

AUCKLAND CITY ART GALLERY

QUARTERLY

Number Twenty 1961



**REMBRANDT**

*Christ and the Woman of Samaria*

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### EDITORIAL

As our Old Master collection has increased so much recently, we are building five more mobile walls for the Mackelvie Gallery. Space now, in the Gallery, is at a premium. It was therefore encouraging to learn that it is intended that the New Library building is to commence next year. The present library rooms will provide us with adequate space for many years to come.

REMBRANDT VAN RIJN (1606-1669) Dutch  
CHRIST AND THE WOMAN OF SAMARIA (Cover)  
Etching 121 x 106mm H. 122 II  
Signed *Rembrandt f.* J634

This etching was purchased, with others noticed in a previous issue, this year. Rembrandt produced two separate etchings — this one and another in 1657, and a painting (Berlin Dahlem) in 1655. Different in composition, the two etchings also show a marked difference in the artist's conception of this meeting. Our print shows a wholly humanist relationship between Christ and the woman — as it were, a *tete a tete*. In the later one this is changed: the spirituality of Christ is more evident, and the woman more withdrawn.

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In 1634, Rembrandt married Saskia van Uylenburgh who had a considerable dowry, which provided the artist, for a brief few years, a pleasurable existence. He was an enthusiastic collector, buying paintings and etchings—particularly by Italian artists—and his work of this period often reflects the influence of his collection. The present etching indeed is clearly based on an Italian model. Valentiner suggests Moretto's work at Bergamo, but Munz, more convincingly, suggests an engraving by Girolamo Olgiati, who was an imitator of Cornelis Cort in Venice in the 1570s. It is not surprising therefore to find certain similarities between Olgiati's work (repr. Munz: *The Etchings of Rembrandt* II p. 95) and that of Guido Reni. Annibale Carracci had made visit to Venice in 1585, and his brother Agostino had been there earlier in 1581-2. It is interesting, therefore, to see that the new humanist naturalism of Bologna and Venice had still a significant influence on Rembrandt in the 1630s"

GUIDO RENI (1575-1642) Italian  
CHRIST AND THE SAMARITAN WOMAN  
Engraving 285 x 410 B 52 II  
Purchased 1955

Guido Reni made this engraving in 1595, when he was twenty. The engraving, in reverse, is of a painting by Annibale Carracci (Brera Gallery, Milan). In the catalogue of the Carracci Bologna Exhibition, the painting is dated 1595—the year Annibale moved to Rome to commence work on the Palazzo Farnese. Bartsch (Reni 52) notes that a rare first state exists of the engraving, which is dated 1595; and the second state was not published until fifteen years later by Stephanoni.

It was in 1595 that Guido Reni left Calvaert's studio, coming under the stronger influence of the Carracci at the moment when Annibale had made the break completely from Mannerism: this composition, which might be a paraphrase of Titian's SACRED AND PROFANE LOVE, reveals the naturalism and directness of the new style. About 1605 Annibale painted another CHRIST AND THE WOMAN OF SAMARIA (Kunsthistorisches, Vicuna) where there is a

change in conception, similar to Rembrandt: this is, an increase in spirituality and less of the humanistic 'conversation piece.'

The engraving style of Guido derives from Agostino Carracci, with its robust cross-hatching which in turn had come from Cornelis Cort, a Flemish engraver in Venice under whom Agostino had studied.

Guido has followed the painting fairly closely; only in the head of the man on the left has he lowered it, and the pot on the left of the Samaritan woman is different in shape. Behind Christ's outstretched hand another tree-trunk appears in the print; finally, the painting seems to have been trimmed on the right.

The astonishing virtuosity of this print by such a young artist demonstrates clearly Guido's later eminence as the heir of the Carracci, and one of the great painters of the High Baroque.



VIVIANO CODAZZI (1611-1672) Italian  
MICCOS PADARO (1612-1675) Italian  
Canvas 30 x 45ins  
Signed Monogram VC (on wall, left)  
Purchased 1961

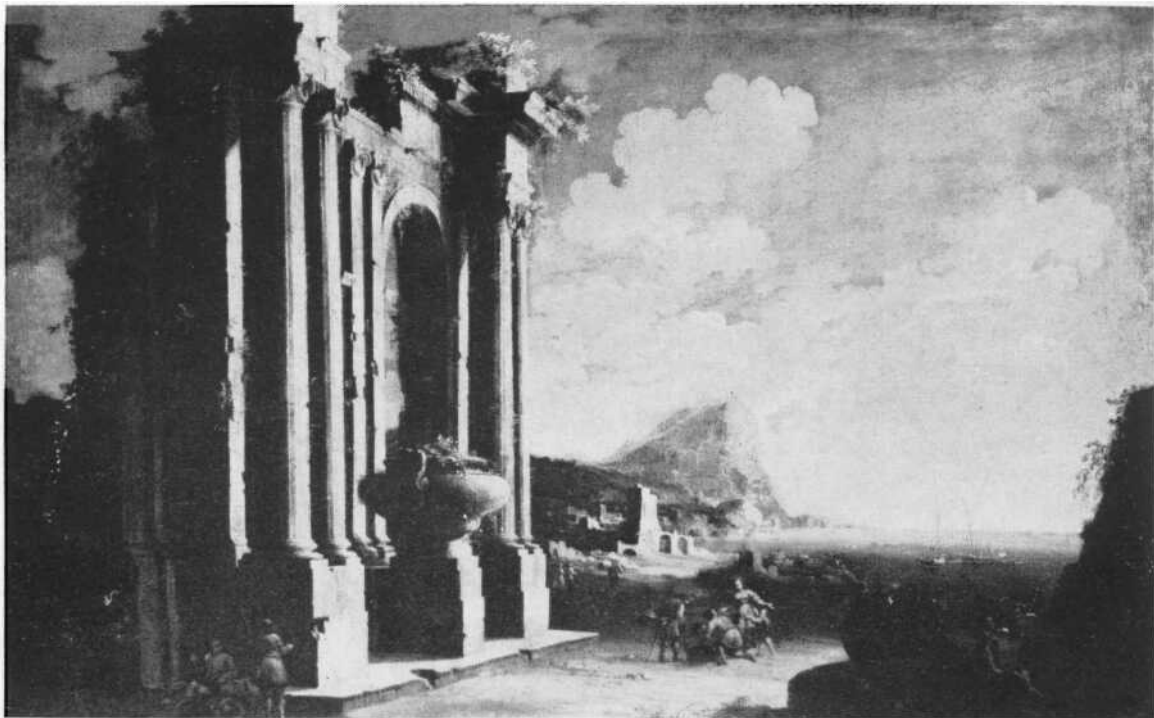
Codazzi was in the 1640s one of the best known of the architectural painters — and as an Italian one of the first to join the Bamboccianti movement of topographical realism. Amongst fellow artists were Asselyn and Mommers. Codazzi is best known for his paintings of classical ruins, engaging other artists to paint the figures. Wittkower (*Art and Architecture in Italy, 1600-1750* Plate 20B) reproduces a Codazzi with the figures by Cerquozzi. However, it seems clear in this painting that Codazzi's collaborator was Micco Spadaro (Gargiuolo), a Neapolitan artist. The landscape is clearly Naples. But comparing the general composition with Spadaro's LANDSCAPE WITH SAINT ONUPHRIUS (Capodimonte, Naples 299), there are distinct relationships— in the

clouds — the land form in the right foreground, and particularly in the placing of the figure groups, i.e. the distinctive pair in the left background in both paintings. Wittkower notes that Spadaro (1612-75) was influenced by Callot in introducing these groups of small figures into his pictures.

It is a matter of interest that this fine work was purchased from a New Zealand source.

LEANDRO BASSANO (1557-1622) Venetian  
Seasonal Allegory with Adam and Eve  
Oil on canvas 30i x 43fins  
Mackelvie Collection 1961

When first acquired, this painting was attributed to Francesco Bassano, but Professor Arslan suggests Leandro, and that it is an early work of c. 1775. At this time both brothers





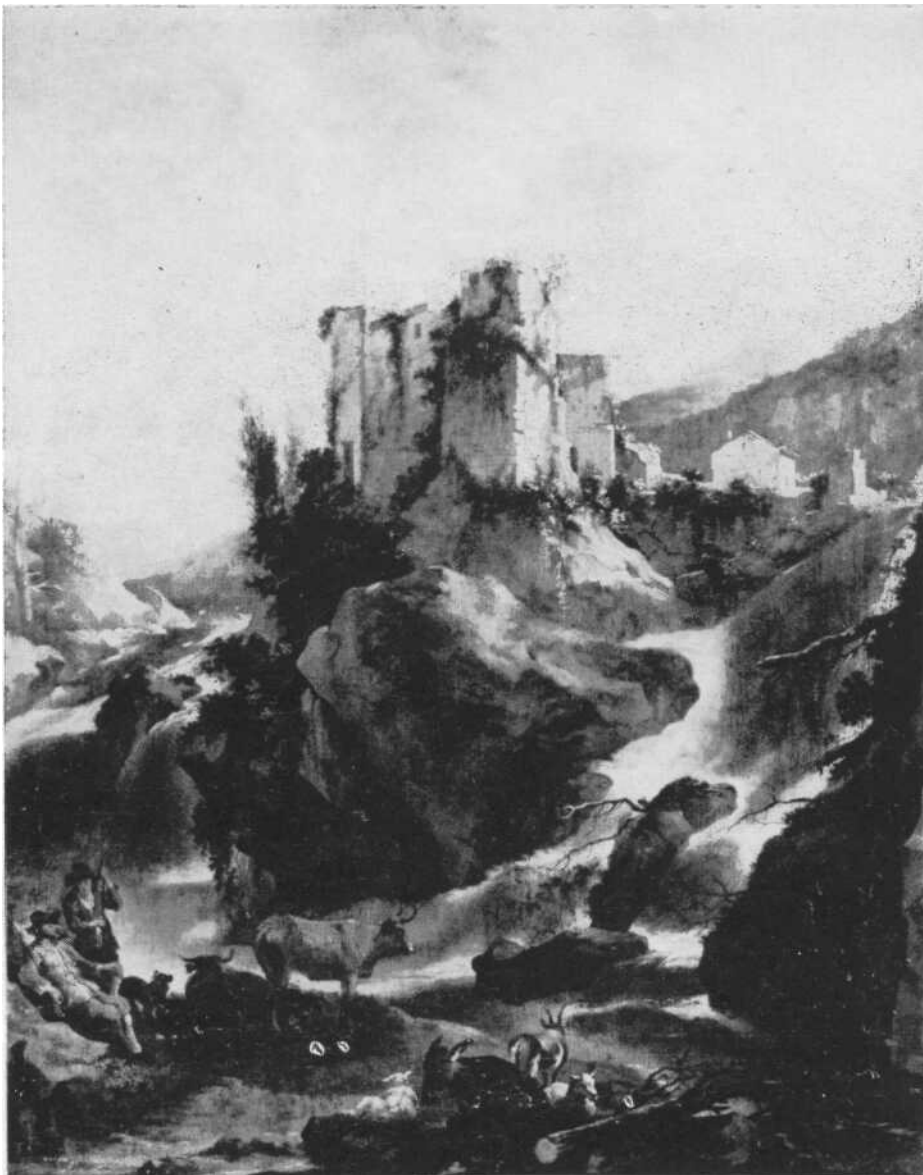
were working in their father's (Jacopo) studio, so that there is a great similarity in their styles and compositions, most of which were based on their father's. Baldass (*Les Tableaux Champêtres des Bassano . . . Gazette des Beaux-Arts*, Mar. 1955 p. 154) suggests that this coupling of rural scenes with miniature scenes from the Old Testament was an invention of Francesco (*vide* those at Vienna, and replicas Louvre and Grenoble). None by Jacopo are extant, but obviously his ADAM AND EVE (Galleria Doria Pamphili) and his other biblical subjects with realist rustic figures indicate that he was probably the original source. Baldass also thinks that Francesco's works in this *genre* are of the same period—i.e. 1770 until 1781—when Francesco was settled in Venice. It is probable that the brothers worked together on this type of allegory. Baldass refers to a Leandro at Vienna (No. 314) being a portion of a representation of the month of July. The months indicated in the Auckland work are probably January, February, March,

ie Capricorn, the goat, Aquarius, the water carrier, and the flowering willow—a symbol of Easter.

Leandro and Francesco seem to have worked from *modelli* of their father, for they use the same figures or groups, merely rearranging them in different paintings: for instance, figures in the Auckland work appear again in a composition *SPRING* (Toronto, 43 x 67ins) attributed to Francesco.

Leandro stayed with his father at Bassano, until about 1588, when, like his brother, he went to Venice. There he became successful, doing work in the Doge's Palace; but his fame came from his portraits, and for this work he received a knighthood from the Doge, Marin Grimano.

There are traces of a signature on the stone in the bottom left—similar in position to the National Gallery London *TOWER OF BABEL* (No 60). Nothing more is known of the provenance except that it was formerly in the collection of S. A. Sanford.



JAN ASSELYN (1610-1652) Dutch  
ITALIAN LANDSCAPE WITH A CASTLE  
Panel 24 x 30ins  
Signed Monogram A  
Purchased 1961

Asselyn, who was born at Diepen near Amsterdam, was a pupil of Esias van de Velde. It is likely that he went to Rome in the 1630s where he remained until 1645, when he re-

turned to Amsterdam. About 1648, Rembrandt made a portrait etching of him.

Like Mommers (see *Quarterly* 18) he joined the Schildersbent in Rome, and received the nickname of Krabbetje, or 'Little Crab.' from the contracted fingers of one hand. His style can be related to Karel du Jardin and Jan Both. His work reveals a close interest in nature—in the effects of light as



well as natural forms—which indicates the spreading influence of Claude, then resident in Rome. An interesting feature of this is that many of these artists were sketching out of doors; it was perhaps the interest in topography which helped to cause this. One may notice in our painting the effects of light and shade, which could only be achieved by on the spot observation.

The provenance of this painting is especially interesting. A note on the back of the panel records that it was taken at the capture of Sebastopol in 1855 by Captain Thomas George of the 4th Light Dragoons. By 1856 it had passed into the hands of a collector R.R.S. The number 29 appears on a label in his hand. It then passed into the collection of Sir George Grey, the first benefactor of the Gallery; he bequeathed it to relatives who later sold it, and we have now acquired it from a source in Wellington.

JAQUES CALLOT (1592-1635) French  
 THE LITTLE TRELLIS 1635 L 1428, II  
 Etching 77 x 165mm  
 Purchased 1960

This plate, the last to be made by Callot, and,

as the inscription on the plate records, posthumously printed, brings the works in the collection by this great and influential Seventeenth Century print-maker to a total of four.

Callot came to Rome in 1608, to study at Philippe Thomassin's atelier, and remained in Italy until 1621. He was the first print-maker to gain an international reputation or to influence the broad development of the graphic arts in Europe. It is interesting to note that Rembrandt, the greatest etcher of the Seventeenth Century, had acquired, in 1656, the corpus of the Lorraine engraver; it appears in the inventory: 'the whole of Callot's Jerusalem.'

Callot was the special exponent of the swelled line in etching: after biting, the lines are frequently strengthened with the graver. He treats the broadest range of subject in his work, but he is best known for his compositions crowded with small figures in vigorous action.

In our print a convivial group sits in the shade of an arbour at dusk, listening to the music of the harp and lute. Mellow, delicate, poetic (though not without a touch of lusty-realism), it figures appropriately enough Callot's farewell to life.

exhibition calendar

# Contemporary New Zealand Painting

**FROM 30 NOVEMBER**

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