

AUCKLAND CITY ART GALLERY

# QUARTERLY



THOMAS GAINSBOROUGH. RA Portrait of John Sparrowe Esq.

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NUMBER FOUR — WINTER — 1957

## THE CITY GALLERY

We can now report that the roof of this Gallery has been replaced and work is proceeding on installing a laylight and on decorating. A feature of this Gallery will be a stage, 18 inches high, extending from wall to wall with a depth of 18 1/2 feet. When this room is finished, in October, it will be the first time for three years that the whole Gallery has been open to the public.

## AUCKLAND GALLERY ASSOCIATES

In April the Associates sponsored a dramatised version of the Whistler v Ruskin libel trial, read by members of the New Zealand Players and produced by Mr. Richard Campion. A large audience found this performance very agreeable. During the Festival, an evening party was given at which many of the Festival artists were present and contributed a series of entertainments in a not too serious vein.

The membership of the Associates is rising, but more members are required.

**THOMAS GAINSBOROUGH, RA (1727-1788)**

British

**PORTRAIT OF JOHN SPARROWE, ESQ**

Oil on canvas 50 x 40 ins

This portrait was purchased by the Mackelvie Trust last year. It belongs to Gainsborough's Ipswich period and is dated 1754-5 by J. W. Goodison. (*Burlington Magazine, September*

1950.) In a letter, Professor Waterhouse suggests 1758. The portrait, which is first mentioned in 1839 by John Wodderspoon in his *Historic Sites and other remarkable and interesting Places in the County of Suffolk*, passed into the collection of Col F. M. Bailey, a descendant of the Sparrowe family, who still owns the Ancient House in Ipswich which had been the Sparrowe home from 1573. John Sparrowe himself was thirteen times bailiff of his native town before he died in 1762.

Gainsborough was in Ipswich from about 1747 until his removal to Bath in 1759. The portraits of this period are finely modelled and have none of the fashionable overtones of the Bath and London periods. The nearest paintings in style are those of the artist's daughters, in the Victoria and Albert Museum and the National Gallery, and the portrait of Sir William St Quintin, (the same sized canvas) painted in 1760-1 at Bath. This portrait, almost identical in composition, would support the later date of 1758 suggested by Professor Waterhouse.

It is pleasant to note that this painting has a New Zealand connection; for one of the sitter's descendants, Mr H. B. Sparrowe, is an Auckland and has kindly lent us a water-colour of the family coat-of-arms, from which we are preparing a replica to place on the frame.

## UNKNOWN NETHERLANDISH CARVER

late 17th or early 18th century

ST AUGUSTINE OF HIPPO

Boxwood 10 ins (including base)

This small wooden figure was formerly in the collection of the late Albin Martin, Esq.

It has been identified by Mr. John Pope Hennessey, of the Victoria and Albert Museum, as probably by a Netherlandish carver working in England towards the end of the 17th century or the beginning of the 18th. Little light can be shed on the inscription on the base, except that the left hand coronet is that of a viscount and the one on the right is 'antique' or 'eastern,' which has no significance of rank. On the underside of the base a square hole is cut which may indicate that the figure once formed part of a more elaborate carving dedicated to the memory of the viscount whose initials appear on the inscription.

The use of the skeleton as a symbol of death is characteristic of Restoration and early 18th century tomb sculpture.



## Acquisitions

*Purchased by the Mackelvie Trust*

ARISTIDE MAILLOL (1861-1944) French

WOMAN WALKING THROUGH WATER

Bronze

*Purchased by the Committee*

GEORGE STUBBS, ARA (1724-1806) British

WILLIAM HODGES, RA (1744-1797) British

TWO TIGERS IN A ROCKY LANDSCAPE

Oil on panel 37 x 43 ins

RICHARD WILSON, RA (1714-1782) British

HADRIAN'S VILLA

Oil on canvas 17x211/4ins

SIR THOMAS LAWRENCE, RA (1769-1830) British

PORTRAIT OF SIR ROBERT PEEL, BT (A sketch)

Oil on canvas 11 1/2 x 9 5/8 ins

SIR DAVID WILKIE, RA (1785-1841) British

PORTRAIT OF THE REV EDWARD IRVING

(A sketch)

Oil on millboard 12 1/4 x 10 ins

Netherlandish Carver

*St Augustine of Hippo*

ALFRED WALSH (1859-1916) New Zealand

A BUSH LANDSCAPE, 1901

ALFRED WALSH

Watercolour 11 5/8 x 15 3/4 ins

A LOG BRIDGE

Watercolour 16 x 11 3/4 ins

GRACE JOEL (1865-1924) New Zealand

MOTHER AND CHILD

Oil on canvas 21 1/2 x 15 7/8 ins

A. H. O'KEEFE (1858-1941)

STILL LIFE

Oil on cardboard 11 1/2 x 14 3/8 ins

MARCHESE GIROLAMO BALLATI

PERIL NERLI (1863-1926)

Italian, worked in New Zealand

PORTRAIT OF A BOY

Pastel 29 3/4 x 21 1/2 ins



HENRY FUSELI (1741-1825)  
SATAN'S FIRST ADDRESS TO EVE  
Oil on panel 11 7/8 x 9 3/8 ins

This painting, from the Sir George Grey Bequest, has always been attributed to Fuseli,

#### ACQUISITIONS *continued*

SIR HENRY JAMES WARRE, KCB (1819-1898)  
British

In New Zealand (1861-1865)

MOUNT EGMONT AND THE PATUA RANGE,  
TARANAKI, 1862

Watercolour 14 1/2 x 8 1/2 ins

SIR HENRY JAMES WARRE, KCB  
MOUNT EGMONT, NORTH OF WAITARA

Watercolour 9 x 13 ins

SIR HENRY JAMES WARRE, KCB  
MOUNT EGMONT, TARANAKI

Watercolour 9 x 12 ins

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and Mr Nicholas Powell has been kind enough to confirm this. Knowles, in his biography *Henry Fuseli* (1831), Vol 1 p 204 et seq. describes the Milton Gallery and gives a catalogue of the pictures. Our picture is obviously a small preparatory oil for picture XLII. ..

. . . *Eve separate he spies,  
Veil'd in a cloud of fragrance, where she stood,  
Half spy'd, so thick the roses flushing round,  
About her glow'd oft stooping to support...* etc

Most of the paintings exhibited were about 10 x 7 ft.

The figure of Eve is a stock figure of Fuseli's and the pose a familiar one. Michelangelo's *Slave* provides the source and in Fuseli's *Release of a Maiden* (Antal 63) the same figure appears in a slightly more exaggerated position.

The pictures exhibited on the Milton Gallery were originally intended for an edition of Milton's works by Cowper, but this never appeared due to the insanity of the poet.

The picture was formerly in the collection of Francis Duroveray whose pictures were sold on 1 March 1850, (Lot 166). If Sir George Grey bought his own pictures, and his collection would indicate this, then he might have purchased this one in 1859 on his return to England after his initial Governorship in New Zealand.

#### GIFTS TO THE GALLERY

We are very pleased to acknowledge the generous gift of three portraits presented by His Excellency The Governor-General, Lord Norrie, GCMG, GCV0, CB, DSO, MC, to the City of Auckland.

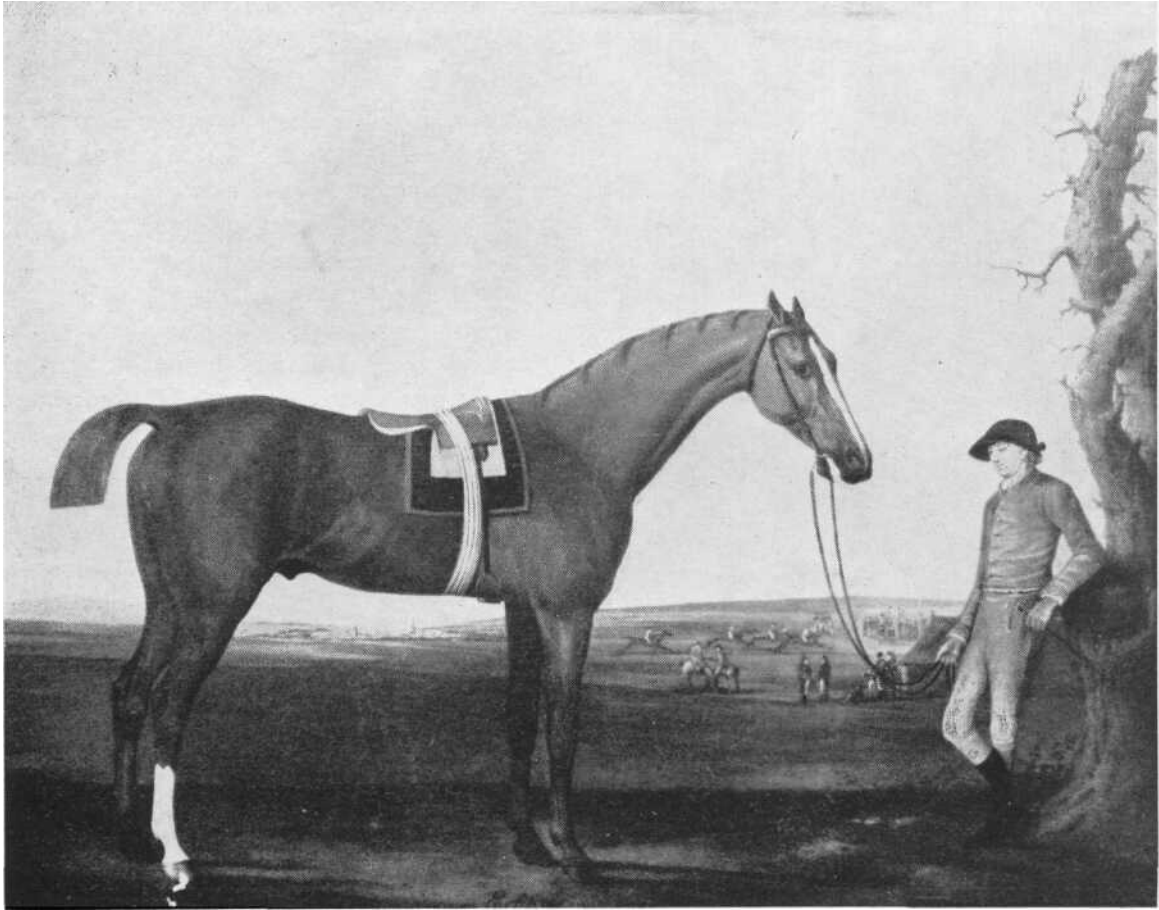
ALLAN RAMSAY (1713-1784) British

PORTRAIT OF GEORGE HI  
Oil on canvas 49 x 39 ins

PORTRAIT OF QUEEN CHARLOTTE  
Oil on canvas 49 x 39 ins

MICHAEL DAHL (attributed) 1657-1743  
Swedish, worked in Britain . . . :

PORTRAIT OF GEORGE I  
Oil on canvas 47 x 38 ins



J. N. SARTORIUS

*Eclipse*

J. N. SARTORIUS (1755-1837) British

ECLIPSE

Oil on canvas 40 x 51 ins

Signed and dated / *J. N. Sartorius, 1780*

Inscribed *Capt O'Kelly's Eclipse*

(Presented by Moss Davis Esq)

The Sartorius family, like the Ferneley family, devoted themselves to sporting pictures and this is an excellent example.

Eclipse was one of the most famous racehorses of his time and by 1894 could boast of 260 direct descendants, one of whom was Farlap, one of the most famous racehorses bred in New Zealand. (Farlap now stands preserved in the Museum at Melbourne.) Eclipse, who lived from 1764 to 1789, was first bought as a foal from the Duke of Cumberland's stud by a

cattle dealer, Wildman, for 75 guineas. Before he was entered for a race, Dennis O'Kelly (1720?-1787) acquired a share in him for 650 guineas and later bought him outright for 1,100 guineas. Eclipse's siring profits were very much more than any derived from his racing. O'Kelly himself was a colourful person, for, having first engaged in the professions of sedan chairman and billiard and tennis marker, he improved his position by marrying Charlotte Hayer, a noted courtesan of the time. His military title was acquired when he secured a commission in the Middlesex Militia. He died a rich man.

This painting is probably the one, or a version of it, mentioned by W. Shaw Sparrow, *British Sporting Artists*, p 230.



**SIR JACOB EPSTEIN** *Madonna and Child*

**SIR JACOB EPSTEIN** (born 1880) British

**MADONNA AND CHILD**

Lead 14 ins

This work, recently purchased by the committee, is the maquette for the 13 1/2 ft sculpture which is placed on the facade of the Convent of the Holy Child Jesus in Cavendish Square, London. The work was completed in 1952. The *Madonna and Child* is one of Epstein's major contributions to sculpture since the war, the others being *Lazarus*, and the recent figure of *Christ* commissioned for Landaff Cathedral. On the full size figure, the Madonna's head is cast down and the Child's arms are extended straight with the palms slightly upwards. The maquette, however, lacks nothing in strength and tenderness.

**EMILE ANTOINE BOURDELLE** (1861-1929)

French

**MADONNA AND CHILD**

Bronze 20<sup>1</sup>/<sub>2</sub> ins

The Mackelvie Collection

This work, which was purchased some years ago, presumably belongs to Bourdelle's late period for it is in the same style as the Monument Michiewicz in Paris, and the Monument to Dead Miners at Montceau-les-Mines. More closely it conforms to the conception of his great work *La Vierge d'Alsace*. Bourdelle worked with Rodin but gradually moved away from Rodin's expressionism to a greater dependence on Greek classical sculpture. Here he comes more under the influence of French Provincial Romanesque art.

On studying this maquette, one is reminded of his dictum that sculptors should be 'mathematicians in form and musicians in proportion.'



**BOURDELLE**

*Madonna and Child*



JOHN GIBB

*After the storm, Timaru beach*

JOHN GIBB (1831-1909) New Zealand  
AFTER THE STORM, TIMARU BEACH

Oil on canvas 29 1/2 x 40 ins

Signed and dated 1893

(Presented by the executors of the late Thomas Peacock, 1922.)

John Gibb was born at Cumbernauld, Stirlingshire, Scotland, in 1831. He studied painting under John Mackenzie, of Greenock, later showing work in the exhibitions of the West of Scotland and Glasgow Institute of Fine Arts. In 1876 he came to New Zealand and settled in Christchurch where he continued to paint prolifically, exhibiting in art society exhibitions throughout the country. His realistic treatment of water in his seascapes (*Will she weather it?; Squally weather, Port Chalmers Harbour; On the reef, Kaikoura, etc.*) won approval, as did

his later landscapes of Canterbury and the West Coast.

A painting *The Wreck of the City of Perth* by John Gibb was exhibited at the Auckland Society of Arts (cat no 77) in 1883. but further art society catalogues of this period show no mention of the *Ben Venue* nor any other painting titled as ours originally was.

The ship *Ben Venue* was driven ashore at Timaru on Sunday, May 14th 1882, striking the beach under the cliffs at Caroline Bay, where she turned broadside on and lay with her decks canted seaward. Later on the same day the *City of Perth* also dragged her anchor and grounded on the beach close to the *Ben Venue* but maintained an even keel. The *Ben Venue* was a total wreck, but the *City of Perth* was later refloated, undamaged and renamed *Tuakina*.

—C.MCC.

exhibition calendar

CONTEMPORARY

French and Italian

PAINTINGS

*from the ERIC ESTORICK collection*

*October*  
~~13 Sept - 6 Oct, 1957~~

This exhibition of forty paintings will be shown  
in other galleries of the Dominion

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PARKS AND LIBRARY COMMITTEE

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