his employer's powers, he wears garlic on his head to protect him from witchcraft.

HENRY RAEBURN
(1756–1823) Scotland

Master James Hay 1790–6

oil on canvas
Auckland Art Gallery Toi o Tāmaki
purchased 1974

In a review in the *Times* in 1911 a critic described Henry Raeburn as like many Scotsmen,

‘more French than English, and one feels that nearly all his best portraits are conceived as David or Ingres would have conceived them, but that the original conception is overlayed and obscured by English romanticism’.

Born in Madras, James’s father was George Hay, of the local firm Hunter and Hay. His mother, noted on the baptismal certificate as ‘unknown’, may have been Anglo-Indian. This superb portrait focuses on the young boy’s face as a mirror of character.

GIOVANNI BATTISTA SALVI,
known as SASSOFERRATO
(1609–1685) Italy

Virgin in Prayer

oil on canvas

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

This composition was so popular that Sassoferrato made numerous versions of it. While traditionally the Virgin Mary is shown at the moment when the angel Gabriel tells her she will bear the Son of God, from the 16th century onwards she is also sometimes shown deep in prayer. A focus on what she might have felt brought her experience closer to that of everyday women. As viewers we are invited to contemplate this powerful psychological moment, rather than just considering the narrative.

JOSEPH WRIGHT of DERBY
(1734–1797) England

Portrait of the Hon Mrs Boyle

oil on canvas
Mackelvie Trust Collection
Auckland Art Gallery Toi o Tāmaki
purchased 1956

An extremely accomplished portraitist who was popular among the factory owners and merchants of the Midlands, Joseph Wright of Derby was also famous for his nocturnal paintings, in which he included specific light sources such as candles, lamps and fires. Recent cleaning has revealed the true sensitivity and remarkable colouring in the portrait, the soft tones in the sitter's face complemented by the delicate handling of her costume. While nothing is known of the Honorable Mrs Boyle, her gentle expression suggests she has a kind and sensitive nature.

SALVATOR ROSA
(1615–1673) Italy

Rocky Landscape with Figures

oil on canvas
Dunedin Public Art Gallery
purchased 1974

The craggy coastline around Naples, with its sheltered, sunny bays, rocky coves and billowing cloudscapes, provided Salvator Rosa with the setting for many of his works. The artist's figures are often described as brigands, but perhaps those disporting themselves on the rocky outcrop are merely people fishing on a summer's day. Deep shadows play across the inlet in the foreground, heightened by the towering rock arch that frames most of the canvas. Scruffy trees, some with trunks shattered by distant storms, add to the sense of an inhospitable land, only mitigated by the shimmering reflections at the water's edge.

CLAUDE GELÉE,
known as CLAUDE LORRAINE
(1600–1680) France, Italy

Landscape with Hagar and the Angel ¹⁶⁵⁴

oil on canvas

Dunedin Public Art Gallery

gift of Mary, Dora and Esmond de Beer through the
National Art Collections Fund, London, 1982

Claude Lorraine excelled at capturing the rosy pinks and golden glow of sunsets he observed while sketching in the Roman countryside. Here the landscape is a setting for a biblical narrative about Abraham's concubine Hagar, and Ishmael, their son. Abraham's wife Sarah banishes Hagar and Ishmael, and after eating what meagre food she had, the exiled servant places the baby under a bush to protect him from the sun, certain that their end is near. An angel appears and indicates a well nearby, thus saving them from dying of thirst. He then commands Hagar to return to Sarah and submit to her mistress.

Attributed to GASPAR(D) DUGHET
(1615–1675) Italy

Untitled (Fishing)

oil on canvas

Sarjeant Gallery, Wanganui

purchased by Mr and Mrs Neame, 1919

Historically this scene was attributed to Claude Lorraine, although it is more similar in style to Gaspard Dughet, who was Nicolas Poussin's brother-in-law and painting companion. The central figure appears in reverse in a painting attributed to Dughet's circle, for it was common for artists to study each other's work for inspiration. The landscape in the background is reminiscent of the Umbrian hills, where Dughet visited in the 1630s. While landscape details might be sketched out of doors, usually artists painted these scenes in their studios, as paints had to be transported in pigs' bladders. Artists had to wait until the 19th century for the invention of paint tubes, without which Impressionism could not have developed.

RICHARD WILSON
(1713/14–1782) Wales

The Roman Bridge at Rimini

oil on canvas

Dunedin Public Art Gallery

purchased with assistance from the Peter Smeaton Fund
and National Art Collections Fund, London, 1947

The Bridge of Tiberius (also called the Bridge of Augustus) at Rimini was begun in 14AD by the Emperor Augustus, and finished in 21AD by Tiberius, his successor. Nicknamed the Devil's Bridge, it was said that Tiberius made a pact with him which allowed the construction to be finished, provided the emperor awarded the Devil the first living soul that crossed it on completion. Cunningly, rather than a human, Tiberius sent a dog across the bridge in honour of the gods, but such was the solidity of its construction that not even the Devil's retribution could bring it down.

ROMAN SCHOOL
(18th century) Italy

The Colosseum, Rome

oil on canvas

Christchurch Art Gallery Te Puna o Waiwhetu
purchased with the assistance of the Ballantyne Bequest,
1971

Eighteenth-century painters of *vedute* (views) of Roman ruins found plenty of buyers eager to secure a souvenir view small enough to wrap up and carry home. The Colosseum (also spelt Coliseum) is shown as it was at the time, its external walls partially buried by layers of earth. Although it is surrounded by contemporary dwellings, the picturesque flock of sheep being herded back to the city points to the proximity of the neighbouring countryside. Romantic in mood, atmospheric light pervades the scene, belying the Colosseum's grim history.

JOSEPH MALLORD WILLIAM TURNER
(1775–1851) England

Dunstanborough Castle, Northumberland 1799

oil on canvas

Dunedin Public Art Gallery

purchased through the Robert Hay Fund, 1931

Joseph Turner loved to paint the ruins of Dunstanborough in northern England, sometimes rising early to catch the effects of light on its emerging forms. A densely laden brush has been used here to build up a heavy impasto, and his palette is dark compared to later works in which a white ground assisted in creating shimmering colour effects. Yachts struggle through high seas in the bay, and the jagged silhouettes of its two broken towers against the sky easily identify the ruined gatehouse. The castle was a popular subject for Romantic poets, for a ghostly knight was said to wander through its stony outcrops.

JACOPO AMIGONI
(c1682–1752) Italy, England, Spain

Bacchus and Ariadne

oil on canvas

Christchurch Art Gallery Te Puna o Waiwhetu
gift of the Neave family, 1932

Ariadne, the daughter of King Minos of Crete, rescued Theseus from the Minotaur's labyrinth, only to be abandoned by him on the island of Naxos. Instead, Bacchus married Ariadne, whose seven-starred crown changed into a constellation after her death. (Ovid's *Heroides*)

Ariadne holds her finger to her lips, warning two carousing putti not to disturb her drunken husband's slumber. While her dressed hair symbolises her married state, the grapes and vine leaves intertwined around Ariadne's staff refer to the ritual dances of the maenads or bacchantes. They dedicated themselves to the god of wine, whose transformative effects were closely associated with the divine world.

JOOST DROOCHSLOOT
(1586–1666) Netherlands

Soldiers in a Village 1640s

oil on canvas

Christchurch Art Gallery Te Puna o Waiwhetu
purchased with the assistance of Adriaan and Gabriel
Tasman, 1996

Constant upheavals occurred during the Thirty Years' War (1618–1648) as French and Hapsburg monarchs fought to gain control of Europe. Paintings such as this bring home the underlying theme of gains and losses in ongoing times of war, and would have had the same power and resonance as television and newspaper images today. In Joost Droochsloot's painting, frightened villagers are driven from their homes, while weary soldiers guard sacks of loot, for 30 years is a long time to keep fighting with no end in sight. The horses carrying officers appear a little wooden, as if they have stepped off a merry-go-round.

UNKNOWN ARTIST
(17th century) Germany

Still Life 1667

oil on canvas

Museum of New Zealand Te Papa Tongarewa

gift of Mrs F S Maclean, F V Anson, Dr G F V Anson and H V Anson, 1943

The shadows and highlights in this white napkin are painted with such skill that it feels as if it is protruding into our space. A tiny lead-light window is reflected in the bowl of the wine glass. Called a *roemer*, its stem has raspberry-shaped blobs of glass known as prunts, allowing an assured grip. A similar knobbed effect can also be seen in the Westerwald jug. Saint Augustine compared the walnut to the life of Christ, the green outer fruit representing his flesh and the kernel his divine nature, while he associated walnut wood with that of the cross.

GERARD DOU
(1613–1675) Netherlands

The Physician 1653

oil on copper
Christchurch Art Gallery Te Puna o Waiwhetu
bequest of Heathcote Helmore, 1965

Dutch paintings often warned against the dangers of trusting untrained quack doctors. Here the worn leaves of Vesalius' *Structure of the Human Body*, Book 7 highlights this physician's training, although he too is using urine to determine this woman's pregnancy. Her apprehensive expression suggests she is not eager to hear the results.

Gerard Dou was a meticulous painter. Every evening he placed his materials in a chest to protect them and before re-commencing work would sit motionless in his chair until the dust settled, so that none would affect the brilliance of his palette. He used tiny brushes, spending days on each detail until it was perfect.

JOHN BAPTIST GASPERS
(1620–1691) Flanders, England

Self-Portrait (Portrait of an Engraver) after 1660

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society, 1967

In the 17th century, most artists in England came from Northern Europe. John Gaspers worked for both Sir Godfrey Kneller and Sir Peter Lely, whose influence can be seen in this self-portrait. Artists were quick to make the transition from Commonwealth to court commissions once the monarchy was restored in 1660. The print of Charles II indicates Gasper's loyalty to the Crown, as well as his draughtsmanship, which was much admired. The deep gold swathe of silk draped low across his arm takes the place of a parapet or ledge.

AELBERT CUYP
(1620–1691) Netherlands

River Scene with a Ferry Boat

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

For most of his life Aelbert Cuyp was happy to remain in his home city of Dordrecht. From a family of painters, his atmospheric sky-scapes earned him the soubriquet ‘the Dutch Claude’. Rather than simply capturing light effects on canvas, a deeper symbolism was often divined in his work, for in reformed Netherlands, views that swept the eye heavenwards could also serve as a subtle reminder of faith. The flag identifies this ferry as The Swan (*De Zwaan*), which travelled between Rotterdam and Dordrecht. Cuyp’s active painting career came to a close after his marriage in 1658 to a wealthy widow, when he took over her business affairs.

PIETER FRANSZ DE GREBBER
(1600– c1652) Netherlands

The Nativity

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society, 1967

Pieter de Grebber obtained many commissions for religious subjects when working in Catholic Flanders, as well as producing private works in the Netherlands for those who still secretly practised their faith. Apart from Auckland's *Saint Sebastian*, De Grebber's *Nativity* is the only religious painting in our collections created for a public rather than a private space. Rich in genre detail drawn from observations of everyday life, the leading actors take centre stage, while a large chorus congregates around them, peering in fascination at the miraculous child. His tiny form reflects light while being bathed in the glow radiating from the cloudburst of excited angels above.

JOHANN ROTTENHAMMER
(1564/5–1625) Germany

St John the Evangelist c1595

oil on copper

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society, 1993

John the Evangelist was a fisherman from Galilee, who appears in a number of important episodes of the New Testament as a follower of Christ. While on the Cross, Jesus entrusted him with caring for the Virgin Mary, and he recognised when Christ rose from the tomb, before appearing to his disciples. John became a preacher, and when banished to the island of Patmos in Greece was said to have written the book in the Bible that bears his name. He is shown looking up from his writing while resting on a throne of clouds, observed by the eagle that became his identifying symbol.

LUCA GIORDANO
(1634–1705) Italy

The Annunciation c1690

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society, 1977

Luca Giordano was the most important Italian decorative painter of his time, and was nicknamed *Luca fa presto* (Luca go fast) because of his speed of execution. A blurring of the earthly and heavenly realms became a feature of many Baroque religious paintings. Here there is a veritable avalanche of clouds and tumbling putti surging onto the columned loggia where the Virgin has been at prayer. It suggests the angel Gabriel is arriving at great speed, befitting the dynamism integral to Baroque painting, rather than the gentle fluttering to earth more common in Renaissance works.

FERDINAND BARBEDIENNE
(1810–92) France

Small Winged Victory of Samothrace late 19th Century

bronze

Collection of the Dunedin Public Art Gallery
bequest of Percy Halsted, 1943

Anyone who has visited the Louvre in Paris will have noted the remarkable figure of the Winged Victory of Samothrace (the Greek goddess Nike or Victory) which soars above the spectator on the museum's Daru staircase. Carved in the act of alighting after her descent from the heavens, the fluttering of her gown emphasises her dynamic pose. Although now missing her head and upper limbs, one hand may have been raised to her mouth to amplify her voice as she uttered a cry of victory. The firm of Collas & Barbedienne reproduced over 1200 copies of masterpieces from antiquity as well as the Renaissance.

JOHN HOPPNER
(1758–1810) England

Portrait of a Lady

oil on wood

Dunedin Public Art Gallery

purchased with funds from the Peter Smeaton bequest,
1930

This was one of the first old master paintings acquired by Dunedin through the bequest of former accountant Peter Smeaton, who although only a rare visitor to the Gallery saw fit to leave money towards building a collection of British paintings. Judging from the costume, this portrait may have been done near the end of John Hoppner's career, but without a date or inscribed title, the identity of the young woman may well remain an enigma.

WILLIAM DOBSON
(1611–46) England

Charles Gerard, 1st Earl of Macclesfield c1645

oil on canvas
Dunedin Public Art Gallery
purchased from the Robert Hay Fund, 1931

William Dobson took up painting after his aristocratic father wasted his fortune on wine, women and song. Charles Gerard (c1618–94) was a professional soldier who raised a troop of horse for the King's service when Civil War broke out in England (1642–51). He fled after Charles I's execution in 1649 but rode at the head of the King's lifeguards during Charles II's triumphant entry into London in 1660. Dobson inherited his father's tendency to excess, and was only rescued from prison when he agreed to paint a portrait of Mr Vaughan of the Exchequer Office, who paid his bail.

JEAN-FRANÇOIS MILLET
(1642–79) France

Landscape with Man Washing his Feet at a Fountain

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society through the National Art Collections Fund,
London, 1951

Dunedin's painting is a copy of Nicolas Poussin's work of the same title (National Gallery, London). The setting is meant to be the Vale of Tempe in Thessaly, but the monolithic stone blocks in the foreground are derived from the Appian Way in Rome. A man in the middle distance rests against a tree, attached to which are a small figure of a god, a sword and a scabbard. Art historian Sir Anthony Blunt suggested this symbolises a soldier who has finally offered up his weapons to the deity, in favour of a life of philosophical retirement in the country.

UNKNOWN ARTIST
(15th century) France

Annunciation to the Shepherds c1478

egg tempera and gold leaf on vellum
Dunedin Public Art Gallery
gift of Archdeacon F H D Smythe, 1951

Scenes depicting Labours of the Month were popular in illuminated manuscripts, recording seasonal agricultural tasks by peasants such as tilling land or planting vegetables or grain. Monks toiling away in their scriptorium only had to raise their eyes from the vellum on which they were painting and gaze through the open window of the monastery, to see their fellows hard at work tending the gardens or watching over their sheep and goats on the hills beyond. Here an angel appears to the shepherds, telling them of the Birth of Christ, while a female figure kneels in the illuminated initial below.

UNKNOWN ARTIST
(15th century) France

Adoration of the Magi c1478

egg tempera and gold leaf on vellum
Dunedin Public Art Gallery
gift of Archdeacon F H D Smythe, 1951

In this *Adoration of the Magi* a rather adult-looking Christ Child sits upright on his mother's knee. Taken from the same manuscript as *Annunciation to the Shepherds*, in the illuminated initial below a shepherd gazes up in wonder at the sky, repeating the gesture seen in *Annunciation to the Shepherds*. Both manuscript scenes include the turrets of a French castle, as if the Three Kings or Magi have departed from its battlements. The simple stable has latticed willow walls, a technique still used in places to create shelter for animals, but the ox and the ass are nowhere to be seen.

THOMAS PATCH
(1725–1782) England, Italy

The Harbour, Naples c1748

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society through the National Art Collections Fund,
London, 1952

Thomas Patch was an English painter and engraver who like many was influenced by topographical painting, which aims to accurately record particular sites rather than dramatic settings in the manner of Salvator Rosa. For tourists eager to protect both their lives and their purses, Patch's calm vista of the port of Naples offered a reassuring alternative. The artist's viewpoint is so low that we can only just see the distant hill behind Santa Lucia above the buildings, to the right of the line of ships moored at the *molo* or jetty. In the foreground, people go about their daily business, observing the courtesies of city life.

ALLAN RAMSAY
(1713–1784) Scotland

Sir Edward Kynaston of Hardwick 1750

oil on canvas

Dunedin Public Art Gallery.

purchased with funds from the Dunedin Public Art Gallery
Society through the National Art Collections Fund,
London, 1960

Undoubtedly Britain's finest painter in the first half of the 18th century, Ramsay's superb handling of materials produced canvases that sing with colour, each delicate brushstroke carefully applied to create a surface that gleams like molten enamel.

Horace Walpole preferred Ramsay's style to that of Sir Joshua Reynolds, describing them in a letter to Sir David Dalrymple in 1759 as '...our favourite painters and two of the very best we ever had.' He thought that Reynolds was

bold, and has a kind of tempestuous colouring yet with dignity and grace; [Ramsay] is all delicacy. Mr Reynolds seldom succeeds in women; Mr Ramsay is forced to paint them!

JEAN-ROBERT-NICOLAS LUCAS DE
MONTIGNY

(1747-1810) France

Bust of a Lady 1782

terracotta

Dunedin Public Art Gallery

gifted by the National Art Collections Fund, London in
appreciation of the services to the gallery of Mrs A G
Pearse, Director 1945–64, 1964

Jean-Robert-Nicolas Lucas de Montigny set up his own studio in Paris in 1777. He became immensely popular for his ability to capture fashionable members of society in a lively yet delicate manner. It is thought that the sitter may be the elder daughter of the celebrated French comedian Pierre-Louis Dubus, called Prévile. The young woman is dressed *all' antica* (in the antique style), allowing us a seductive glimpse of her uncovered breast. By contrast, her drawn back tresses (which may be a wig), place her firmly in the fashionable court of Queen Marie Antoinette.

GUIDOCCIO COZZARELLI
(1450-1516/17) Italy

Dance of Salome

oil on panel

Dunedin Public Art Gallery

purchased with funds from the the QEII Arts Council and
the Dunedin Public Art Gallery Society, 1967

Salome is often depicted as the evildoer who causes the death of Saint John the Baptist, when the finger should be pointed at her mother and stepfather, Herod. The latter not only marries his brother's widow, (historically considered a sin) but he also fancies her nubile daughter. Transfixed by Salome's dancing he grants her a wish, and Herodias tells her daughter to ask for the Baptist's head on a dish. A traditional symbol of faithfulness, the dog in the foreground gazes at the King, reinforcing Herodias's lack of fidelity to her dead husband, whereas the Baptist remained faithful to Christ's teachings, even unto death.

THOMAS BEACH
(1738-1806) England

Portrait of George Alexander Stevens

oil on canvas
Dunedin Public Art Gallery
purchased with funds from the Dunedin Public Art Gallery
Society, 1976

After studying under Joshua Reynolds, Thomas Beach worked in Bath. Like Thomas Gainsborough he had a steady stream of clients wishing to alleviate the tedium of taking the waters. He was a rapid worker, his diary for 1798 noting that he completed 31 portraits between June and December. George Alexander Stevens was an actor, playwright and wit about town, infamous for throwing a waiter out of a window and then telling his host to put the unfortunate man down on the bill. In this portrait Stevens is holding *A Lecture on Heads*, a book in which he satirises the reigning follies of the day.

Attributed to BARTOLOMEO SCHEDONI
(1578-1615) Italy

Saint John and the Lamb

17th century

oil on canvas

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society, 1984

Because his mother was past childbearing age, Saint John the Baptist's conception was believed to be a miracle, thereby serving as the precursor and cousin of Christ. Often living as a hermit, Saint John spent time as an itinerant preacher, baptising believers into the new Christian faith and washing away their sins. Christ, too, was baptised by him in the River Jordan, and his role as a redeemer made the saint hugely important in Counter-Reformation Rome. In this work attributed to Bartolomeo Schedoni, the figure of Saint John the Baptist fills the picture frame in a pose that is highly mannered and somewhat awkward.

After CHARLES ANTOINE COYPEL
(1661–1722) France

Bacchus and Ariadne on the Island of Naxos

oil on canvas
Dunedin Public Art Gallery
gift of Ray Yallop and Des Smith, 1996

A greater number of bacchanalian revellers crowd Dunedin's *Bacchus and Ariadne* than in Christchurch's larger work displayed nearby. They have drawn to a halt while they pay homage to Ariadne, whose expression alters from despair at her abandonment to joy as Bacchus declares his love for her. This little painting by an unknown artist is the reverse of the original by Antoine Coypel, which is in the Philadelphia Museum of Art. As the palette is considerably brighter, it may have been taken from the print that Coypel himself produced of the painting in 1693, with the assistance of the French engraver Gérard Audran (1640–1703).

MICHIEL VERSTEEG
(1756–1843) Netherlands

Landscape 1779

oil on panel

Dunedin Public Art Gallery

gift of the estate of Ivor Trevena Idris through Richard
Deeble, 2003

Michiel Versteeg made a speciality of depicting the constantly changing effects of stormy weather. Here lowering clouds scud across the sky, driven by fierce winds. A shepherd clutches his hat in one hand and his stick in the other, while his cows and sheep stray from the path to snatch a few more handfuls of grass before continuing on their hurried journey.

Another shepherd heads into the wind, his coat flying behind him. The evening light draws your attention to a cottage in the distance, but it may not offer respite, leaving you to imagine where the shepherd might find shelter for the night.

Circle of PAULUS MOREELSE
(1571–1638) Netherlands

Amalia van Solms-Braunfels (1602–1675), Princess of Orange (Lady Boudergem) 1620s

oil on panel
Dunedin Public Art Gallery
on loan from Angela Vickers

Prior to her own marriage, Amalia van Solms was lady-in-waiting to Elizabeth Stuart, consort of Frederick V, Elector Palatine. Sometimes called the Winter King and Queen, the couple's nicknames allude to Frederick's brief rule of Bohemia before being forced to flee in 1620. During their flight, the Queen gave birth with Amalia's assistance. This portrait was originally in Elizabeth's collection. Highly intelligent and ambitious, after marrying Frederick Henry, Prince of Orange, Amalia served as his political advisor, openly participating in politics after he became sick in 1640. She was also a great art collector. The costume she is wearing may have been for a court masque.

BLAISE DESGOFFE
(1830–1901) France

Still Life 1861

oil on panel

Dunedin Public Art Gallery

purchased with funds from the Dunedin Public Art Gallery
Society, 1925

When this painting was exhibited at the Paris Salon of 1861, its disconcertingly verbose title in the catalogue was *Silver gilt water-jug (16th century), a figure of Christ in blood jasper, a bust of the Virgin in rock crystal; a door-knocker, a box-wood statuette by Jean de Bologne, an enamel vase, etc.* The three other works Desgoffe exhibited on that occasion were of similar subjects. During the 1860s he primarily painted precious Renaissance artworks from the Louvre, although he sometimes accepted commissions to depict specific objects chosen by his patrons.

UNKNOWN ARTIST
After PAULUS BRIL
(1554–1626) France

Landscape with Pan and Syrinx 1861

oil on panel
Dunedin Public Art Gallery
purchased 1959

The Greek god of woods and fields, flocks and herds, and fertility, Pan could be dangerous —if disturbed in the heat of midday he could stampede sheep, induce nightmares among dozing shepherds, and fill brave men with irrational panic. He artfully seduced hapless nymphs with the beauty of his music, yet his charms failed to capture Syrinx, who transformed into a clump of reeds to escape him. The sound of the wind blowing through the reeds caught Pan's attention, and he fashioned what remained of Syrinx into the pan pipes for which he is most famous, and which sometimes bear her name. (Ovid, *Metamorphoses* 1: 689–713)

Maker Unknown in the style of
ADAM BROTHERS
(1758-1792) England

Vase Knife Case c1785

mahogany inlaid with satinwood
Dunedin Public Art Gallery
Gifted 1960 by Mrs Gerald Lindo Ferguson

Maker Unknown in the style of
THOMAS SHERATON
(1751-1806) England

Sheraton Style Mahogany
D-end Extending Dining Table
c1800

mahogany veneer with satinwood shell inlays on a
mahogany frame, brass castors
Dunedin Public Art Gallery
Purchased 1964 with funds from the Emily Nina Reid bequest

MAKER UNKNOWN
(active 1768) Germany?

Oak coffer 1768

oak

Dunedin Public Art Gallery

Bequeathed 1967 by Mrs Doris M Monheimer

Maker Unknown in the style of
THOMAS SHERATON
(1751-1806) England

Folding Card Table c1780

mahogany inlaid with satinwood and ebony
Dunedin Public Art Gallery

Purchased 1970 with funds from the Northcroft bequest

MAKER UNKNOWN

Boule table 1768

wood and metal

Collection of Jo Shroff

Dunedin Public Art Gallery Loan Collection
