Alfred Bader

Alfred Bader fine Arts - Painting File

[Wright of Derby - A view of Gibraltar - provenance research]

1970-1996.

THE BURLINGTON MAGAZINE

Miller's Last Works at Hallsteren
[illegible]

Marcello Albertinelli's Studio Painting of a Lady
LUDOVICO [illegible]

Five Ring Dishes for Some Punch Putting in Holland
JOHN [illegible] FLETCHER

Rubens and Aegypt in Spain [illegible]
[illegible] OPPE [illegible]

MAY 1971

PRICE [illegible] NET U.S.A. [illegible] ANNUAL SUBSCRIPTION [illegible]

The death of Françoise-Cécile's mother in March 1835 could well be the event that sparked off Delécluze's rumour. It was probably also the reason why Gros made a new will on 15th March. The provision made for her in the will of 1832, '*une rente viagère, incessible et insaissisable, de douze cents francs*',[10] was no longer necessary. We may assume that she was already receiving money from Gros: her *acte de décès*, now conserved in the departmental archives in Lille, describes her as a *rentière:*

L'an mil huit cent trente cinq le dix du mois de mars à dix heures du matin pardevant nous Clément Paschal Cartigny, Maire officier de l'état civil de la Commune de Douchy, Canton de Bouchain, Arrondissement de Valenciennes, Département du Nord, sont comparus François Xavier Rigaut, âgé soixante dix sept ans, cultivateur, et Benoît Rigaut, âgé de trente-huit ans, cultivateur, tous deux domiciliés à Douchy, lesquels nous ont déclaré que le neuf mars à onze heures du soir, est décédée en la Commune de Douchy, dans la maison des comparans sise rue du Marais, Françoise Simonier, âgé de quarante ans, rentière, domiciliée à Bruxelle (Belgique), née à Strasbourg, fille naturelle reconnue de feu Jean Baptiste Simonier, en son vivant soldat domicilié a Strasbourg, et de Domitille Cachera âgée de soixante cinq ans, fileuse, domicilié à Douchy. En foi de quoi nous avons dressé de suite le présent acte de décès qu'après lecture par nous donnée, nous avons signé; les deux témoins ont aussi signé avec nous de ce interpellés.

François Rigaut. Benoît Rigaut. Le Maire Cartigny.

The *acte de naissance* of her child shows that Françoise Simonier had not always enjoyed an unearned income:

L'an mil huit cent vingt sept, le vingt deux mars est née à Paris, Françoise-Cécile du sexe féminin, fille de Françoise Simonier, ouvrière en linge demeurant rue des Prouvaires, 17, et de père non dénommé.[11]

Unless some of Gros's intimate correspondence reappears, we shall not know what his relationship was with Françoise Simonier, why or when she left Paris to live in Brussels, or the cause of her premature death.[12] However it is at least plain that this death was not the immediate reason for Gros's own; and that perhaps is all that needed to be established.

[10] TRIPIER LE FRANC, *op. cit.*, p.553.
[11] *Acte de naissance reconstitué*, from the Archives de la Seine.
[12] M. René Robinet, keeper of the Archives départementales at Lille, has kindly informed me that these archives do not contain the minutes of inquests ordered by the tribunal of Valenciennes at this period.

Wright of Derby's 'The Seige of Gibraltar'

BY BIRUTA ERDMANN*

THE British victory at Gibraltar in 1782 not only marked the end of the most famous siege of the eighteenth century and reinforced both national pride and popular sentiment about the impregnable Rock; it also inspired a number of history painters to produce representations of the various aspects of the siege. Aside from the well-known *Siege of Gibraltar* by Copley, commissioned in March 1783 and now at the Guildhall, versions of this subject were painted by Dominic Serres, William Hamilton, John Kayse Sherwin, George Carter, and Joseph Wright of Derby.[1] While some of these are known, the Wright, first exhibited in Mr Robins's Rooms at Covent Garden in the middle of April 1785, has been lost from view since the middle of the nineteenth century. First purchased by John Milnes of Wakefield in 1785, it was later acquired in 1806 by Vernon, the Liverpool merchant. In 1857 it was in the collection of Lord Overstone, and that was the last known of it.[2] Or, at least that was the last that was known of it for 110 years.

In the winter of 1967-68, a large sea battle, attributed to Copley, and formerly in the collection of the Laura Davidson Academy of Fine Arts, Elgin, Illinois, appeared for sale in a gallery in Milwaukee, U.S.A.[3] there is strong evidence that this painting should not be attributed to Copley, but instead reattributed to Wright of Derby (Fig.50). The reattribution is partly based on the correspondence between Wright and the poet William Hayley[4] during 1784, when Wright was at work on his picture. In addition, the two drawings by Wright in the Derby Museum that were previously unidentified and were approximately dated in the early seventies provide visual evidence of having been executed for Wright's painting *View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782* (Figs.48 and 49).

Colonel John Drinkwater's written and pictorial account of the siege of Gibraltar is the best guide to the subject and an effective point of reference for the identification of Wright's subject.[5] From this one is able to reconstruct the operations between June 1779 and February 1783. Drinkwater's on-the-spot account gives a vivid description of the final battle and includes a precise description of the inventions that played a prominent part in the battle. For the identification of the subject, the key motif is the floating batteries invented by the French engineer, Michaud d'Arcon.[6] The method of construction was

* This painting (lent by the Milwaukee Art Center) and Wright's two drawings the *Sea Battle* and *British Gunboat in Action* (lent by the Derby Museum and Art Gallery), were exhibited at the University of Wisconsin-Milwaukee, Art History Gallery, from 27th February through 27th March 1973. Included in the exhibition were photographs of other artists' works (West, Copley, and Trumbull), maps, engravings of the battle and the topographical scene, and comparative photographs of other works by Wright. This exhibition was designed to clarify the authorship of the painting, which was previously listed as attributed to Copley. The exhibition was organized by the author for the Department of Art History, University of Wisconsin-Milwaukee.

[1] Our knowledge about Wright's *View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782*, was greatly increased by the publication of BENEDICT NICOLSON's *Joseph Wright of Derby, Painter of Light*, 2 Vols., London [1968]. See also J. D. PROWN: *John Singleton Copley*, Cambridge, Mass. [1966], II, pp.323–24, n.5.
[2] NICOLSON: *Wright*, I, pp.16, 248, and 278.
[3] This painting was ascribed by Albert Rosenthal of Philadelphia in 1924 to Copley. In a letter from H. L. Ehrich to Nathaniel C. Sears, 7th August 1923, Ehrich states that the painting is in England in a private collection. He offers it to Sears for $1800, plus the cost of transport. In the letter from the Elgin Academy to the Ehrich Galleries, 7th November 1923, a fee of $72.00 for the restoration of Copley's *Siege* is confirmed. It appears that the painting was purchased prior to this date. This painting was in the collection of the Laura Davidson Sears Academy of Fine Arts, Elgin, Illinois, until the collection was offered for sale in 1967. Part of the collection was purchased by Alfred Bader of Milwaukee, and this included the painting listed in the Sears collection as number 84, by Copley.

The painting was exhibited at the Lenz Art Gallery, Milwaukee, in 1968. The exhibition catalogue, *American Paintings*, listed it as number 11, by John Singleton Copley (attributed). The painting was presented to the Milwaukee Art Center by the Charleston Foundation in memory of Miss Paula Uihlein, January 1973.
[4] NICOLSON: *Wright*, I, p.160, nn.1, 3, 5. Wright's letter to Hayley, 17th February 1785, gives a general description of the painting, and refers to the key iconographical motifs: the floating batteries, the gunboats, and the New Mole. Wright was a very methodical artist, and it is not surprising that he was especially concerned with the factual data of the event. It is not certain if he received any help from Sir Roger Curtis.
[5] JOHN DRINKWATER: *A History of the Siege of Gibraltar, 1779–1783*, London [1844], pp.106–07, 112–13, 116–19, and 134–36. The motifs considered will be: the floating batteries, the gunboats, and such topographical features as the South Bastion (New Mole), the King's Bastion, and the Moorish Castle.
[6] PROWN: *Copley*, II, pp.325–326, n.9 (Fig. 493). The rendering of the site and the key motifs is very precise. In spite of the minute scale, the box-like shapes and the pitch-roofs of the batteries are easily discernible in Drinkwater's water-colour. Ten were constructed, and nine are pictured in his composition. Curtis's gunboat is placed in the vicinity of the Spanish admiral's ship. The view of Gibraltar in Drinkwater's composition includes the sea-wall, but extends no further; therefore it lacks the motif of the Moorish Castle.

unique, as was the appearance of the vessels, and their pitch-shaped roof design is clearly defined in Wright's drawing, the *Sea Battle* (Fig.49). Two of the floating batteries are visible, while the shapes behind the two batteries probably represent the rest of the formation. Wright utilizes a panoramic view with the viewer apparently placed below the South Bastion (New Mole) and further to the south. His representation of the King's Bastion is sketchy, as is his treatment of landscape to the right. The block-like shapes above the King's Bastion, visible between the two masts on the right, designate the location of the Moorish Castle. This and the other drawing depict the same type of gunboat.[7] Other types of boats are pictured in the background to the left.

The two views of the gunboat, particularly the schematically designed view, give the impression of a study from a model. Inscriptions appear on both drawings in the upper right-hand corner. The one on the *Sea Battle* is in Wright's handwriting and reads 'continued as in your sketch,' suggesting that the composition either continued on to another sheet or that part of the sheet has been cut off. It also demonstrates Wright's dependence upon visual sources of which we have no knowledge at present.[8] The possibility exists that there are other drawings associated with the subject. The gunboat, with a single mast and one gun, appears in both drawings. The plan of the boat shows the platform for the gun, while the lateral arrangement indicates the position of the figures and the oars. The boat was designed to fit twenty-one persons, of which three are shown standing at platform level. The first figure is firing the cannon, the second extends a sword with his right hand and the third extends a sword with his left hand. In the *Sea Battle*, the officer with the sword is standing in the gunboat. The representation of the floating batteries and the gunboats in both of Wright's drawings confirm the time and place as 1782 at Gibraltar. From the study of the motifs and the pictorial setting, one can conclude that the drawings are studies for the painting *View of Gibraltar*, while correspondence between Wright and Hayley establishes the date of the drawings between 1783 and 1785.[9]

In order to clarify the status of the Milwaukee painting, the composition and the key iconographical motifs should be compared with Wright's drawing, the *Sea Battle* (Fig.50). Both the painting and the drawing present a panoramic view of the bay, with the composition subdivided into three unequal sections. The area of the smoke-shrouded sky, including the obscured landforms, encompasses the largest section in both compositions. The spectator's point of view appears to be slightly lower in the painting, though both are viewed from below the South Bastion. The figures are minimized in both compositions. The focal point in the *Sea Battle* is off centre, as it is in the painting. In both works the two floating batteries serve as the focal points, though the two in the painting are placed at angles to each other. The King's Bastion is more precisely defined in the painting. The castle is represented by block-like shapes in the painting, as well as in the drawing. Prior to the restoration, the British flag surmounted the upper architectural shape.[10] In the painting one of the gunboats is prominently placed on the right. The boats in this area are without masts, and the possibility exists that the masts were eliminated for compositional purposes. Differences can be observed in the left-hand side of the composition. If Wright did several drawings, as the inscription in the *Sea Battle* suggests, or if the left side of the drawing was cut off, this may explain the compositional differences on the left.

Wright in his letter to Hayley of 17th February 1785, more or less described what we can now visually experience while looking at the painting. As stated by Wright, '. . . the floating Batteries in different degrees of burning make a fine blaze, and illuminate in a striking manner the noble Rock of Gib . . .'[11] The fiery floating batteries are the major point of interest in both Wright's *Sea Battle* and the Milwaukee picture. In the same letter Wright made references to the small scale of the figures, and the figurative scale varies from small to minute in both compositions. The largest figure is holding a sword in an extended right hand, though in the painting the position of the sword is raised, as is the left arm of the officer. Judging from other pictorial presentations of the same subject, this has to be Sir Roger Curtis.[12]

It is revealing to compare the Milwaukee painting with other paintings by Wright that were executed prior to 1785. Not only are there stylistic affinities, but they are thematically linked. The most characteristic element in Wright's style is the use and treatment of light, both natural and artificial. In fact, one wonders whether in order to obtain these effects, this picture was painted in a specially staged studio.[13] For Wright of Derby, light was an integral part of the painting, a subject in itself; whereas for Copley, light played a subordinate role.[14] Stylistic-

[7] DRINKWATER pp.106–07 and 112–13. These gunboats were prefabricated in Britain. They were shipped in pieces and were reassembled on land. The first two were shipped from Britain in February 1782. The other ten arrived with Vernon's Relief in March 1782. When comparing the two types of the gunboats as pictured by Wright in the *Sea Battle* the one with the curved stern is the later design.

[8] T. H. MCGUFFIE: *The Siege of Gibraltar* 1779–1783 London [1965] p.162 (Figs.23 and 24). Both of these prints illustrate the importance of Curtis's function after the battle. When the bombardment began to decrease Curtis and his men set out with a dozen gunboats from the New Mole in order to rescue the Spaniards from the burning batteries. The compositional arrangement on the right is more in line with the Milwaukee picture. See also PROWN: *Copley*, II, pp.323–24, n.5. He points out that Jukes and Sherwin had obtained the information about the battle directly from Curtis. The visual impression remains that Wright had the knowledge of the new type of boat designs and that of the site.

[9] NICOLSON: *Wright*, I, p.160, including all notes. From 1783 to 1785 many artists were actively engaged in commemorating this topical event. Even though Wright was not commissioned to do this subject, he was the first major artist to work on it.

[10] Prior to the sale of the painting to Nathaniel C. Sears, restoration work wa done in 1923 at the Ehrich Galleries, New York. The work was very unpro fessional, and the painting was relined with sailcloth. In the spring of 197 cleaning and restoration were done by Mrs Mary D. Randall in Londo Heavy overpainting covered the immediate foreground, the left hand sid and the area around the batteries. Prior to the restoration of 1972, the canv surface was unevenly textured, whereas it now shows an even and a rath thin application of paint. The effectiveness of light and colour, the ton differences and the transparent light effects of the background were l emphatic before the restoration. The painting is now properly relined.

[11] NICOLSON: *Wright*, I, p.160, n.5.

[12] MCGUFFIE, p.162 (Figs.23 and 24). Curtis is the most prominent figure both compositions, and he is placed in the right-hand side of the compositi In Copley's composition of 1788, Curtis is standing in a boat that is placed the middle distance, adjacent to the burning ship. Due to the rearrangem in the left-hand area of the Guildhall *Siege*, Curtis is placed in the gunboat the extreme left. The pointing hands of Curtis and Eliott focus on the sink longboat in the foreground. The Milwaukee painting is different. The figu play a secondary role to the fireworks. The two fiery floating batteries are focal point, unlike the scattered points of interest in Copley's composition.

[13] NICOLSON: 'Joseph Wright's Early Subject Pictures', THE BURLING MAGAZINE, XCVI [March, 1954], p.75. The author discusses Wright's fam arity with Schalcken's method and Wright's procedure for setting the s for his night-pieces.

[14] The shattered state of the large ships and the chaotic massing of the fig stress the human drama in Copley's presentation of the aftermath. I though the left-hand side of the composition may compare more favour with Copley, there are differences – *e.g.*, the handling of highlights, the ed shapes, and the source of illumination which is concealed. It is obvious tha subject of the Milwaukee picture is the aftermath of the battle, which incl the rescue team of Curtis. This type of large open panoramic seascape d from Copley's compressed version. Copley's work is a large-scale narr combined with group portraits. This type of presentation is typical of Co history subjects. Wright's purpose was to display the monumentality o fireworks. Nearly all the landscapes lighted by fireworks eliminate or min the human element, the figure.

ally it follows the path of the Girandola and Vesuvius fireworks display. Wright's painting of Vesuvius and Gibraltar were poeticized by William Hayley, who apparently was keenly aware of Wright's artistic aims, as well as of Wright's originality. Like William Hayley, the collector John Milnes of Wakefield had a predilection for landscapes lighted by fireworks. His collection consisted of works that were thematically linked: Girandola, Vesuvius, and Gibraltar.[15]

Up to this point, there had been no visual evidence of Wright's attitude towards contemporary political events. In his wish to pay homage to this great political and military event, Wright saw an opportunity for the most spectacular presentation of a sublime panorama of fire.

[15] I would like to express my appreciation to all who have helped me in the organization of the exhibition and in the presentation of this study, especially Professor Damie Stillman; Mr Benedict Nicolson, particularly with regard to the two problematic drawings by Wright; Dr Alfred Bader for giving me the copies of Sears/Ehrich correspondence; and Mr Andrei Lovinescu for photography.

Fromentin's First Painting Rediscovered

BY TERENCE MELLORS

EUGÈNE Fromentin's first painting and earliest *Salon* entry, *Une Ferme aux environs de La Rochelle*, signed and dated 1846, has been rediscovered in a private collection in Edinburgh (Fig.53). The owner, who has given us permission to publish the picture for the first time, knew some of its history, but was unaware that it was Fromentin's first major work and that it had eluded researchers for over half a century. It has paradoxically never left the family of the close friend, Paul Bataillard, to whom Fromentin originally gave it. There is no *catalogue raisonné* of Fromentin's *œuvre*, though Carmen Montibert-Ducros, a graduate of the Ecole du Louvre, has attempted in a recently presented *mèmoire* to catalogue the works that are extant in France. In spite of a large, undiminished collection preserved today by Fromentin's successors and the existence of a number of Fromentins in public galleries from the Louvre to the Musée des Beaux-Arts in La Rochelle, several important pieces have slipped from sight through sales and successions. The present rediscovery raises some enigmatic questions.

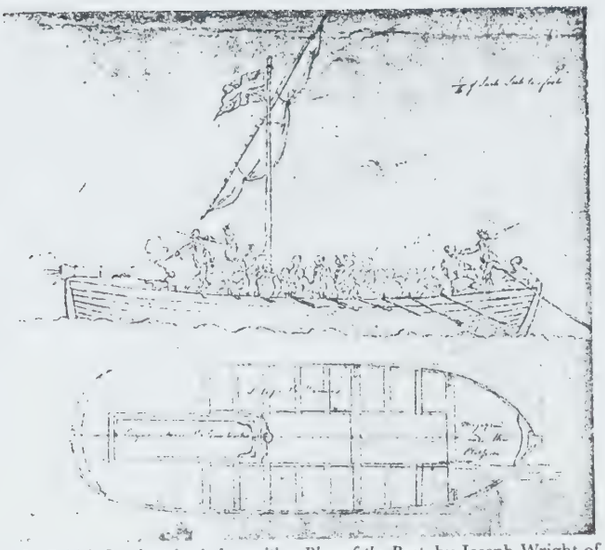
After his first, short visit to North Africa in 1846, Fromentin resolved to make a significant début in the Paris *Salon* in 1847 with three or four paintings, all of North Africa: '*Ils auront (le mérite) d'être autre chose que ce que tout le monde fait*', he wrote in a letter to his mother.[1] But in fact he was prevented by influenza from completing in time a large canvas which carried his main hopes for a significant first *Salon*. He was encouraged by Louis Cabat, his *maître* from 1844, to submit nevertheless, and with two small North African paintings, *Une Mosquée près d'Alger* and *Vue prise dans les Gorges de la Chiffa*, he drew attention as a promising *Orientaliste* in the manner of Marilhat. Against his original intention, he sent a third painting which was not of North Africa but of a country scene near his home at Saint-Maurice: *Une Ferme aux environs de La Rochelle*. Louis Gonse describes it as not only the earliest of the three but also '*son premier tableau . . . son œuvre la plus ancienne*'.[2] Although dated 1846, this painting has been ambiguously related to one mentioned several times by Fromentin in his letters to Bataillard in 1844. Pierre Blanchon confuses the question by claiming in separate footnotes, first, that the 1844 painting was in fact the 1847 *Salon* exhibit, *Une Ferme aux environs de La Rochelle*, and then later, in a reference to the *Salon*, that '*Une Ferme aux environs de La Rochelle* (fut) composé, on le sait, en 1846'.[3] Fromentin himself identified the subject of the 1844 painting to Bataillard as '*Vaugoin, la ferme que vous connaissez en bas du marais*',[4] but Gonse sees the farm in the 1846 painting not as Vaugoin, but as the family property in Saint-Maurice where Fromentin was born and died.[5]

Blanchon adds further speculation here that Fromentin also used the Vaugoin farm, where he often played as a child, as the original for *Les Trembles*, the Orphic setting of his semi-autobiographical novel, *Dominique*. It is reasonable to relate the scene of the painting in 1844 with the scene of the novel: Jenny Béraud, the young married woman with whom Fromentin had shared a cherished friendship since childhood and an illicit relationship since her marriage, died tragically in 1844, a few months before he started the painting. Fromentin was so inconsolable that for a time his family feared for his health. He pledged in a passage of necromantic apostrophe: '*Amie, ma divine et sainte amie, je veux et vais écrire notre histoire commune, depuis le premier jour jusqu'au dernier.*'[6] He honoured his pledge almost twenty years later when he recreated Jenny as Madeleine, the heroine of *Dominique* (1863). In the same letter to Bataillard which fixes Vaugoin as the site of his painting, Fromentin mentions in the preceding paragraph paying frequent visits to the country cemetery at Saint-Maurice where Jenny was buried.

Georges Beaume copies Blanchon by identifying the Vaugoin picture as *Une Ferme aux environs de La Rochelle* and links it to the inspiration of Jenny's memory in the scene of their relationship.[7] It is true that in 1844, shortly after Jenny's death, Fromentin hastened to return home to Saint-Maurice when he failed to absorb himself in painting at Meudon and Chailly. He was habitually drawn back to the place of his childhood to reunite himself with his past whenever he felt adrift or dispossessed. '*Vous comprenez à quel point Saint-Maurice m'est cher*', he wrote to Bataillard, and then on his decision to paint Vaugoin: '*Je n'ai qu'un regret, c'est d'entreprendre trop tôt un tableau que je convoite depuis mon enfance et dont, avec plus d'habileté, je pourrais faire une chose excellente.*'[8]

The accuracy of the biographers Gonse, Blanchon and Beaume is limited by certain circumstances: Gonse, who published his book before Bataillard's death, obviously knew the 1846 painting since he describes first hand its manner and technique, but is unlikely to have had access to the correspondence with Bataillard or known of the references to Vaugoin in 1844; Blanchon *did* use the letters to Bataillard when he compiled the first volume of Fromentin's correspondence, published in 1909, but almost certainly had not seen the painting, which by then had passed to Bataillard's second daughter, Henriette, living at Kew in England; Beaume bases his version transparently on Blanchon's and then adds his own romantic interpretation. Is it possible that the Vaugoin painting was left unfinished until 1846, that Fromentin painted two versions of the same scene or that Vaugoin and *Une Ferme aux environs de La Rochelle* are entirely unconnected? Fromentin's letters certainly suggest that he finished within about a month the painting begun in September 1844. At the end of October he wrote in an unpublished letter to Bataillard: '*J'achève mon petit tableau . . . je l'ai fait presque entièrement dans*

[1] E. FROMENTIN: *Lettres de Jeunesse, biographie et notes par Pierre Blanchon*, Paris [1909], p.198.
[2] L. GONSE: *Eugène Fromentin peintre et écrivain*, Paris [1881], p.40.
[3] FROMENTIN, *op. cit.*, pp.109, 202.
[4] *Ibid.*, p.109.
[5] GONSE, *op cit.*, p.40.
[6] FROMENTIN, *op. cit.*, p.107.
[7] G. BEAUME: *Fromentin*, Paris [1911], p.43.
[8] FROMENTIN, *op. cit.*, pp.109, 110.



48. *British Gun-boat in Action, with a Plan of the Boat,* by Joseph Wright of Derby. Pencil, 31·7 by 33·3 cm. (Museum and Art Gallery, Derby.)

49. *Sea Battle,* by Joseph Wright of Derby. Pencil, 30·8 by 33·2 cm. (Museum and Art Gallery, Derby.)

50. *View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782,* by Joseph Wright of Derby. 1783–85. Canvas, 157·5 by 234·3 cm. (Milwaukee Art Center.)

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28th January 1972

Dr Alfred Bader,
2961 N. Shepard Avenue,
Milwaukee, Wisc. 53211.

Mrs. Mary D. Randall

Dear Dr Bader,

I have now been to see the Siege of Gibraltar at Mrs Randall's premises in Lansdowne Road, and I think it probably is the Wright of Derby sold to Milnes. As you realise it is a wreck and Mrs Randall is not even able to get off all the overpainting without making it seem even worse of a wreck. She has in my opinion done what she could humanly do, and will now cover up the worst areas of paint losses. Fortunately some of the groups of sailors and officers in the foreground gunboats are sufficiently well preserved to look like Wrights, and the general composition is still impressive.

She is proposing to eliminate the outside strips to left and right which are later than the painting, and to restretch it.

I am writing to Mrs Erdmann to inform her of this. As soon as the picture is ready, it will be photographed, and I have ordered 3 details to be made of foreground figures and burning wreckage, and will send the prints off to Mrs Erdmann to see what she thinks. We will then discuss whether to publish the picture in the Burlington.

Yours sincerely,

cf. Overstone Pigs

Benedict Nicolson

Benedict Nicolson

TO TRACY | AT

SUBJECT Bader's #Siege of Gibralter" | DATE 26 May 70

Attached are copies of correspondence to date. We are also waiting to hear from Anthony Oliver, who wrote the article on De Loutherbourg in APOLLO, August 1967. As soon as we get his address we'll send him the photos. He is according to Damie one who can at least say yes or no to this attribution. You may also be interested to know that Damie has authorized Al Erdmann's wife to pursue authentication of this painting for her master's thesis.

DUPLICATE SIGNED Jack

DATE | SIGNED

Rediform®
4S 469

SEND PARTS 1 AND 3 WITH CARBONS INTACT.
PART 3 WILL BE RETURNED WITH REPLY.

DETACH AND FILE FOR FOLLOW-UP

Colour' Soc. Malte Bildnisse, Kostümbilder u. Figuren aus Shakespeare's Dramen. Stiche nach W. erschienen in „Heath's Book of Beauty", 1833ff., u. in „The Female Characters of Shakespeare". Im Brit. Mus. 1 Aquar.: Summer and Winter Costume in 1824.

Lit.: Nagler, Kstler-Lex., 22 (1852). — Th. Smith, Recoll. of the Brit. Instit., 1860 p. 95. — H. Ottley, Dict. of Painters etc., 1875. — S. Redgrave, A descr. Cat. of the hist. Coll. of Water-Col. Paint. in the South Kens. Mus., 1877 p. 225 [dass. Aquar. im Kat. v. 1908 als Arbeit des John Masey W.]; ders., A Dict. of Art. etc., 1878 p. 488f. — J. L. Roget, A Hist. of the ‚Old Water-Colour' Soc., 1891. — Bryan's Dict. of Painters etc., ed. 1903/05. — Graves, Roy. Acad., 8 (1906). — The Art Union, 1848 p. 52, 104. — Guide to an Exhib. of Drawings etc. by Old Masters etc. acquir. betw. 1912 and 1914 ... Brit. Mus., 1914 p. 24. — Cat. of Engr. Brit. Portr. ... Brit. Mus., 6 (1925) 567, Reg. — Verst.-Kat. Glückselig, Wien: Mobiliar, Gem.-Smlg usw., 1./2. 12. 1926, Nr 319, m. Abb.

Wright, Joseph, gen. *Wright of Derby,* Maler, * 3. 9. 1734 Derby, † 29. 8. 1797 ebda.

Stud. 1751/53 u. 1756/57 in London bei Thom. Hudson. Befreundet mit s. Mitschüler John Hamilton Mortimer u. mit Richard Wilson, unter dessen Namen die Landschaften W.s zuweilen gehen. Malte in Derby, wie aus s. Journal hervorgeht, 84 Bildnisse, in Newark, Lincoln u. 4 weiteren engl. Landstädtchen 74 Bildn., 1760, nach s. Rückkehr nach Derby, weitere 65 Bildn. Beschickte 1765/76 u. 1791 die Ausst. der Soc. of Art. in London mit Konversationsstücken, Bildnissen u. Szenen bei künstlicher Beleuchtung in der Art des Honthorst, welch letztere seinen Namen bekannt machten. 1771 Mitglied der Soc. of Art., 1781 Associate, 1784 Vollmitgl. der Roy. Acad. Machte von letzterem Titel jedoch keinen Gebrauch u. reichte auch kein Aufnahmebild ein. Nov. 1773 nach Italien. Malte in Rom Aquarellkopien nach Michelangelo's Sixtina-Fresken, Landschaften und Beleuchtungseffekte wie den „Großen Vesuvausbruch" u. die „Girandola auf der Engelsburg" (beide 1775 von Katharina II. v. Rußland erworben, desgl. „Die Eisenschmiede"). Kehrte 1775 nach England zurück, ließ sich in Bath nieder, fand aber zu wenig Aufträge u. ging 1777 nach Derby zurück. Beschickte 1778/94 die Ausst. der Roy. Acad. London, u. a. mit Motiven aus Rom (Girandola; Kolosseum, mit Banditenstaffage), Tivoli (Grotte des Neptun, Villa des Maecenas), Neapel (Vesuvausbruch) u. Salerno (Höhle im Golf von S.). 1785 Koll.-Ausst. in London (dar. das gr., von W. mehrfach wiederholte Bild: Zerstörung der schwimmenden Batterien vor Gibraltar 13. 9. 1782). Nach W. stachen in Mezzotinto: P. P. Burdett, R. Earlom, Val. Green, J. Heath, W. Pether, J. R. Smith, in Aquatinta: P. P. Burdett u. Fr. Eginton. — W.-Ausst., die das meist in Privatbes. verstreute Werk erschlossen: in d. Art Gall. Derby 1870 (41 Nrn), 1883 (149 Nrn) u. 1934 (150 Nrn), in d. Graves' Gall. London 1907 (95 Nrn) u. 1910. Am besten vertreten in d. Art Gall. Derby (u. a.: Gelehrter, ein Planetarium erklärend; Der Alchimist; Bildn. d. James Winthrop Mortimer; Gruppenbild dreier Kinder von Hugh u. Sarah Wood, Swanwick Hall, Derbysh.; Landschaft mit Brücke u. Regenbogen, sämtl. Öl; Sepiastudie „The Tramp"; Aquarell: Wasserfälle von Tivoli). Weitere Bilder im Bes. der Stadt Birmingham (Bildn. d. Sir Rich. Arkwright, Erfinders der Spinnmaschine „The Spinning Jenny") u. in den Museen Bath (Bildn. e. jungen Künstlers [G. Morland]), Cambridge (Viscount Fitzwilliam in d. Robe eines fellow-commoner von Trinity Hall, Cambridge; Mrs. John Ashton, Liverpool), Liverpool (Ostermontag in Rom [La Girandola]; „The Lady in Comus"; Brand der Börse in Liverpool), London (Tate Gall.: Das Experiment mit der Luftpumpe; Sir Brooke Boothby, 7. Baronet; Nat. Portr. Gall.: Selbstbildnis; Sir Rich Arkwright; Erasmus Darwin), Manchester (Aquarell), Minneapolis (Bildnis), Nottingham (Sir Rich. Arkwright), Oxford (Oriel College: Bildn. Thomas Wilson [Zuschr.]), Wien (Ksthist. Mus.: Rev. Basil Bury Beridge), Wolverhampton (Seifenblasen machender Knabe) u. York (Die Ankerschmiede).

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Wright, Joseph, amer. Bildnismaler, Wachsbossierer, Modelleur u. Stempelschneider, * 16. 7. 1756 Bordentown, N. J., † 1793 Philadelphia. Sohn der Patience Lovell W.

Begleitete 1772 s. Mutter nach London, wo er bei Benj. West u. s. Schwager John Hoppner studierte. Anf. 1782 in Paris. Ende 1782 Rückkehr nach den Verein. Staaten. 1787 in New York, später in Philadelphia, wo er kurz vor s. Tode zum 1. Zeichner u. Stempelschneider der Staatl. Münze ernannt wurde. Malte 1783 ein Bildnis Washingtons (3 eigenhänd. Repliken: im Bes. der Massach. Hist. Soc., im Mus. Cleveland, O., u., als Leihgabe aus Privatbes., im Pennsylv. Mus. Philadelphia; von W. selbst 1790 rad. [einzige Rad. W.s, abgeb. in: Bull. of the Metrop. Mus. of Art, 27 (1932) 42]). Erhielt 1785 vom Kongreß eine Büste Washingtons in Auftrag (Verbleib unbekannt). 2 kl. Alabasterbüsten (Washington u. B. Franklin) bis 1933 in d. Smlg H. Burlingham, New York. Weitere Ölbildn. in d. Roy. Soc. London (Benj. Franklin), in d. Art Gall. der New York Hist. Soc. (John Jay) u. in d. Penns. Acad. of F. Arts Philadelphia (Selbstbildn im Kreise s. Familie; ebda eine von s. Schüler W Rush in Holz geschnitzte Büste W.s) u. in d. Corcoran Gall. Washington (B. Franklin).

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Wright (Joseph) dit Wright de Derby, peintre de genre, de paysages et de portraits, né à Derby le 3

septembre 1734, *mort dans la même ville le* 29 *août* 1797 (**Ec. Ang.**).

Il vint à Londres et y fut l'élève de Thomas Hudson et de Mortmer. Il revint dans sa ville natale et s'y établit comme peintre de portraits. En 1765 et 1766 il exposa à l'Incorporated Society. En 1773, il partit pour l'Italie. A son retour en Angleterre, en 1775, il résida d'abord à Bath et en 1777, retourna à Derby. En 1781, la Royal Academy l'admit comme associé et en 1784, il fut nommé académicien, mais il déclina l'honneur. Un grand nombre de ses ouvrages ont été gravés. C'était un peintre provincial qui s'est attaché à décrire les débuts de la révolution industrielle dans les Midlands. Il donnait un caractère philosophique à des sujets qui n'auraient pu être que des scènes de genre. Son utilisation de violents clairs-obscurs donnés par une source de lumière artificielle, le rappeoche des « caravagistes » d'Utrecht. A la suite de son voyage en Italie (1773-75), il s'intéressa davantage aux paysages de type volcanique et aux feux d'artifice.

MUSÉES. — BATH : Portrait de G. Morland. — CAMBRIDGE : Viscount Fitz-William. — DERBY : Savant expliquant le ciel étoilé — L'alchimiste — Portrait de James Wonthrope — Mortimer — Les trois enfants de Hugh et de Sarah Wood — Paysages avec pont et arc-en-ciel — Le vagabond — Les chutes d'eau de Tivoli — L'éruption du Vésuve. — LIVERPOOL : La dame de Camus — Lundi de Pâques à Rome, la Girandola. — LONDRES (NATIONAL PORTRAIT GALLERY) : L'artiste — Sir Richard Arkwright — Erasmus Darwin; — (NATIONAL GALLERY) : Expérience avec la machine pneumatique; — (TATE GALLERY) : Sir Broske Boothby. — MANCHESTER : Aquarelle. — MINNEAPOLIS : Portrait. — NOTTINGHAM : Sir Richard Arkwright. — VIENNE : Le Révérend Basil Bury Beridge. — WOLVERHAMPTON : Enfant jouant aux bulles de savon. — YORK : Fabrication d'une ancre.

PRIX. — LONDRES. Vte X..., 4 février 1927 : *Mrs Bromhead* : £ 210. — Vte X..., 14 juin 1929 : *R. Brinsley Sheridan* : £ 220 10 s. — Vte du 15 juillet 1959 : *Trois enfants sur une terrasse avec leurs chiens* : £ 550. — Vte du 20 novembre 1964 : *Jeune homme à la collerette lisant à la lumière d'une bougie* : Gns. 1.200. — Vte du 19 novembre 1965 : *Portrait de Francis et Charles Mundy dans un paysage* : Gns. 3.600. — Vte du 22 novembre 1967 : *Portrait de Madame William Pigot* : £ 1.200. — Vte du 17 juin 1970 : *Portrait of Thomas Day* : £ 16.000. — Vte du 23 avril 1971 : *Portrait of Susannah Hope* : £ 1.600. — Vte du 13 décembre 1972 : *Le couvent de St Cosimato sur les bords de l'Arno* : £ 20.000. — Vte du 28 novembre 1973 : *Fillette tenant un lapin* : £ 5.500. — Vte du 22 mars 1974 : *La maison du bûcheron* : Gns. 14.000.

WRIGHT (Joseph), *peintre de portraits, sculpteur sur cire et modeleur, né à Bordentown le* 16 *juillet* 1756, *mort à Philadelphie en* 1793 (**Ec. Am.**).

Fils de Mrs Patience Wright sculpteur. En 1772, il vint à Londres et fut élève de Benjamin West et de Hoppner. Il exposa à la Royal Academy en 1780 un portrait de sa mère modelé en cire. En 1782, il retourna en Amérique et y peignit des portraits tout en travaillant près de sa mère à des modelages de cire. Il fit plusieurs fois le portrait de *Washington* et exécuta des dessins de médailles.

MUSÉES. — PHILADELPHIE : Portrait de Washington — L'artiste entouré de sa famille. — WASHINGTON (MUSÉE CORCORAN) : Benjamin Franklin.

WRIGHT (Joseph Michael), Appellation erronée de **John Michael Wright**.

WRIGHT (Louisa), *peintre de fruits de la seconde moitié du* XVIIIe *siècle* (**Ec. Ang.**).

Femme de Richard W. Elle exposa à Londres de 1770 à 1777.

WRIGHT (mrs Louise) née **Wood**, *paysagiste et graveur à Londres, née à Philadelphie en* 1865 (**Ec. Am.**).

Femme de John W. Elève de l'Académie des Beaux-Arts de Philadelphie, de Whistler et de l'Académie Julian à Paris, et de F. W. Jackson en Angleterre.

WRIGHT (Macdonald). Voir **MACDONALD-WRIGHT (Stanton)**.

WRIGHT (Maginel). Voir **Enright (mrs)**.

WRIGHT (Magnus von), *peintre dessinateur et sculpteur, né à Haminanlahti le* 13 *juin* 1805, *mort à Helsingfors le* 5 *juillet* 1868 (**Ec. Finl.**).

MUSÉE DE HELSINKI : Jaseurs — Raisins et pommes — Groupe d'oiseaux suspendus — Trois grandes gélinottes des bois et un geai — Site montagneux de Haninanlaks — Vue de Skatudden à Helsingfors — Matin d'hiver à Annegatan (rue à Helsingfors) — La propriété Hongola à Urdrata — Vue de Lofo à Helsingfors (les récifs occidentaux) — Buste de femme (plâtre).

WRIGHT (Margaret Hardon), *aquafortiste, née à Newton (Massachusetts) le* 28 *mars* 1869 (**Ec. Am.**).

Elève de W. H. W. Bicknell à Boston et de L. O. Merson à Paris. Elle grava des ex-libris.

WRIGHT (Marsham Elwin), *peintre et graveur au burin à Minneapolis, né à Sidcup le* 27 *mars* 1891 (**Ec. Am.**).

WRIGHT (Meg), *paysagiste et portraitiste, né à Edimbourg en* 1868 (**Ec. Ang.**).

WRIGHT (Michael). Voir **Wright (John Michael)**.

WRIGHT (Moses), *peintre, né à Boston en* 1827 (**Ec. Am.**).

Il fit ses études en Italie et peignit des portraits et des scènes de genre.

WRIGHT (Patience Lovell), **née Lovell**, *sculpteur sur cire, née à Bordentown en* 1725, *morte à Londres le* 25 *mars* 1786 (**Ec. Ang.**).

Mère de Joseph W. Elle sculpta à Londres les portraits de membres de la famille royale, d'aristocrates et de personnalités de son temps.

WRIGHT (Reginald Wilberforce Mills), *peintre, né à Bath le* 7 *janvier* 1889 (**Ec. Ang.**).

Il peignit des paysages, des marines et des vues du vieux Bath.

WRIGHT (Richard), dit parfois **Wright de l'Ile de Man** ou **de Liverpool**, *peintre de marines, né à Liverpool en* 1735, *mort vers* 1774 (**Ec. Ang.**).

Artiste original et s'étant formé par la seule étude de la nature et en dehors de toute assistance artistique. Il gagne en 1764 un prix offert par la Society of Arts de Liverpool. La même année, il triomphait encore dans un concours pour une composition maritime ; le prix était de cinquante guinées. Woollet en fit la gravure. On voit une peinture de lui au château de Hampton Court (*Le yacht royal amenant la reine Charlotte en Angleterre*, et le Musée de Liverpool conserve *Partie de pêche*.

PRIX. — LONDRES. Vte du 23 novembre 1966 : *La pêche* : £ 420.

WRIGHT (Richard Henry), *peintre d'architectures et de paysages*, XIXe *et* XXe *siècles* (**Ec. Ang.**).

Il exposa à Londres de 1885 à 1913. Mari de Catherine Morris Wood.

WRIGHT (Robert Murdock), *paysagiste des* XIXe *et* XXe *siècles* (**Ec. Ang.**).

Il exposa à Londres de 1889 à 1897.

WRIGHT (Robert W.), *peintre de genre à Londres*, XIXe *et* XXe *siècles* (**Ec. Ang.**).

Il exposa de 1871 à 1906.

WRIGHT (Rufus), *peintre de genre et portraitiste, né près de Cleveland en* 1832 (**Ec. Am.**).

Elève de George Baker à l'Académie de New-York. Il y exposa de 1876 à 1878.

WRIGHT (Russel), *décorateur, peintre de décors et architecte à New-York, né à Lebanon le* 3 *avril* 1905 (**Ec. Am.**).

Il exécuta des dessins pour des costumes.

WRIGHT (Stanton Macdonald). Voir **MACDONALD-WRIGHT**.

WRIGHT (T.), *peintre de paysages et d'architectures à Londres, première moitié du* XIXe *siècle* (**Ec. Ang.**).

Il exposa de 1801 à 1842, des vues d'Italie et du Midi de la France ainsi que des vues de châteaux anglais.

WRIGHT (Thomas), *peintre de portraits à Londres, travaillant vers* 1729 (**Ec. Ang.**).

Il fut le maître de Richard Wilson. On cite de lui un portrait qui prouve qu'il ne manquait pas de talent.

WRIGHT (Thomas), *dessinateur et naturaliste, né à Durham en* 1711, *mort en* 1786 (**Ec. Ang.**).

Il dessina des antiquités irlandaises et des architectures.

WRIGHT (Thomas), *peintre de portraits et graveur, né à Birmingham le* 2 *mars* 1792, *mort à Londres le* 30 *mars* 1849 (**Ec. Ang.**).

Elève de Meyer. Il commença sa carrière comme aide de son camarade d'atelier William Thomas Fry, dont il terminait les planches, puis il s'établit comme graveur de portraits. Il travailla particulièrement de retour en Angleterre en 1826, mais il reprenait le chemin de la Russie en 1830 et 1845, peignant des portraits o Il était membre des Académies de Stockholm et de Florence. conserve de lui deux portraits

PRIX. — LONDRES. Vte du *du lac Nemi* : £ 1.600.

WRIGHT (Thomas), *miniat siècle* (**Ec. Ang.**).

Il exposa à Londres de 1815 à tures à la Royal Academy.

WRIGHT (W.), *dessinateur en* 1825 (**Ec. Ang.**).

WRIGHT (Wilhelm von), *pe et graveur, né à Haminanlahti à Marieberg le* 2 *juillet* 1887

Le Musée d'Helsinki conserv *pendus au mur d'une cuisine et buts de chasse* (aquarelle).

WRIGHT of Derby. Voir **Wr**

WRIGHTSON (J.), *graveur* (**Ec. Ang.**).

Il travailla à Boston et à Ne et grava des paysages et des

WRIGLEY (Thomas), *peint on-Sea, né à Denton en juin* 18

WRIOTHESLEY (Mme E. (**Elizabeth Laura Henriet**

WRITS (Willem), *dessinateur fortiste, travaillant à Amsterda* Hol.).

Il grava des paysages holland d'Amsterdam.

WRITSCH (F.), *peintre sca* 1776.

Le Musée Simu, à Bucarest, de lui.

WROBLEWSKI (Andrzej), *critique d'art, né en* 1927 *à W les Carpathes, en* 1957, *vivait*

Entre 1945 et 1952, il fit ses é aussi des voyages d'études en H vie. Il était à la fois un ferven et une personnalité dans le milieu A partir de 1948, il a pris part tantes de l'avant-garde polona à Cracovie, mais aussi à Varsov rest, en 1953, où il obtint un d brève période abstraite, en 194 de l'art engagé dans cette vo « réalisme socialiste ». Il fut l dans cet esprit, du « Cercle A par les étudiants des Beaux-Arts son réalisme ne se satisfait pas tion édifiante de la réalité; les f avec force dans leurs grands v plus expressives; la couleur, s général, est porteuse de mé ensemble de symboles, il a exp de l'homme contemporain sur *Les fusillés, Les tombes, Hiroshi feur, Elle et Lui*. Le sentimen dans tous ces thèmes, est celui de devant la fuite du temps et la l'homme avec l'incommunical choses. Ces peintures occupèren années 1949 à 1953. Après 195 limita presque exclusivement gouache, dans des œuvres au prononcé, avec des moyens plas dans le sens de l'efficacité ellip mois avant sa mort, il montra une de ses peintures, aquarelles, go types. Après sa mort, deux ex lui ont été consacrées : en 1958, en 1969, à Poznan.

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WROBLEWSKI (Jan), *pein* Pol.).

Il a peint un tableau d'autel d

WROBLEWSKI (Konstantin 1868 (**Ec. Rus.**).

Elève de l'Académie de Saint-

121 Wright/JE/JOM

Mrs Lise Fernandez
Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee
Wisconsin 53202
U.S.A.

14th November 1986

Dear Lise

Thank you very much for all your kindness on my visit to Milwaukee last week. I enjoyed having lunch with you, and it was particularly kind of you and your husband to drive me to the airport in the evening.

I don't think your picture of 'The Destruction of the Spanish Floating Batteries in the Siege of Gibraltar' is good enough to be by Philip James de Loutherbourg himself. I enclose a photograph of 'The Battle of the Nile' in our collection which you could perhaps discuss with James Mundy; the figures are much more lively, and so are the theatrical effects. But if you think the possibility of it being by a Loutherbourg pupil worth investigating, you could write to the Loutherbourg expert, Mr Rudiger Joppien, Stadt Koln, Kunstgewerbemuseum, 5 Koln 1, Eiglesteintorburg, West Germany.

Please give my best wishes and thanks to James.

All good wishes,

Yours ever

Judy

Mrs Judy Egerton
Assistant Keeper
British Collection

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28th January 1972

Dr Alfred Bader,
2961 N. Shepard Avenue,
Milwaukee, Wisc. 53211.

Mrs Mary D. Randall

Dear Dr Bader,

I have now been to see the Siege of Gibraltar at Mrs Randall's premises in Lansdowne Road, and I think it probably is the Wright of Derby sold to Milnes. As you realise it is a wreck and Mrs Randall is not even able to get off all the overpainting without making it seem even worse of a wreck. She has in my opinion done what she could humanly do, and will now cover up the worst areas of paint losses. Fortunately some of the groups of sailors and officers in the foreground gunboats are sufficiently well preserved to look like Wrights, and the general composition is still impressive.

She is proposing to eliminate the outside strips to left and right which are later than the painting, and to restretch it.

I am writing to Mrs Erdmann to inform her of this. As soon as the picture is ready, it will be photographed, and I have ordered 3 details to be made of foreground figures and burning wreckage, and will send the prints off to Mrs Erdmann to see what she thinks. We will then discuss whether to publish the picture in the Burlington.

Yours sincerely,

cf. Dunstone Pigs

Benedict Nicolson

Benedict Nicolson

BRITISH ARTISTS AND WAR

The Face of Battle in Paintings and Prints, 1700–1914

PETER HARRINGTON

GREENHILL BOOKS, London, and STACKPOLE BOOKS, Pennysylvania,
in association with BROWN UNIVERSITY LIBRARY, Rhode Island

In Memory
of My Father,
Leo Harrington
(1918–1993)

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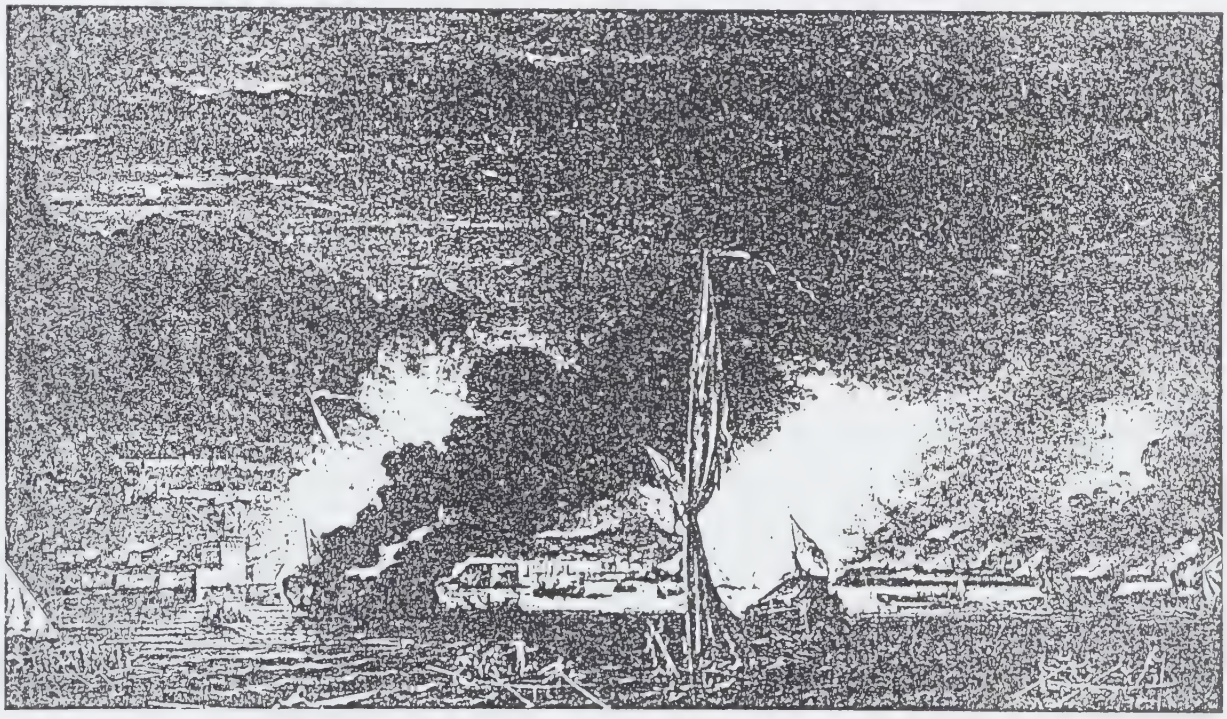
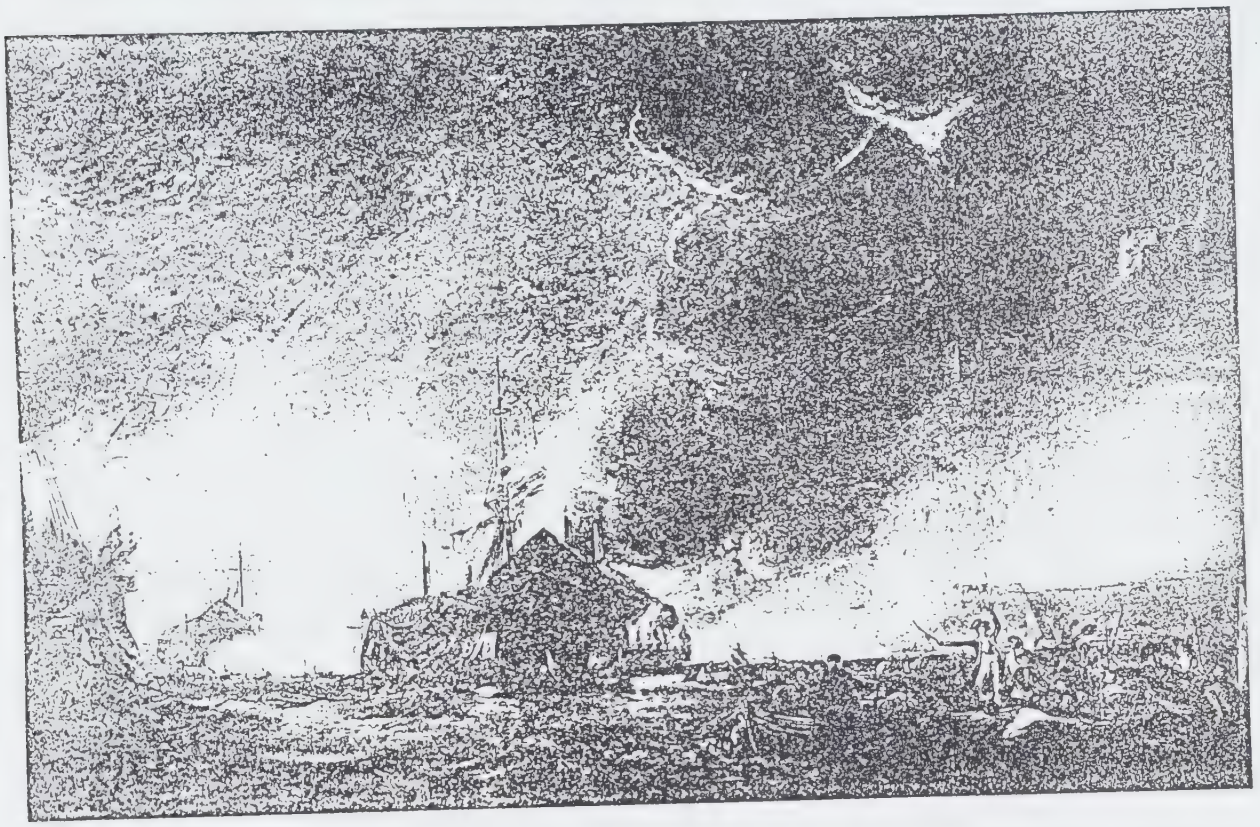
1782 but his painting and several other pieces by him were shown at the Free Society. Also exhibiting was John Cleveley whose work was represented by a drawing of a view of Gibraltar. At the Royal Academy exhibition which opened on Monday 28 April several paintings were exhibited dealing with the subject, which moved one critic to comment: 'If our patience was not literally worn out with looking at floating batteries and Gibraltar, we could have bestowed more time in observing and recording the merit of young West's picture in the anti-room'.[5] The critic was referring in this last comment to the *Destruction of the Floating Battery before Gibraltar* by Raphael Lamarr West, the 17-year-old son of Benjamin West. Among the other paintings were William Hamilton's *The destruction of the Spanish battery ships before Gibraltar in the night of the 13th of Sept. last*, James Jefferys' *The scene before Gibraltar on the morning of 14th of September 1783* and Thomas Whitcombe's first Academy picture, *Destruction of the Spanish Floating Batteries at Gibraltar, September 13, 1782, at night*, which compared poorly with Jefferys' painting hung directly opposite. One reviewer of the Whitcombe picture stated that it gave 'a very inadequate idea of that awful and tremendous scene. The lights are not properly broken or diversified; all is glare; and everything seems to be too exact and regular for such a night of carnage and confusion.'[6] The writer touched on an important point about many of the Gibraltar pictures. On the night of 13 September 1782, British gunboats commanded by Sir Roger Curtis destroyed the flotilla of batteries launched by the Spaniards. A number of artists saw a challenge in depicting the events of the night with the illumination of the action, but few succeeded in capturing the real effect.

Hamilton's picture was actually exhibited and published as an engraving before it appeared at Somerset House, no doubt in an attempt to beat the

Thomas Whitcombe: *Destruction of the Floating Batteries at Gibraltar, September 13, 1782, at night.* Oil Painting 1783 (Milwaukee Art Museum, USA: gift of R. V. Krikorian)





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were enough interest in these views of Gibraltar, the artist could arrange for them to be engraved, but apparently such interest was not forthcoming. However, it is worth noting that his *Siege of Gibraltar* was the first to place the scene on land looking out to sea with the naval action in the distant bay. He also added a portrait group on a high cliff intended to represent the King's Bastion to the right overlooking the South Bastion, consisting of twenty-four portraits of British and Hanoverian officers including General Eliott. Below the group can be seen the bastion with figures cheering the explosion of the batteries. This grouping was to influence the later pictures of Copley and Trumbull.

Over the next few years, the subject continued to hold the fascination of several artists particularly Dominic Serres who exhibited four pictures of Gibraltar between 1784 and 1792. Joseph Wright of Derby, an artist known for his talent in painting fire and night illumination, tried his hand at the scene in 1784 although the picture was not finished until February 1785. It was exhibited in April at Mr Robin's Rooms in Covent Garden. Again, the subject chosen was the destruction of the floating batteries viewed from below the South Bastion with the focal point being two floating batteries. A number of small figures can be seen including Captain Curtis, but these are secondary to the fireworks.[11] In September 1784 the engraving by John Keyse Sherwin appeared after his own picture illustrating Sir Roger Curtis rescuing Spaniards from the burning batteries, which was painted 'under the immediate directions of Sir Roger Curtis'. It was clearly important for many artists to use this credit-line as a stamp of authenticity in order to lure sub-

scribers who were looking for true narrative pictures of the event. A scene by Richard Paton was published at the beginning of November 1784 and another by him was published in March 1787. The artist also painted *Admiral Howe's relief of Gibraltar, October 1782*. In December 1785, W. Faden of London published an interesting view of General Eliott standing on the King's Bastion on 13 September, from a sketch by Lieutenant G. F. Koehler, one of the garrison. Colonel John Drinkwater, the author of *A History of the Late Siege of Gibraltar* published by Johnson, Egerton and Edwards in 1786, and adviser to Copley on his Gibraltar painting, noted in his own personal copy of the book: '[this picture] gives a totally correct idea of the figure and dress of Lord Heathfield'. This testimonial was enough to convince both Copley and John Trumbull to use the picture as a model for their respective paintings.

In the spring of 1791, John Singleton Copley finally exhibited his massive rendition of *The Siege of Gibraltar*. It had been eight long years since receiving the commission from the Corporation of London early in 1783 to paint a scene in honour of General Eliott and of Admiral Howe who had commanded the relief of the fortress. Back then he had informed the committee appointed by the Corporation that 'he had collected Materials from General Elliots aid du camp Sir Roger Curtis and fixed in his own mind upon the Size of a Picture, representing the Rock in the back Ground, bringing the Floating Batteries & Gun Boats forward & giving a View of the Relief of the Fortress by the Fleet under Lord Visct. Howe'.[12] As this suggests, Copley's original design placed the scene in the harbour looking back towards the Rock and the King's Bastion with distant figures of the British officers. However, when this was shown in 1786, there was some disagreement particularly from some of the participants that the picture did not go far enough in honouring the garrison as originally stipulated in the commission. The artist was persuaded to paint a portrait group along the lines of Carter's grand scheme. His new design did away with any idea of the relief fleet which was later appended as a separate canvas below the main picture. In order to obtain the various portraits, Copley had to make several visits, including one to Germany to sketch four principal Hanoverian officers who had assisted at the siege. Eliott had singled them out for praise and the king had suggested that their portraits be introduced into the picture.[13] The costs incurred by Copley were covered by the commission which led one critic to comment: 'The expence, which will be defrayed by the Corporation of London, amounts to fifteen hundred pounds. Query – How many Subaltern officers, whose finances were deranged by the great and unavoidable expence which they were compelled to incur in that garrison during its defence, are now under confinement for debt in the various prisons of a country whose rights they asserted? Had the sum which the picture in question will cost be applied to their relief, it would have been expended on subjects of *real* merit.'[14]

Joseph Wright (?): *View of Gibraltar during the destruction of the Spanish Floating Batteries 14 September 1782*. Oil Painting 1784 (Milwaukee Art Museum, USA: gift of Charleston Foundation in memory of Miss Paula Uihlein)

The picture was entirely a money-making venture. For 1*s*. visitors were invited to enter 'a magnificent Oriental tent' eighty-four feet long which had been pitched in Green Park. After several moves to placate neighbours, the tent was finally opened on 8 June 1791, and according to the artist more than sixty thousand people passed through during the entire exhibition. The

815. The death of General Wolfe (school of West)
GLENBOW MUSEUM, CALGARY, CANADA
Oil on canvas 127.7 x 184.5 cm (50¼ x 72¼ in). *Prov:* From the L'Estrange Collection, Hunstanton Hall, Norfolk
816. General Johnson saving a wounded French Officer from the Tomahawk of a North American Indian
DERBY MUSEUM AND ART GALLERY
Oil on canvas 129.5 x 106.5 cm (51 x 42 in). *Prov:* Offered by West's sons, May 1829; bought Casper; presented to the museum in 1937 by Miss Eleanor Tennant

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WHEELER, John Arnold (?) (1821-1903)
817. A surrender of the Sikhs to the British
PRIVATE COLLECTION
Oil on canvas 76.2 x 111.7 cm (30 x 44 in) Signed (bl): J. Wheeler, Bath. *Prov:* The Parker Gallery, London 1970

WHITCOMBE, Thomas (c. 1760-1824)
818. Destruction of the Spanish Floating Batteries at Gibraltar, September 13, 1782, at night
MILWAUKEE ART MUSEUM, WISCONSIN, USA
Oil on canvas 92 x 154 cm (36¼ x 60⅝ in). Signed and dated: Thomas Whitcombe 1783. *Exh:* RA 1783. *Prov:* Gift of Mr & Mrs R.V. Krikorian
819. The Repulse of the Floating Batteries at Gibraltar, 13 September 1782
NATIONAL MARITIME MUSEUM, GREENWICH
Oil on canvas 76.2 x 121.9 cm (30 x 48 in) Signed and dated: Thos. Whitcombe 1782

WILKIE, Sir David (1785-1841)
820. Sir David Baird discovering the body of Tipu Sultan
NATIONAL GALLERY OF SCOTLAND, EDINBURGH
Oil on canvas 354 x 264 cm (135 x 105 in) Signed and dated: D. Wilkie 1839. *Exh:* RA 1839 (65). *Prov:* By family descent, Newbyth House, Midlothian
821. The Defence of Saragossa
HER MAJESTY THE QUEEN
Oil on canvas 94 x 141.6 cm (37 x 55¾ in) Signed and dated: David Wilkie, Madrid 1828. *Exh:* RA 1829 (128): RSA 1840; British Institution 1842. *Prov:* Purchased by George IV in 1829

WOLLEN, William Barnes (1857-1936)
822. News (Trooper receiving message, 1645)
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas. Signed: W.B. Wollen. *Prov:* By family descent; gift of Miss J.G. and Captain W.G. Wollen
823. The Single Horseman (Mounted Cromwellian Scout)
NUNEATON MUSEUM & ART GALLERY
Oil on canvas 44.5 x 30.5 cm (17½ x 12 in) Signed and dated: W.B. Wollen 1921
824. The Charge of the 6th Inniskilling Dragoons at the Battle of Tournay
THE ROYAL DRAGOON GUARDS
Oil on canvas. Signed and dated (br): W.B. Wollen 1897. *Prov:* The 5th Royal Inniskilling Dragoon Guards
825. Guardians of the Law (English dragoons in Scotland)
NUNEATON MUSEUM & ART GALLERY
Oil on canvas 51.8 x 35.5 cm (20 x 14 in)
826. Ambushed (English cavalry on road, 18th century)
SUNDERLAND ART GALLERY
Oil on canvas 122.6 x 152.8 cm (48½ x 60¼ in). Signed and dated (br): W.B. Wollen 1907. *Exh:* RA 1907 (830). *Prov:* Presented in 1945
827. Messenger (Frederick the Great with two officers being approached by messenger)
PRIVATE COLLECTION, SWEDEN
Oil on canvas 51 x 38 cm (20 x 15 in) Signed and dated: W.B. Wollen 1906. *Exh:* Insitutute of Oil Painters 1906. *Prov:* Purchased at auction in Sweden 1991
828. The first fight for independence (Lexington Common, Mass., U.S.A.) April 19, 1775
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas 112 x 163 cm (44 x 64¼ in) Signed and dated (br): W.B. Wollen 1910. *Exh:* RA 1910 (232). *Prov:* Gift of Miss J.G. and Captain W.G. Wollen
829. A Prussian Black Hussar on Courier Service, c. 1785
WEST POINT MUSEUM, NEW YORK, USA
Oil on canvas 33 x 25.4 cm (13 x 10 in) Signed: W.B. Wollen. *Prov:* Alexander McCook Craighead, Dayton, Ohio, USA
830. A glimpse of the enemy (16th Light Dragoons on hillside, c. 1795)
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas. Signed: W.B. Wollen. *Prov:* By family descent; gift of Miss J. G. and Captain W.G. Wollen
831. The Lone Patrol (Trooper of 16th Light Dragoons on heath)
THE QUEEN'S ROYAL LANCERS
Oil on canvas 44 x 60 cm (17¼ x 23⅓ in). Signed and dated (br): W.B. Wollen 1922. *Prov:* 16th/5th The Queen's Royal Lancers
832. Britain's watchdogs, 1805 (Napoleon with officers and troopers on coast)
SHEFFIELD CITY ART GALLERY
Oil on canvas 109.2 x 160 cm (43 x 63 in) Signed and dated (br): W.B. Wollen 1909. *Exh:* RA 1909 (247); Naval and Military Works, Guildhall Art Gallery 1915 (175)
833. Scouts (Patrol of 10th Light Dragoon in the Peninsula)
THE KING'S ROYAL HUSSARS
Oil on canvas 144.7 x 114.2 cm (57 x 45 in). Signed and dated (bl): W.B. Wollen 1905. *Exh:* RA 1905 (187). *Prov:* The 10th Hussars; The Royal Hussars
834. A private of the 10th Hussars on patrol in the Peninsula
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas. Signed (br): W.B. Wollen. *Prov:* By family descent; gift of Miss J.G. and Captain W.G. Wollen
835. The Flag of Truce (English dragoons on bridge, Peninsular War)
THE KING'S ROYAL HUSSARS
Oil on canvas 99 x 125 cm (39 x 49½ in) Signed and dated (br): W.B. Wollen 1886. *Exh:* RA 1886 (1019). *Prov:* 14th/20th King's Hussars
836. The flag: Albuera, May 16, 1811
THE BUFFS REGIMENTAL MUSEUM, CITY ART GALLERY, CANTERBURY
Oil on canvas 139.6 x 162.5 cm (55 x 64 in). Signed and dated (br): W.B. Wollen 1912. *Exh:* RA 1912 (334). *Prov:* Presented by Lieutenant-Colonel N.S. Hart, OBE in 1950
837. Left to Fate (Retreat from Moscow)
PRIVATE COLLECTION
Oil on canvas. Signed and dated: W.B. Wollen 1892. *Exh:* RA 1892 (1003). *Prov:* Collection of Lord Derby in 1895
838. Guns to the Front: R.H.A. Peninsular War
PRIVATE COLLECTION
Oil on canvas 106.7 x 182.8 cm (42 x 72 in). Signed and dated (br): W.B. Wollen 1913. *Exh:* RA 1913 (561). *Prov:* The Parker Gallery, London, 1971
839. The Black Watch (42nd Highlanders) at Bay, Quatre Bras
THE BLACK WATCH MUSEUM, PERTH
Oil on canvas 152.4 x 213.3 cm (60 x 84 in). Signed and dated (br): W.B. Wollen 1894. *Exh:* RA 1894 (435)
840. Sergeant Ewart capturing the Eagle of the 45th
SCOTTISH UNITED SERVICES MUSEUM, EDINBURGH
Oil on canvas 45.7 x 35.5 cm (18 x 14 in) Signed: W.B. Wollen
841. The 28th (1st Gloucestershire) at Waterloo
BRISTOL MUSEUM & ART GALLERY
Oil on canvas 107 x 168 cm (42¼ x 66¼ in) Signed and dated (br): W.B. Wollen 1914. *Exh:* RA 1914 (43): Naval and Military Exhibition, Guildhall Art Gallery 1915 (239)
842. The last stand of the 44th Regiment at Gundamuck, 1842
THE ESSEX REGIMENT ASSOCIATION
Oil on canvas 68 x 124 cm (26¾ x 48¾ in) Signed and dated: (bl): W.B. Wollen 1898. *Exh:* RA 1898 (146). *Prov:* The Essex Regiment, Warley Barracks; on loan to the National Army Museum
843. The rescue of Private Andrews by Captain Garnet J. Wolseley, H.M. 90th L.I. at the storming of the Motee Mahal, Lucknow
ROYAL MARINES (?)
Oil on canvas. Signed and dated (br): W.B. Wollen 1881. *Exh:* RA 1881 (480). *Prov:* Officer's Mess, Marine Artillery, Portsmouth in 1892
844. The Battle of Abu Klea 1885
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas 119 x 185 cm (47 x 72¾ in) Signed and dated (bl): W.B. Wollen 1896. *Prov:* Gift of the Artist's Rifles
845. The 21st (Empress of India's) Lancers at Omdurman
THE STAFF COLLEGE, CAMBERLEY
Oil on canvas 116.8 x 182.8 cm (46 x 72 in). Signed and dated (bl): W.B. Wollen 1899. *Exh:* RA 1899 (983). *Prov:* Presented to the club by Major W.C., late Royal Ulster Rifles
846. The Imperial Light Horse at Elandslaagte
LIGHT HORSE REGIMENT ASSOCIATION, JOHANNESBURG, SOUTH AFRICA; (ON PERMANENT LOAN TO AFRICANA MUSEUM)
Oil on canvas 116 x 182.8 cm (45¾ x 72 in).

31st Oct.-1st Nov. 1914
LONDON SCOTTISH REGIMENTAL ASSOCIATION, LONDON
Oil on canvas. Signed and dated: R. Caton Woodville 1927. *Exh:* RA 1927 (353)

905. The Piper of Loos
KING'S OWN SCOTTISH BORDERERS REGIMENTAL ASSOCIATION
Oil on canvas. Signed: R. Caton Woodville

906. The Battle of the Somme
THE GUARDS MUSEUM, LONDON
Oil on canvas 119.4 x 180.2 cm (47 x 71 in). Signed and dated (bl): R. Caton Woodville 1917

907. The 2nd Batt. Manchester Regiment taking six German guns at dawn near St. Quentin, 2 April 1917
RHQ THE KING'S REGIMENT, ARDWICK GREEN, MANCHESTER
Oil on canvas 185.4 x 246.3 cm (73 x 97 in). Signed (bl): R. Caton Woodville. *Exh:* RA 1918 (320). *Prov:* Presented to the 2nd Bn. The Manchester Regiment Officer's Mess in 1925

908. 'We saw you going, but we knew you would come back.' Entry of the 5th Lancers into Mons, 11th Nov. 1918
THE QUEEN'S ROYAL LANCERS
Oil on canvas 101 x 153 cm (39¼ x 60¼ in) Signed and dated (bl): R. Caton Woodville 1919. *Exh:* RA 1919 (338). *Prov:* 5th Lancers; 16th/5th Queen's Royal Lancers

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WOODWARD, Thomas (1801-1852)

909. The battle of Worcester
WORCESTER CITY MUSEUM & ART GALLERY
Oil on canvas 124.4 x 157.4 cm (49 x 62 in). *Exh:* RA 1837 (505)

910. A detachment of Cromwell's cavalry surprised in a mountain pass (Scotland 1650)
PRIVATE COLLECTION
Oil on canvas 112 x 142.5 cm (44 x 56 in) Initialled and dated (br): TW 1841. *Exh:* RA 1841 (243). *Prov:* Sotheby's 16 November 1983, lot 98

WOOTTON, John (c. 1686-1765)

911. The Battle of Blenheim
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas 147 x 218 cm (58 x 86 in). *Prov:* Hugh Leggatt; purchased from Leggatt Bros. Ltd.

912. The Duke of Marlborough and his staff in Flanders
PRIVATE COLLECTION
Oil on canvas 91.4 x 113 cm (36 x 44½ in). *Prov:* The Rutland Gallery, London (1960?)

913. The Duke of Marlborough and his staff at the battle of Laffelt
HIS GRACE THE DUKE OF ARGYLL
Oil on canvas

914. Captain John Richmond Webb with a view of the Battle of Wynandael
HIS GRACE THE LORD MOYNE, BIDDESDON HOUSE
Oil on canvas

915. The Siege of Lille
HER MAJESTY THE QUEEN
Oil on canvas 311.2 x 490.3 cm (121¼ x 193 in). Signed and dated: J. Wootton Fecit 1742. *Prov:* Commissioned by Frederick, Prince of Wales

916. Siege of Lille
PRIVATE COLLECTION
Oil on canvas 51 x 74.5 cm (20 x 29½ in). *Prov:* Study for above; artist's sale, 12 March 1761, lot 49; Sotheby's 18 November 1987, lot E16114

917. The Siege of Tournay
HER MAJESTY THE QUEEN
Oil on canvas 304.8 x 490.2 cm (121 x 192½ in). Signed and dated: J. Wootton. Fecit 1742. *Prov:* Commissioned by Frederick, Prince of Wales

918. Siege of Tournay
PRIVATE COLLECTION
Oil on canvas 51 x 74.5 cm (20 x 29½ in). *Prov:* Study for above; artist's sale, 12 March 1761, lot 49; Sotheby's 18 November 1987, lot E1660

919. Battle Scene (War of Spanish Succession ?)
SIR JOHN POLE CAREW, ANTHONY HOUSE, CORNWALL
Oil on canvas 109.2 x 170.1 cm (43 x 67 in). Signed: J. Wootton

920. The Battle of Sheriffmuir, Nov. 13, 1715 (attr)
PRIVATE COLLECTION
Oil on canvas 76.2 x 157.4 cm (30 x 62 in). *Prov:* Oscar & Peter Johnson Ltd., London, 1975

921. King George II at the Battle of Dettingen
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas 165 x 173 cm (55¼ x 62½ in) Signed and dated: J. Wooton 1743 and inscr. (bl): The Battle of Dettingen.... *Prov:* Purchased with aid of donation from the National Art Collection Fund

922. William Augustus, Duke of Cumberland, at the Battle of Dettingen
HER MAJESTY THE QUEEN
Oil on canvas 164.5 x 133.4 cm (64¼ x 52½ in). Signed and dated: J. Wooton Fecit 1744 and inscr. by him: The Battle of Dettingen Won by His Majesty June 16/27 1743. *Prov:* Painted for Frederick, Prince of Wales

923. Lord Stair and his adjutant, Captain Lyttleton, at the Battle of Dettingen
HIS GRACE THE VISCOUNT COBHAM
Oil on canvas

924. Battle Scene
SIR JOHN POLE CAREW, ANTHONY HOUSE, CORNWALL
Oil on canvas 81.3 x 137.1 cm (32 x 54 in)

925. Battle Scene (attr)
HIS GRACE THE DUKE OF BEAUFORT, BADMINTON HOUSE, GLOUCESTERSHIRE
Oil on canvas 43.2 x 52.7 cm (17 x 20¾ in)

926. Battle Piece
NATIONAL GALLERY, LONDON
Oil on canvas 43.2 x 52.7 cm (17 x 20¼ in). *Prov:* Painted by Wootton after Borgognone

927. A Cavalry Skirmish with a fallen horse in the foreground and buildings beyond to the right
PRIVATE COLLECTION
Oil on canvas 73.7 x 107.9 cm (29 x 42½ in). *Prov:* Christie's 22 March 1968, lot 53

WRIGHT, George (fl 1900-1920)

928. Roundhead Troops
PRIVATE COLLECTION
Oil on canvas 35.5 x 46 cm (14 x 18 in) Signed (br): George Wright. *Prov:* Sotheby's 17 September 1992, lot 8

929. After the Charge (World War One)
PRIVATE COLLECTION
Oil on canvas. Signed: G. Wright. *Exh:* RA 1915. *Prov:* Commissioned by Colonel David Campbell (?); Major Charles E. Bryant

930. Bringing Cavalry Horses to the rear
9th/12th ROYAL LANCERS
Oil on canvas 45.7 x 76.2 cm (18 x 30 in) Signed (br): G. Wright. *Exh:* RA 1916. *Prov:* The Parker Gallery, London

931. The Battle of Moy, 28 August 1914
PRIVATE COLLECTION
Oil on canvas. Signed: G. Wright. *Prov:* Possibly the painting entitled *Victors* exhibited at the RA in 1917; Major Charles E. Bryant

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WRIGHT, Gilbert S. (fl 1898-1900)

932. Omdurman, 1898. Charge of the 21st Lancers
PRIVATE COLLECTION
Oil on canvas. Signed (bl): Gilbert Wright. *Prov:* The Parker Gallery, London

933. Major Douglas Brown winning the V.C. at Geluk, 13th October 1900
PRIVATE COLLECTION
Oil on canvas 50.8 x 40.6 cm (20 x 16 in) Signed: Gilbert S. Wright. *Prov:* The Bell of Arms Ltd., Ilkley, 1965

WRIGHT, John Massey (1773-1866)

934. Capture of King Joseph's baggage at Vittoria
HIS GRACE THE DUKE OF WELLINGTON
Oil on canvas

935. Battle of Vittoria
HIS GRACE THE DUKE OF WELLINGTON
Oil on canvas 45.7 x 66 cm (18 x 26 in). *Prov:* Sold by Mrs Turner, London, to Messrs Colnaghi; purchased by the 3rd Duke of Wellington from Martin Colnaghi in 1899

936. Battle of the Pyrenees
HIS GRACE THE DUKE OF WELLINGTON
Oil on canvas 45.7 x 66 cm (18 x 26 in). *Prov:* As above

937. Battle of Kirkee, Bombay 1817
INDIA OFFICE LIBRARY
Oil on canvas 104.1 x 185.4 cm (41 x 73 in). Signed: J.M. Wright. *Exh:* Royal Military Exhibition 1890 (833). *Prov:* Painted from a drawing by Major James Sutherland; property of the Secretary of State for India in 1890; on loan to the Foreign and Commonwealth Office

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WRIGHT, Joseph (1756-1793)

938. The death of General Wolfe (after West)
FORT TICONDEROGA MUSEUM, TICONDEROGA, NEW YORK, USA
Oil on canvas 75 x 90.1 cm (29½ x 35½ in) Signed and inscr. on reverse: Painted by J. Wright 1790 Exeter . *Prov:* Purchased from Milch Brothers, New York, 1929 with support from the Archer M. Huntington Fund

939. View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782

MILWAUKEE ART MUSEUM, MILWAUKEE, USA
Oil on canvas 157.5 x 234.3 cm (62 x 96 in). *Exh:* Mr Robin's Rooms, Great Room, Covent Garden, April 1785. *Prov:* Purchased by John Milnes of Wakefield 1785; acquired 1806 by Vernon of Liverpool; collection of Lord Overstone 1857; collection of Laura Davidson Academy of Fine Arts, Elgin, Illinois, USA; purchased in 1967

YOUNG, Captain Charles Becher (fl 1849)
940. Battle of Chillianwala, 13th January 1849
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas 33 x 49 cm (13 x 19¼ in) Signed: C.B. Young and inscr: Chillianwallah

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YVON, Adolphe (1817-1893)
941. Battle of Ulundi
NATIONAL ARMY MUSEUM, LONDON
Oil on canvas 138.3 x 347 cm (54½ x 136¼ in). Signed: A. Yvon. *Exh:* Brussels 1881. *Prov:* Painted for the Empress of Austria; purchased from the Parker Gallery, London

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ZOFFANY, John (1733-1810)
942. Treaty with Mir Jafar, 1757
(William Watts negotiating the Treaty of 1757 shortly before Battle of Plassey)
GOVERNMENT ART COLLECTION, LONDON
Oil on canvas 230 x 270 cm (90½ x 106¼ in). *Prov:* By family descent; Robert Poor Watts, 1950
943. Death of Captain Cook
NATIONAL MARITIME MUSEUM, GREENWICH
Oil on canvas 137.1 x 185.4 cm (54 x 73 in)

HISTORY PAINTING.

THE SIEGE OF GIBRALTAR: WEST, COPLEY, TRUMBULL AND WRIGHT OF DERBY.

By

Biruta Erdmann

April 17, 1970.

The last part of the 18th century witnessed social and artistic transformations at an unequaled pace. It was a revolutionary period in America and in France. Brita was on offensive and defensive actions in various parts of the globe. These social transformations did not directly relate to the artistic changes. History painting was initiated in Britain, followed by France and more closely linked with the revolut ry spirit of the time, while in America this period marks the beginning of history painting.

European writers, theorists and aesthetitians were the earlier pace setters to artistic transformations. Winckelmann (1764), E. Burke (1766) and Rousseau (1766) were the contributors to the collective aesthetic consciousness for the second ½ of t 18th century. Winckelmann promoted the aesthetic of emotional restraint, expressive ideal and universal aspects of nature and man. With Burke the field of aesthetics was redifined. He found the origins of beauty and sublimity in instinctive rather than in rational reactions which were the mainsprings of aesthetic response. Not rej ing all classical standards, he attempted to integrate the sensual, conceptual and instinctual aspects of man, thus furthering the imaginative and intellectual faculati on an individual and collective level. Whereas, Winckelmann's theories provided the ist with the discipline based on aesthetic and ethical values of classical past. Burke focussed the attention on the present and the immediate. Another facet of a vie of the world was revealed by Rousseau (1760's). Man and nature were seen in anew perspective. Equally important was his idea of the noble savage, inspirational to Benjamin West, Joseph Wright of Derby and the poet William Hayley.

History painters utilized the subjects from Ancient, Medieval and contemporary tim Greek and Roman history, mythology and literature - these were more closely linked to Winckelmann's aesthetic. The classical literary sources were Homer, Tacitus and Plut Parallels were, Dante , Ossian, Spencer, Shakespeare and Milton. Medieval history subjects were as equally elevating as the biblical themes. The variety of subjects, the different aesthetic theories and the spirit of the time, make it difficult to utilize the labels - Neo-Classicism and Romanticism. The subject for this study. len

itself to the Romantic interpretation, thus avoiding the dialectics of Neo-classicism and Romanticism.

Didacticism, commemoration and documentation are the broad categories one can classify the history painting. Stylistically it can be seen as a synthesis of many period styles. From an experimental point of view the use of color and light was explored from a scientific and emotional vantage points.

Benjamin West, John Singleton Copley and Gavin Hamilton have been considered as the predecessors of ~~the~~ History painting - West as being an innovator and a promoter of the romantic spirit. [He is considered as an inventor of historical painting as distinct from history painting, he was not concerned with the reportage, for him the factual became fused with the imaginative] this was contrary to John Trumbull whose main intent was to record the Birth of the American nation. Copley's interest was also focussed on the historic events that had taken place in his lifetime. Wright of Derby was best known for the romantic interpretation of the Industrial Revolution.

Thus the cult of the ~~ancient~~ contemporary heroes ~~became~~ and events from succeeded the cult of the ancient hero. Nationalism, Patriotism, military valour and heroism transcended the ideal humanism of Winckelmann. The scenes of horror, death, shipwrecks and fire were part of the contemporary historic events involving Britain, America, France and Spain. All four countries were directly or indirectly involved with the Siege of Gibraltar.

As the subject for a history painter it was seen from various vantage points.

FIRST SLIDE

The history of the Siege of Gibraltar encompasses a period of four years - from June 1779 to April 1783, ~~governed by~~ During this period it was governed by George Augustus Eliott. Perpetual wars, invasions and sieges reveal ~~the~~ a swift succession of rulers, beginning with the Saracen Invasion in the 8th Century, followed by the Spanish, retaken again by the Moors and finally recovered by the Christians in the 15th Century. In 1704 ~~it~~ Gibraltar was taken from the Spanish ~~under~~ BY the British Admiral George Rooke, whose earlier naval accoplishments were the celebrated Battle of La Hogue in 1692. The following year the Spanish once more tried to reclaim the Rock, but in vain. From 1705 to 1779

there were periods of tension, the most significant perhaps being the British ~~conspiracy against British~~ in 1761. Earlier in 1779 the Neutral Grounds were taken by the Spanish and on June 16, 1779 Spanish Ambassador Marquis D'Almodovar presented a manifesto to the British, the purpose of which was to recover Gibraltar. A series of Military operations that occured within this period were commemorated by the history painters. Of the Four Reliefs of Gibraltar, The Relief under Lord Howe of November 12, 1782 was recorded by Dominic Serres. The Sortie of November 26, 1781, was commemorated by Trumbull. The third event, The Destruction of the Spanish Floating Batteries off Gibraltar of September 13, 1782, was to become the most popular theme in British history painting. Besides Copley and Wright of Derby - others were George Carter, , J. Clevely, William Hamilton and John Kayse Sherwin. The poets William Hayley and Erasmus Darwin commemorated and mentioned the event in their poems. Hayley's purpose was to commemorate the event and pay homage to Wright of Derby's treatment of the theme. Darwin's referred to the legendary past of the Rock, and Wright's visionary tr atment of the ~~theme~~ subject. The sublimity of the theme, patriotism and exoticism were th contributing factors to the painters and the poets imaginations. The legendary past was associated with the travels of Hercules. The turbulent political history ~~was associated~~ with the moorish invasions and the British conquests. The 1300 feet rocky elevation was adorned with ~~the~~ a picturesque moorish castle. Gibraltar itself was a natural fortress ~~and~~ by 1779 it became even more heavily fortified by man. Old Mole Kings Bastion and the New Mole or the South Bastion marked the ~~[illegible]~~ ~~and~~ defensive focal points. $5\frac{1}{2}$ miles accross the bay the town of Algeziras was occupied by the Combined forces of Spain and France.

The decisive British victory on September 13, 1782 restored the British prestige which had been shaken by the loss of American colonies. The news had a great effect on the whole nation and on its artists. The subject was an obvious one for the histor; painters following in the footstpps of West. ~~he had established the category of histor; painting on an international level.~~

As mentioned before besides Copley, Trumbull and Wright of Derby other artists also utilized the theme, the most prolific period being between 1783 through 1785.

The problematic aspects are ~~the replicas, copies, listed and unlisted work~~

1. Replicas
2. Copies
3. Unlisted work
4. Lost work.

The problematic painting is Copley's , The Siege of Gibraltar, presently at the Milwauk Art Center, formerly from THE COLLECTION OF THE LAURA LAVIDSON SEARS ACADEMY OF FINE ARTS OF THE ELGIN ACADEMY , ELGIN , ILLINOIS, , Purchased by Lenz Art Gallery, Milwaukee, Wisconsin , and Exhibited in 1968 in 1969.

For Further discussion ~~it~~ the painting will be referred to as - The Elgin Siege.

~~The purpose of this paper is to explore~~

The purpose of this paper is to explore the iconographical and stylistic similarities and differences between Copley and Trumbull and Copley and Wright of Derby in order to reconsider the authorship of the Elgin Siege.

L WEST'S BATTLE OF LA HOGUE, painted in London in 1778 AND COPLEY'S WATSON AND THE SHARK, painted in 1778 in London.

By 1770's West was already breaking away from the rigidity of the rules and Winckelmann emotional restraint. The DEATH OF GENERAL WOLFE of 1770-1 has been considered as an innovative work in terms of contemporary history painting and as being anticipative of romanticism. The innovative aspects were the contemporary garments, the seemingly factual setting and the integration of a secondary theme, that of the noble savage, the latter perhaps being apersonal statement of West. It was commemorative of the British conquest. Realism, idealism or the imaginative were easthetically integrated.

The BATTLE OF LA HOGUE, incorporates scenes of struggle, shipwreck and the fiery effect It relates closer to Burkes concepts of the Sublime which will be further explored with the theme of Gibraltar. The BATTLE OF LA HOGUE commemorates the British and Dutch victory over French in 1692. Sir George Rooke was one of the Naval Heroes of La Hogue, whose naval defense theories were to be tested in 1704 in order to retain the Gibraltar. Copley portrays an event that occured 30 years earlier, the Locale was the Havana Harbor presented in the background for Watson's almost fatal encounter with the shark. Thus a non contemporary historical event can be contrasted with Copley's treatment of a contemporary event on a personal level. Both artists may have utilized the engraved sources for the factual or topogrpahical data. For the Battle of La Hogue the sources may have been Willem van de Velde's painting or the engraved version of the Britannia by J. Sturt, [one of the British boats, under Russell's command during the Battle]. Besides that West himself was a collector of Dutch paintings. Mr. Jules D. Prown illustrates various engravings that may have been available for Copley to use as topographical data. He also points out Copley's changes, which will remain a constant characteristic of Copley's imaginative modifications. Both artists concentrate on the realistic treatment of the figures, faces and details, although in West's painting the juxtaposition of realistic, idealized and extremely generalized faces and figures appear on the same plane. In terms of details West is more realistic, particularly in the treatment of the ornate architectural details.

For this paper no study was done to identify the portraits. Mr. Provn also states that the personages in Copley's work are difficult to identify, although each one has a portrait like quality. Both artists focuss the attention on the frontal plane, from where the action radiates in jagged and diagonal directions. West's spatial treatment is more 3 dimensional, Copley's more shallow. West's simultaneous concentration of figures, deco ve details, movement of forms, light and color, contrast with Copley's singular concentr tion on the main group, in the immediate foreground and deals with a specific climactic moment. Copley's subject cannot be termed typical of history painting, the emphasis i on the bizarre and horrible aspects of death, ~~whereas for West the elements of nature a the struggle between man and man may seem to be closely interrelated~~. There are no actual heroes and each artist seems explore a different facet of the sublime. Copley's Watson and the Shark was his first English History painting, it was acclaimed by the public and it also marked the beginning o the artistic rivlary between West and Copley.

L COPLEY'S , OIL SKETCH FOR THE SIEGE OF GIBRALTAR, DATED 1788 AND COPLEY'S STUDY FOR THE SIEGE SHOWING THE FIGURE ASTRIDE THE CANNON, DATED 1785-1786. (36 x 50½)

The commission for the commemorative work of the Siege of Gibraltar was granted to Copl by the City of London on February , 1783. West's plans were not accepted, thus for t second time West had to abandon a subject in favor of Copley, the first being the Death of Chatham. After that West's large scle works were his religious series ath the Gre n Hospital Chapel which he began in 1786. Copley's original intent was to combine the af math of the British Defeat of the Spanish on September 13, 1782, with the Relief of the Fortress under Lord Howe on November 12, 1782. According to Mr. Provn, Copley's origin intent was to concentrate upon the sublime and the Terrible aspects of the Scene, encompassing both of the events. The sketch of 1788 does not include the Relief. Copley has already combined ~~and compressed the~~ the sea piece with the group portrait, and compressed the former idea of an extensive view. The Equstrian figure of Sir G. Eliott predominates the scene. On the left hand side the action is concentrated on th British rescue of the Spnish, the foe and the victor being difficult to distinguish.

According to Mr. Provn the left hand side of the composition still gives an indication of Copley's initial concepts, for which a number of drawings can be relateed. The fi re astride the cannon appears in number of studies and it corresponds to the figure ast de the cannon on the left hand side of the composition-in process of pulling down the Spanish colors. Copley's studies are figurative, he concentrates on studies of movemen gesture and emotive attitudes. The figurative ar angement on the left hand side is reminiscent of Watson and the Shark in terms of distortion and emotive gesturing. The billowing shapes of sails, flags and smoke like formations suggestive of the conflagration are also reminiscent of his earlier work of 1782-4, The Death of Major Pierson. Its relationship to the Battle of La Hogue will be mentioned in a further paragrpah. Copley does not seem to be concerned with the topographical accuracy, he on suggests. Neither is he concerned with the relatively accurate rendering of the ships and or boats. The shapes of the boats are obscured in a smoky haze of by the figures. The figures on the left hand side are broadly treated and ganralized, in contrast to the group on t right. Copley's composition is split in half, the imaginative and the realistic being in counterpoint.

SKETCH, 1788 COPMARED WITH COPLEY'S FINAL VERSION OF THE GUILDHALL SIEGE OF 1783-91

214 x 297 inches. (vs. 36 x 50½)

Copley's argument against the changes and versus the Officers demands were for the retent of the original composition that he had already sketched on the large canvas in 1786. The problems were centered around the selection of a topographical vantage point , tha would allow him to present a factual view, while permitting him the freedom of expressi [in terms of the dramatic effects of the evnet and a necessity for a succesful history picture.] According to Mr. Provn the Sketch of 1788 contains some of Copley's original concepts which became modified after his encounter with Offiwers in 1787. Finally the Officers and Copley aggredd on the South Bastion as the vantage point for the place ment of the Officer Group. even though during the Attack Sir Eliott had been present at the Kings Bastion.

From this point on Copley's main concerns were the officer portraits and their commissi There are some changes in topographical setting bnetween these two works, the castle is suggested in both, but the King's Bastion has become more generalized in the Final Version. In both paintings the figurative scale is at odds with the background objects The juxtaposition of far and near have an irreal relationship. In the final version action on the left hand side has been shifted closer to the foreground, with additional figures and boats. The extending shape on the left hand side is either a prow or a bowsprit, and its relationship to the Floating Battery is rather ambiguous. In the final version the figure astride the cannon has been eliminated, ~~The placement of~~ without Sir Roger Curtis boat is placed ~~located~~ in that approximate area.

L THE STUDY OF SIR ROGER CURTIS LONGBOAT, dated 1788-89 VS. GUILDHALL. R

Drawings associated with the Guildhall version illustrate again the figurative arrangem and figure and boat studies. According To Colonel Drinkwater's account, Sir Roger Cu was in charge of the gun boats, of which there were 12, ~~being~~ He was also in charge of the heroic rescue mission on the night of September 13, 1782. Copley however, has placed him in the longboat, as illustrated in the study, although in the painting the precarious placement of the gun in relationship to the figure makes it difficult to determine the type of the boat. The study of the boats, their shapes and their purpose will enter into the discussion of the problematic Elgin Siege. Therefore an attempt will be ma now to illustrate various boat designs and their purpose. It will be illustrated vi Copley's drawings and their relationship to Copley's finished ~~version~~ work which will be co pared with Colonel's Drinkwater's more factual rendering of the scene and the boats. in turn

L COPLEY'S STUDY FOR THE SIEGE - FIGURES IN BOW OF CAPTAIN BRADFORD SMITH'S GUNBOAT, dated 1788-1789.

Copley's studies of the gunboats are associated with Captain Bradfor Smith. Was this displacement of heroes intentional or accidental? The main emphasis is again on th figurative arrangement, movement, distortion and gesture. The gun boat and the lar board side of the Floating Battery are used as compositional props for the figures. In the painting the gun boats and the Floating Batteries assume imaginary shapes.

COPLEY'S STUDY FOR THE FIGURES SCALING THE FLOATING BATTERY, SAME DATE (1788-89) VS GUILDHALL SIEGE.

The preceeding long ~~and~~ two ? thwoother studies vaguely illustrate the design or copley's idea of the Floating Batteries. Once again the the emphasis is on the figurative arrangement combining realistic and gesture drawing. Two rectangular portholes showthe protrusion of heavy guns. The stratification of the figures suggest it to be relatively high. In both of the paintings Copley does show the figures scaling the sides of the ship, but the shapes ~~of the ships~~ are obscured by the human mass and the smokelike fusion. The prow of the left hand side may belong to the floating battery, and the diagonal sgape in the intermediate area may be a bowsprit of the floating battery. In the Guildgall version it is a counterpoint of diagonals. No matter what directional forces are utilized by Copley, the attention seems to rest with the Equestrian portrait of SIR Eliott. According to Mr. Provn Copley's personal relationship with Colonel Drinkwater made it possible for Copley to utilize Drinkwater's pictorial and written material of the ever In the GyilHhall version Colonel Drinkwater is portrayed ~~on~~ in the upper right hand corne These ~~drawings~~ studies illustrate that Copley's primary concern was for the figurative arrangements with less or no emphasis on the accurate treatment of the boats. In discussion of Copley's Watson and the Shark, one of the characteristics mentioned was his departure from the factual. It is also evident in both versions of the Siege of Gibraltar. The factual rendition of the gun boat and the Floating Batteries can be illustrated wi

COLONEL'S DRINKWATER'S WATERCOLOR? DEPICTING A VIEW OF THE SPANISH BATTERING SHIPS THE MORNING OF THE 14TH OF SEPTEMBER, AFTER THEIR DEFEAT BEFORE GIBRALTAR. VIEW TAKEN FROM NORTH FLANK OF THE SOUTH BASTION WITH COMBINED FLEETS AND CAMPS AT DISTANCE.

The inscription on the upper left hand corner refers to Copley's Guildhall version and his placement of the Officer Group ~~of~~ on the South Bastion. But none of Copley's versions illustrate the panoramic aspect of the locale. From the 10 Battering Ships, 9 are depicted by Drinkwater. Sir Roger Curtis gunboat appears in the vicinity of the Spani Admiral's ship. These gunboats were quick to move and the guns could be moved from s to side. It was one of the inventions by the British that were used at the gibraltar. The f two were shipped in the beginning of February, 1782, the other 10 arrived with Verno

Relief at the end of the February. They were shipped in pieces and were put together on land, it was fit to serve 22 people. The Floating Batteries were the invention of the French Engineer D'Arcon, serving the combined Forces of Spain and France. In April 1782 begun the reconstruction of the large old ships also referred to as the Ships of t Line. Cork, junk, wood and iron was used to fortify the sides, which were to be 6 or 7 feet thick. The portholes in the larboard sides numbered 7, 11, and 13. The overhead protection was made of thatch, hides and hemp and saturated in water - as a protection against the red hot shots of the British. Thepitch roof design or the overhead protec would also enable the shells to slide down. This type of design is illustrated in Col Drinkwater's watercolor, namely the pitch roof shaped boat with three masts and the bow sprit. The number of the guns on the larboard sides are difficult to discern. The gun boat of Sir Captain Cur shows one gun and one mast. This comparison also illustrates another aspect of the treatment of the historical event - that of reportage. Copley may have utilized Col. Drinkwaters's material only in a very general sense. His final result was an idealiz historic group portrait. Mr. Provn refers to the it as a double composition of romantic and realistic counterpoint. The eye level shifts from high to low, from repose to tension. The gesture of Sir Eliott tends to hold the attention. From the time of the Commission in 1783, includi the Exhibit in 1791 , to the final publication of the engraving in 1810, the popularit of Copley and of the event was surpassed by new events and of the efflorescence of the romantic painters.

L GEORGE CARTER'S, SKETCH FOR THE SIEGE, EXHIBITED in 1785.

As illustrated before Col. Drinkwater's material may have been the most reliable, The other artists who preceded Copley utilizing various aspects of the theme were Dominic Serres, J. Clevely, William Hamilton, John Kayse Sherwin, James Jeffreys, George Carter and Wright of Derby. Wright of Derby's work was only one not engraved. All work was done from 1783- through 1785. The factual data was obtainable either from a direct reportage from theofficers, newspapaers , prints and maps. The public exhibits may also have been influential on each others work

Carter also had applied for the commission for the Siege, but just too late, he claimed that he had obtained information from Sir Roger Curtis. (N. p. 60, ft. 2). Similar to Copley, Carter's concentration is also on the group portrait. The topographical accuracy is better observed in Carter's sketch, showing the fortifications of the King's Bastion, and the Spanish side opposite the King's Bastion. Carter's attempt to depict the conflageration is less successful than Copley's. His portrayal of the personages is also inferior to Copley's. Copley's compositional format does not relate either to Drinkwater's or Carter's. The main differences between Copley and Carter the ~~ane~~ in terms of topography and idealized portraiture treatment of space, figure , the use of light and its effects.

Copley's own work WATSON AND THE SHARK, and (NEXT SLIDE) WEST'S BATTLE OF LA HOGUE HAVE CLOSER ARTISTIC AFFINITIES with Copley's 2 ~~Both~~ versions of the Siege rather than to his contemporary sources. Copley's affinity for the pyramidal composition relates to West and is reminiscent of His Watson and the Shark. In terms of portraiture , West points of interest are more scattered. He changes from a particular to a generalized treatment of the figure. This may also be due to the retouching of the painting in 1806. In terms of portraiture Copley 's concentration remains in one area. Copley's treatment of detail is less realistic than West's. West opens up the space whereas Copley Compresses it. The pictorial effects of light and its fiery fusion are intended to present a scene of sublimity and terror. West does not preach a moral, he commemorates the event, whereas Copley glorifies the leaders of the event and dramatizes the heroic rescue of the defeated. (NEXT SLIDE). ~~Trumbull's~~ TRUMBULL'S COPY OF LA HOGUE, , dated 1785 in London.

While Copley was revising his composition of Gibraltar, Trumbull had completed his painting, The Sortie, ~~and~~ the Event ON THE NIGHT OF NOVEMBER 26, 1781. Trumbull refers to Copley and West as having encouraged him in history painting. West's Battle of La Hogue was a decisive influence in Trumbull's career. Within the next year Trumbull begun the Series of American History subjectsat the suggestion of West. The first painting was The DEATH OF GENERAL WARREN AT THE BATTLE OF BUNKER HILL, wittnessed by Trumbull on June 17, 1775. The second painting was General Montgomery in The Attack on Quebeck, depicting the event of December 31, 1775.

Trumbulls aim was to record the events of American Revolution and the Birth of the Republi
His first paintings of our national history were done under the encouragement of West
Jefferson. Trumbull was an ardent Federalist and in his treatment of the Sortie refle
his American point of view. Trumbull's letter to his brother Jonathan, dated Decembe
14, 1785 from London, states,

> " Mr. West whose friendship is inexaustable has proposed to me a subject of history of this contirent - Gibraltar - at once popular , sublime and in every respect perfect for the pencil." (Yale Library, autobiog)

West's advice , and suggestions and the painting - The Battle of La Hogue can be viewed as a steppin stone in Trumbull's career as a history painter, which in turn threw him into competi with West and Copley.

NEXT SLIDES) COPLEY'S SKETCH OF 1788 , AND TRUMBULL'S SECOND VERSION OF THE SORTIE, (20 x 30)? FINISHED IN 1788 in London, DEPICTING THE EVENT OF THE NIGHT O 26/27 of NOVEMBER , 1781.

In contrast to Copley, Trumbull depicts an earlier event. It was the British attack land in order to destroy the newley erected fortifications by the Spanish. The attac was commanded by General Ross and accompanied by Eliott. The Spanish were surprised many of them were killed by the explosions. The fiery scene of the night was the bac drop of the Spanish retreat. Both Copley and Trumbull concentrate on the historic portraiture within the rectangular area on the right hand side, on the left hand sid the pyramidal arrangement is relatively similar. In both compositions the action ext beyond the picture frame. The lower left hand diagonal leads into the distance, in contrast with Copley's compressed space and figurative arrangement. Governor Eliot predominates the scene in Copley's work, though for this event he appears more as an observer. Trumbull places him on the eaqual ground with the other officers, in spite of the of the concept and execution of the Sortie being Eliott's. Among the other officers Trumbull includes, the commander of the Event, General Ross, the kilted Offi Alexander Mac Kensie, and Sir Roger Curtis who did not actually participate in the event.

Trumbull's attention and the focal point is centered on two figures, Captain Hose Barbo of the Sapnish Artilery, who was killed by the British , and Captain Baron von Helmsta from the Valoon Guards, who was mortally wounded. The central area is reminiscent of West's, Death of Genral Wolfe, and Copley's , The Death of Major Pierson. Trumbull does not glorify the British Hero, but pays tribute to the martyred Spaniard., whose likeness is said to have been based on the painter Lawrence. Trumbull's ideologies ar beautifully juxtaposed. The painting can be interpreted as a historic document of Bri victory and also as a personal statement of Trumbull's beliefs. While Trumbull was wo king on this version, a letter written to his brother, dated September 3, 1788, confir Trumbull's point of view,

> " I am now busy in a picture of the Sortie made by Garrison of Gibraltar in 1781, adressed to the vanity and Nationa ity of John Bull; this is agreed to be engraved by the best English Artists". (Autobiography).

The first painting of the subject was given to Benjamin West (14 x 20 inches), which today is unlocated. The problems relating to the first version, and the suggestions o West and Mr. Poggin (1787), cannot be discussed in depth at this point. It can be sta that the second version, illustrated here, was in conformity with the taste of the time although Trumbull himself was not satisfied with the final pictorial results, particularly with the image of his Spanish Hero.

Not a very clear

R NEXT SLIDES) COPLEY'S GUILDHALL VERSION AND TRUMBULL'S THIRD VERSION OF THE SORTIE (72 x 108 inches), WHICH WAS FINISHED IN APRIL 1779 in London and was engraved BY WILLIAM SHARP.

Copley's principal figures are life size, whereas Trumbull's were only half as large. Once again Trumbull was not satisfied with the image of the Spanish Hero. His paintir was exhibited in the Spring of 1789. It was publicly accepted and years later Trumbul made 3 or 4 replicas of this picture. Before his arrival in England Trumbull knew of and Copley's innovations in terms of history painting.

Innovations included the realistic setting and the actual portraits of the participant in a contemporary costume while celebrating an important historic event. Contemporary history paintings became publicly acclaimed and they became profitable enterprise. For West and Copley the subjects of the American Revolution could not have been tactful or wise to commemorate. There was no appeal for the Englishmen of themes depicti Englishmen being killed by Englishmen. The market for American History painting d exist in France. According to Trumbull, Copley and West both encouraged him to pursu history painting, and at times one may wonder why? At this point in research it seem that only Trumbull commemorated the Sortie. Trumbull's original idea was centered around the gallant conduct and the death of the Spanish commander, evocative of deep feelings. The painters imagination was stimulated by the sublime aspects of the them the contrasting effects of the darkness and the fiery results of the attack. Copley' original intent was also to concentrate on the sublime and the terrible aspects of th event, but the final results show concentration on portraiture. The aspects of portraiture in Trumbull's work appear to be secondary. Portraiture was necessary for Copley, because of the Commission and the Officers demands, for Trumbull in order to circulate the engravins. Iconographically, Trumbull makes a personal statement, whic pro-liberty. Stylistically once more the format of Pieta, Lamentation and Deposition recalls West's, Death of General Wolfe and relates to Copley's, The Death of Major Pierson. Among all the other History paintings, The Sortie, based on British Histo was the most acclaimed in Trumbull's lifetime, [by the public and by contemporary artists, one of the being Allston.] Ironically, the British topic was more esteeme than his American History paintings. His personal beliefs are pictorially stated and speak of his patriotic attitudes, cleverly juxtaposed with the popular image of t British heroes. One may assume that Trumbull himself had a strong emotional affinit for this theme, indicative of the many replicas.

NEXT SLIDES) <u>ENGRAVING BY SHARP AND THE REPLICA OF THE SORTIE (35½ x 54 In), DATED C. 1840, and is supposed to have been based on Sharp's engraving.</u>

A replica is a close reproduction of the original by the original artist, whereas copies are not by the original artist, although they may very closely imitate or duplicate the original design. There are two replicas by Trumbull that are unlocated or are lost, one is 36 x 44 inches , the other 26 x 36 inches. The one given to West, may be the first version of the Sortie, it was approx. 14 x 21 inches large. There are some uncertainties in regard to this lost painting. Mr. Prown lists the existant and the lost copies of Copley's Siege. The Tate Gallery Siege was probably a copy by Mr. Saunders, intended for the use of the engraver, it measures 52 x 72 inches. G. V. Shepton's copy of the Siege dated 1906 is in Bomann Museum in West Germany. The Relief of the Gibraltar, painted by Serres, which appeared on Copley's exhibit's ticket of Admission is now lost. An unlocated sketch , executed in "guazzo", associated with the Guildhall version has uncertain documentation. Another painting, , the Siege of Gibraltar, presemtly at the Milwaukee Art Center is not documented by Provn. The painting was in the Collection of the Laura Davidson Sears Academy of Fine Arts, in Elgin, Illinois, ~~and~~ catalogued as No. 84, The Siege of Gibraltar, by John Singleton Copley. The painting was purchased to the Ehrich Gallery in New York in November , 1923. The Ehrich Galleries purchased it from an unspecified private owner in England. (stated in the letter , August 7, 1923). The painting was sold in 1923 to the Honorable Judge Sears in Elgin, Illinois. ~~The paintings from~~ THE Sears Collection were offered for public Sale in 1968. The largest part of the collection was purchased by Lenz Art Gallery in Milwaukee. They were exhibited in 1969, and The Siege of Gibraltar was listed as No. 11, and as attributed to Copley. The latter change was done at the galley and has no documentation. As mentioned earlier in further discussion the painting will be referred to as the Elgin Siege.

Based on documentation, Trumbull can be eliminated as a possible author of the Elgin Siege. There is no relationship thematically, and neither do the sizes of ~~the~~ Trumbull lost Replicas relate to the measurements of the Elgin Siege, which measures 62 x 93 $\frac{1}{2}$ inches.

5 5

NEXT SLIDES. PHOTOGRAPH OF THE ELGIN SIEGE. (R) AND THE ELGIN SIEGE. (LEFT)

Before the painting was sold to ~~the~~ Judge Soars, the restoration and relining was don at the Ehrich Galleries for which they received $72.00 in payment. The present condit of the painting differs from photograph, which one assumes was taken before the restoration. Heavy overpainting can be observed in the immediate foreground, left hand sid and also in the areas around the Floating Batteries. The predominant differences are the obsured areas on the left hand side, around the second group of the Floating Batte in front of the main Floating Batteryies and around the castle on the upper right. Some of the figures on the right hand side are also less discernable. The rthymical flow of the brushwork which is evident in the photograph is less obvious in the painti The varnish has also darkened.

NexT SLIDES. COPLEY'S GUILDAHLL SIEGE (ON RIGHT) (3)

In comparison with Copley's Guildhall Siege, which Mr. Rosenthal claims to be "probabl a pendant in his authentication , dated January 14, 1924 - The Elgin Siege differs considerably in compostion and iconography. Even if it was a pendant or an unlocate copy, the documentation of Mr. Provn speaks against it. Mr. Rosenthal's lacks docum tation and his reasons seem too general.

The differences occur in the point of view of the spectator, the Elgin Siege being shown at a normal eye level, whereas in Copley's Guildhall version, the point of view shifts from high to low. Copley emphasizes the figure and aspects of portraiture, whi is non-existant or minimized in the Elgin Siege. The Focal point is the Floating Batteries and the Fire, which is off center. The attention is shifted from the figure to an important object. Copley's spatial treatment is compressed in contrast to the panoramic view of the Elgin Siege. The similarities that do exist are centered around the left hand side of both compositions. Where Copley simulates the shape of the Floating Battery, the photographed shows a cldar shape of the Floating Battery. The bowsprit and prow are rather ambiguous in Copley's composition, whereas in the Elgin Siege the extended shape shows a bowsprit and figurehead. These are clearly visible in the photograph. The figurative arrangement is less complex in the Elgin Siege.

In the Elgin Siege the figures are small, the largest being 6½ inches tall. Two other figures, the officer in profile and the figure in white shirt may be specific portraits. The standing officer may be Sir Roger Curtis. The treatment of these three figures, mainly in terms of light, and in relationship to the rest of the composition is differ. It may have been the artists intention to focus the attention on these figures, or they may have been modified at a later date.

The main differences are in the use of light and the distribution of light effects. In Elgin Siege, the main light source is the Fire itself, from which the light emanates in various directions. The secondary light sources are the torch and the portholes in the ~~bases~~ ships illuminating specific area, whereas Copley uses scattered light effec without indication of a specific light source. Closer parallels to the Elgin Siege can drawn with the rather factual rendition of Col. Drinkwater's watercolor - in terms of the locale and its panoramic extension , and with the strange shapes of the Floating Batteries. As illustrated before, Copley does not seem to have utilized much of Drinker's material. Drinkwater's intent was factual in his written and pictorial presentation. From time to time he alludes to the sublime and terrible aspects of the event The Elgin Siege conveys the sublime and the terrible aspects of the event in a scenic presentation more dramatically than Copley's Guildhall Siege.

NEXT SLIDE ON THE RIGHT - ELGIN SIEGE THE BACK OF THE CANVAS. (3)

From a purely objective point of view one has to consider the total painting. The stretcher is quite sturdy and is of a manufactured ~~kind~~ type. The canvas seems to have been relined twice, once in 1923 at the Ehrich Gallery and once earlier. Newsprint attach to the back of the stretcher deals with the Anti-Rifling issues, which can be only par lly read. The debates on Riffling were continuous from 1849- to aprox. 1863 in Englar At this point it does not clarify the question of authenticity, but it may be helpful for further studies. The popularity of this particular theme and the efflorescence history painting and painters present problems of authorship. J. Clevely, William Hamilton, James Jeffreys, John Kayse Sherwin , Dominic Serres , and George Carter were

contemporaries with Copley, and contributors to the popular theme. This is documented by Mr. Provn. Mr. Provn also mentions Joseph Wright of Derby, whose work was exhibited in 1785 in London. This was the same year George Cater exhibited his Siege of Gibraltar and other works onthe Gibraltar theme in Pall Mall.

According to Mr. Nicolson by 17 of February , 1785 Wright of Derby had finished his enormous canvas, A VIEW DURING THE DESTRUCTION OF THE FLOATING SPANISH BATTERIES, and had asked William Hayley to produce a piece for the catlogue. The exhibition was at Robins Rooms Covent Garden in the middle of April 1785. The painting was purchased by John Milnes of Wakefield for which he paind 420 pounds and of which all trace has been lost since the middle of the 19th century, Mr Nicolson also states,

" it is odd that an object of this size should have been mislaid."

FT

(~~In regard to the size the following information may be of some value.~~ As ~~mentioned~~ indicated by Mr. Nicolson its actual size was large. Wright's largest canvas before 1785 was the Portrait of Elizabeth , Wife of Edward Sacheverell Pole and her son Sacheverell, dated 1771, its measurements 91 3/4 x 68 1/4 inches. The size of Elgin Siege is 62 x 93 $\frac{1}{2}$. The largest work after 1785 , Antigonus in the Storm , From The Winter's tale, dated 1790, it measures 61 x 86 inches , Viscount Scalrdale, And Ferdinand and Miranda in Prosperos Cell From the Tempest, 102 x 144 inches. The Painting is nowlost.)

Problems of authorship occur between the work of Copley and Wright of Derby.

In portraiture the similarities in some of the earlier works of Copley and Wright of Derby are Close.

NEXT SLIDES. COPLEY'S MRS. EPES SARGENT II, dated 1764 (A) AND WRIGHT OF DERBY' MRS. WILMOT, dated 1762-3. A

The portrait of Mrs. Epes Sargent II exemplifies Copley's American style of portraitu One may assume , that at this ~~time~~ period the artists were not aware of each others existanc The treatment is realistic for both of the paintings. Wright emphasizes the details and places the figure in a simpler setting. The use of light is more naturalistic than Copley's. The first encounter between both of the artists was in PARMA, in 1775 where Copley was copying Corregio and Wright of Derby's interest was centered on Italian scnery, vulcanos and the fireworks display in Rome. Because of the similarities in styl

between Wright and Copley, some of Wright's portraits have been known as Copley's.

NEX SLIDES, PORTRAIT OF SIR GEORGE COOKE, L dated c. 1770's . NELSON GALLERY ATKINS MUSEUM KANSAS CITY. AND PORTRAIT OF RICHARD EARL HOWE, dated ca. 1770's, R NATIONAL GALLERY OF ART, WASHIGNTON D. C. .

Presently these portraits are listed as Copleys. These paintings were called to Mr. Nelson's attention by Mr. Provn. Mr. Nicolsons documentation and stylistic analysis cla the authorship of Wright of Derby. The above paintings illustrate visual similarities between Wright and Copley. The possibility exists that Wright's painting of Gibraltar may have become a Copley, to make it more saleable. And Of course the name of Copley familiar to American public, while Wright of Derby may have been an unknown. According to Mr. Nicolson , there are two drawings by Wright at the Derby Museum that do not relate to a known work of his.

NEXT SLIDES. BRITISH GUN BOAT IN ACTION WITH A PLAN OF THE BOAT, R Nicolson dates it early 1770's and questions the date. THE OTHER WRIGHT'S DRAWING . THE SEA BATTLE, C. dated. , early 1770's, the subject , the title and the date is questioned in this case.

Mr. Nicolson documents Wright's and Burdett's correspondence of 1772, where allusions were made to perspective studies, and boats. He also mentions Wright's and his broth correspondence of 1776, where Wright makes reference to a "sea engagement". In terms date and the subject matter Mr. Nicolson remains undecisive.

NEXT SLIDE. SEA BATTLE AND COL DRINKWATERS WATERCOLOR OF THE GUEN OF THE SPANISH BATTERING SHIPS. R (4)

In the earlier discusion, Col. Drinkwater's rendering was utilized to determine the various types of the boats , and the locale in regard to Copley's studies of the figures and of the boats and his final execution of them in the painting. The purpose and the construction of the boats and their historic importance was previously considered. The inscription on the upper right hand side is difficult to decipher. It may have been heplful toward the idenfication of the subject matter.

Similar motifs are the following - the first pitch roofed floating Batteries with a three mast construction and the bowsprit, second, the gunboat of Sir Roger Curtis with a single mast and one gun. These resemble the boats in Wright's Drawing. Third, the shape of the Kings Bastion and the further extention of the Old Mole is indicated in Wright's drawing but not as detailed as in Drinkwater's rendering. The designation of S.Roque area is similar to the mountaineous shapes in Wright's Drawing. Wright also utilizes the panoramic view, but different vantage point from a

WRIGHT'S BOATS (6) L

NEXT SLIDES AND DRINKWATERS SAME SLIDE.

A gun boat in Wrights drawing has similar design as in Drinkwater's watercolor. Except~~although~~ Wright seems to portray more than 22 figures in his drawing. Both Drinkwater's written and pictorial account and Wrights drawings contain the unique Floating Batteries and gun boats with their specific functions. Their existance confirms both the time and place as 1782 at Gibraltar.

For further discussion these drawings will be accepted as Wright's studies for the los painting of Gibraltar.

STUDY FOR THE VIEW L (6) AND THE ELGIN SIEGE. 4 R

In order to investigate the authenticity of the Elgin Siege a following study of the motifs from the drawing and motifs from the painting will be compared in order to clarify the status of the painting.

The spectators point of view is slightly higher in the drawing than in the painting The focal point for both works is off center to the left. The total effect is panoramic and the figures are minimized. The curvilinear ~~shapes~~ rthym of the smoke like shapes in the drawing relate to the painting. The spectator appears to be placed south of the South Bastion, although in the drawing the distances are more difficult t judge.

DRAWING AND THE DETAIL NO. 11.

Both illustrate the double focal point-the Floating Batteries and the Fire. In the drawing the bowsprit extends from the gabled ~~roof~~ end area whereas in the painting it is

presently obscured. This may be due to the restoration and to the darkening of the varnish. In the drawing and in the painting both the Floating Batteries exhibit 3 masts. The position of the Floating Batteries is changed in the drawing. There are six portholes on the larboard side, whereas in the drawing the placement is generalize

DRAWING. DETAIL NO. 12. L

The flags appear similar in both., with theone in the painti being definately Spanish.

DRAWING. DETAIL NO. 25. L

The shape of the Floating Battery corresponds even closer to one in the drawing, particularly the pitched shape of the roof.

DRAWING DETAIL NO. 10. L

The geometric shapes relate to a larger pyramidal shape in th painting.

DRAWING. DETAIL. NO. 19. V

Illustrates the top of the Kings Bastion, the fortification and the presence of the flag. The relative placement of King's Bastion and the Moorish Castle is similar in both works.

DRAWING. DETAIL NO. 8.

The castle is represented in block like shapes in the pai ing as well as in the drawing. In the painting the Castle occupies a space on the mountains, which are also shown in the drawing. The British Flag does not appear in th drawing.

DRAWING OF THE GUNBOAT. 3 AND THE DETAIL NO. (9. R

The bow of the gun boat indicat a similar construction. The masts are present in the drawing whereas in the painting they do not appear.

DRAWING OF THE GUNBOAT SEA BATTLE AND DETAIL NO. 15.

Longboats also appear in both with similar sterns.

SEA BATTLE/DRAWING 6L AND THE ELGIN SIEGE NO. 4 . (7R)

From the study of the motifs, the pictorial setting one can assume that the Drawings Wright and the Elgin Siege have close interrelationship, the predominant motifs being: the Floating Batteries, the gunboats, Kings Bastion and the Moorish Castle. Wright's on William Hayley's correspondence on this particular subject begun on January 9, 1783.

> " .... could I be certain, he writes, Sir Roger Curtis, wou'd upon a personal application allow me the use of his drawings and give me those aids he has others I shpuld be tempted to set forwards immediately in spite of wind and weather, but if I should be denied such advantage I should make a most uncomfortable return home."

On January 13, 1783, Wright once again wrote to Hayley in regard to the advice from Curtis,

> "There is no time to be lost, as the subject is by Sir Roger Curtis assistance already in the hands of several and will soon be a hackney'd one."

Mr. Nicolson assumes that Wright did not receive any help from Sir Roger Curtis, which seems to be confirmed in Wright's letter to poet Hayley on August 31, 1783.

> "Perhaps had I... been furnished with proper materials for the action off Gibraltar, I should have begun my fire; but for the want of such instructions I soon sank into my wonted torpor again."

From the correspondence one can assume that Wright had not begun his studies before August 1783, therefore the drawings can be dated after that date. No other correspondence is mentioned by Mr. Nicolson that would clarify Wright's sources. In comparing Wright's drawings with Drinkwaters more factual rendering one may assume that Wright had the knowledge of the locale and of the new type of boats and ships. Differences in the motifs and in their arrangement can be observed on the left hand si of the painting. Instead of one boat as in the drawing, two boats plus the floating battery with a male figure astride the bowsprit and the Spanish Colors occupy the area There are some modifications in the placement of the Floating Batteries, as there are modifications on the right foreground. The masts are eliminated and the boats exhibit a different placement. The standing figure exhibits a different arm position.

check DRAWING DETAIL NO. 36. R

LEFT IS NOT VISIBLE THE FIGURE NEAR OF THE FLOATING B. IN THE IMMEDIATE

~~This~~ The left hand side area is the least readable at the present condition of t painting. The boats below contain the British Rescuers. The figures are extremely generalized. partially illuminated from the light of the Floating Battery, some faces are illuminated and the garments are edgelit.

drawing detail no. 27. R

~~Because of~~ The light ~~can be best illustrated this detail.~~ with ~~Or~~ artificial, it issues from theinterior of the Floating battery, but in contrast to th central area it only illuminates the small specific area with figures.

DRAWING DETAIL NO. 3. R

The treatment of the figure is similar to the figures below an for that matter relates to the general treatment of most of the figures. The photography shows in this area more figures than can be seen in the painting. The secondar grouping of the Floating Batteries does not appear in the drawing in an identical man

DRAWING AND THE DETAIL NO. 38. R

As mentioned before the differences are in the elimi on of the masts, placement of the boats and in the pose of the standing figure. One speculate that the masts were eliminated for compositional purposes. A mentioned bef the standing figure may be Sir Roger Curtis, for he is the largest figure in the composition, he was in charge of the gun boats and the rescue, and his gun boats were st tioned in the area of the South Bastion. In comparison with Col. Drinkwater's ren the placement of this scene is below and to the south off the South Bastion. The pictorial presentation is of a view. The smoky and the fiery mass encompss the large pictorial area.

DRAWING AND THE ~~DETAIL NO.~~ ELGIN SIEGE. NO. 4. R (7)

Wrights correspondence with the poet Hayley indicates that he was concerned with the factual knowledge of the events and the locale. Howmuch information he obtained is difficult to determine at the present time. Based on Correspondence with Hayley one deduce that Wright's initial idea of the event was the aftermath - the Fire, stated i his letter of August 31, 1783, and quoted earlier.

The comparative study of the interrelating motifs, the treatment of space ~~and even th~~ and the treatment of light ~~compositional changes~~ point rather toward Wright than Copley.

The reason for the compositional changes may have been manifold. A letter dated on 17 of February, 1785, from Wright to poet Hayley may be self explanatory.

> " ... I am unaquainted with naval business have therefore had many difficulties to combat with which if I could foreseen, would have detered me from the prosecution of the work. After all I fear it is not the picture you expect to se as the action is not the principal and at too great a distance to discriminate particulars. Even the men in the gunboats that lie off the New Mole (which makes a fine dark foreground to the picture) are not more than an inch high, however the Floating Batteries in different degrees of burning make a fine blaze, and illuminate in a striking manner the Noble rock."

Wright's statements can only emphasize the previously discussed aspects.

A) Compositional problems ~~and compositional changes~~.
B) Focal point being on the Blazing Floating Batteries.
C) Small and minute scale of the figures and their general treatment
D) Placement of the gunboats off the New Mole or the South Bastion.

Wright's compositional methods, the changes from drawings to the finished work can be best observed with his Girandola Series of Drawings and his finished work, The fire-Works Display at the Castel San'Angleo, dated c. 1774-75. Similarities can be observed with the Vesuvian studies and the finished paintings. The compositional methods will not be discussed in this essay, although they do illustrate Wright's manipulation of t motifs, elimination of others, and the main object usually retaining its placement from drawing to painting. Wright's main intent was the display of the Floating Batteries and the Fire. These retain similar positions in the composition from the drawing to the ~~painting~~ the Elgin Siege.

The following discussion will be focussed on Wright's work executed before 1785, and i possible relationship to the Elgin Siege. Only one aspect will be treated, that of Wright's preoccupation with light and its pictorial use and treatment.

As mentioned before Wright was the first artist to express the spirit of the indust rial R^evolution and he was and is best known for the romantic interpreation of this spirit in the Middlands. He was preoccupied with facts of the physical world which h presented in a realistic manner, but above all he was concerned with the realm of art ficial and natural light phenomenon. The dramatic effects from candles, lava and moo and their reflections were observed from a scientific point of view and for their mysterious possibilities. The result was a variety of subjects: portraits, genre, and subject pieces including scenes from contemopary life, illustrating the scientifi investigations. Landscapes included Italian and English scenes. For Wright of Derby Vesuvius and the Factories of Birmingham were sublime and the science was a beautiful fantasy.

L. ELGIN SIEGE COMPARED WITH WRIGHT'S AN EXPERIMENT ON A BIRD IN THE AIR PUMP, dated c. 1767-8, illustrates Wright's use of light and its effects. The demonstrati takes place by candlelight, its source hidden, but its illuminative and distortive p can be compared withthe Floating Batteries. Both paintings utilize artificial light. There are secondary artificial light sources in the Elgin Siege, but the secondary light source for The Air Pump is natural moonlight. Wright records two aspects, the experimental and the emotional reactions of the viewer. The mood is enhenced with t effects of candle light. In the Elgin Siege the emotions are evoked by the total conflageration.

DETAIL NO. 9 TORCHLIGHT (R). and Wright's BLACKSMITH'S SHOP, dated 1771.

The sources of the light are in the center, the hot bar of the metal, moonlight, and the triad of lights being completed with the candle light. The torchlight in th immediate foreground illuminates the men in the gun boats. The figure and the canno is effectively edgelit, similar to the beam and the manholding the hot iron bar in t SHOP.

R (8) L

DETAIL 9 TORCHLIGHT OR 4 WRIGHT'S PROCESSION OF SAINT JANUARIUS HEAD, dated 1778.

Both paintings illustrate the use of torchlight, they illuminate a relatively small area and extremely small figures in the Procession. In both of these paintings the small illuminated areas serve as value and size contrasts. [~~and focus the attention focus t attention on the illuminated area - the Vesuvius and the Floating Batteries~~ primary light source.]

WRIGHTS IRON FORGE, dated 1772 AND THE DETAIL NO. 27.

The treatment of the figures is not similar, but the effect of edgelighting the figure and the objects is similar.

ELGIN SIEGE NO. 4. AND WRIGHTS FIREWORK DISPLAY AT THE CASTEL S. ANGELO, dated c. 1775

Pls. 152-157 in N. N. Joseph W.o D.

As mentioned before the studies for this painting, exhibit similar aspects of composit changes that were observed from Wright's Gibraltar Drawings to the painting of Elgin Si Wright was concerned with the topographical accuracy aspects of the scene, although in his variation on the Girandola theme he departs from the topographical accuracy. ~~which aga can support the argument that his drawings on the Gibraltar theme are the studies for the painting - the Elgin Siege.~~ An argument in favor of this can be taken from Mr. Nicolson,

> " He rarely set up an easel in an Italian studio but preferred to document himself on a famous sites, and then on his return home, time and again to play variations on the scenes he had witnessed, almost to the years of his death."

Both of the paintings illustrate two different types of fireworks as the main theme. There are a few compositional differences as well as differences in the execution. In the treatment of the details and architectural forms, S. Angelo is more realistic. There are very small figures in S. Angelo and they are also minimized in the Elgin Siege. The concern for architectural shapes is evident in both paintings. The sky line is relatively low in S. Angelo and similar to Elgin Siege, except for the silhouetted architectural forms in S. Angelo. Variation in the cloudlike forms can be observed in both paintings, from the heavily massed shapes to lighter more individual shapes. The Abrupt forms on the right foreground of the Elgin Siege have a counterpart in S. Angelo's left.

In both paintings the focal point is the illuminating fire and in the Elgin Siege it transcends the historical subject matter.

R (7) L

ELGIN SIEGE AND WRIGHT'S ~~VESUVIUS~~ & ERUPTION OF VESUVISU, QUOAUCHE, dated 1774.

The crescent like shapes surrounding the active flames of Vesuvius are similar to the rthymical forms of smoke cloud formations of the Elgin Siege, though better visible in photograpg. Similar shapes are echoed in close proximity of the Floating batteries an in the area of the Kings Bastion. The red orange flame is contrasted by the dark smok forms around it. Multiple light sources are present in both ~~paintings~~ works, for Eruption o Vesuvius one being the flame the other the lava. The color composition is difficult analyze at the present, although the main color scheme seems to be complimentary-yello red and orange and blue/green seem to predominate in varied intensity, similar to the Eruption of Vesuvius.

The brief comparative study of the Elgin Siege and Wright's work before 1785 was to illustrate the similarities in Wright's concept of light its use and its effects.

WRIGHTS ELGIN SIEGE AND COPLEY'S GUILDHALL

The Guildahll Siege illustrates Copley's fusion of imaginative and factual date with t predominance of historical portrait, inclusive of realism and idealism. Copley's styl affinities were with his own ~~work~~ & earlier work and West's Battle of La Hogue. West's Battle of La Hogue may have been inspirational for the many artists who utilized the Gibraltar theme within the period of 1783-1785. Copley's sketches and his finished wo of the Siege of Gibraltar do not lead to conclusion that there are iconographical or stylistic similarities with the Elgin Siege. This would eliminate Copley as the autho for the Elgin Siege. Wright's drawings , Wright's concepts of light and his correspon dence with the poet Hayley do point toward Wright as the possible author. of the Elgi Siege. According to Benediot Nicolson, Wright's original concept of the event and the painting appears in the Catalogue of the 1785 exhibit,

add

* 1. AFTER HAYLEY

plus the fact the painting of Gibraltar is lost

Yes "Wright had the idea of painting two pictures as companions; in the first (the only one executed) to represent an extensive view of the scenery, combined with action, in the second to make the action his principal object." (16(

William Hayley's poem also emphasizes the predominant aspects of Wright's painting.

"Wright? let thy skill
Give to our view our favorite scene of Fame
Where Britains genius Blaz'd in Glory's Brightest Flame."

It is a poetic statement and it pays tribute to Wright as a painter. Visually it is the Elg an epic work. The subject presented is A VIEW OF THE DESTRUCTION OF TH SPANISH FLOATING BATTERIES, a sublime panorama of Fire. It is an explicit romantic statement in history painting, and in Englishpainting, it does relate to Wright's previously unidentified drwaings and it does relate to Wright's work.

HISTORY PAINTING: THE SIEGE OF GIBRALTAR, WEST, COPLEY, TRUMBULL AND WRIGHT OF DERBY.

Ursula Erdmann
April 17, 1970.

I. Introduction.
   A. History Painting.
   B. Historical Background - The Siege of Gibraltar, 1779-1783.
   C. Popularity of the Theme.
   D. Romantic Point of View.

II. West, Copley and Trumbull - The Siege of Gibraltar, The Defeat of the Floating Batteries on September 13, 1782.
   A. West and Copley - Preceeding Work.
      1. Commission for the Siege of Gibraltar.
      2. Copley's original concepts and changes.
      3. Contemporary sources.
      4. West's influence.

   B. Trumbull - The Sortie (November 26/27, 1781).
      1. West's influence.
      2. Trumbull's American point of view.
      3. Copley's influence.

   C. Replicas and Copies. Listed, unlisted and unlocated work.
      1. Trumbull.
      2. Copley.
      3. Others.
      4. Wright of Derby.

III. Copley and Wright of Derby - Portraiture.
   A. Problems of authorship.

IV. Wright of Derby - View of Gibraltar During the Destruction of the Spanish Floating Batteries, 13th September, 1782.
   A. Work executed before 1783.
      1. Drawings.
      2. Paintings.

V. Copley and Wright of Derby - The Elgin Siege.
   A. Authenticity.

VI. Conclusion. Romantic Point of View.

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Joseph Wright of Derby

British Artists: Wright of Derby
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ills. 19 and 20

Great Art and Artists of the World: British and North American Art to 1900
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pp. 83 and 111

63X94

John Singleton Copley
Siege of Gibraltar

We have carefully examined the original painting "Siege of Gibraltar" by John Singleton Copley, R. A. 1737-1815, of which this is a photograph.
In our opinion this is an original painting by John Singleton Copley and is characteristic of his historical paintings. The painting is an important one and in good condition.

Albert Ten Eyck
H. L. Elwell
Walter Elwell

V109

63 x 94

The period of Copley in English Art demanded of the artist an
Excursion into the Realms of Historical & Biblical Events.
Benj. West's painting of the "Death of Wolfe" set the pace.
Copley & Trumbull both students of West followed his direction. The
thought in the minds of the artists and their public that upon them
Cameron this position would be assured for all time
The portraits of all three of these artists, however are the Real basis
of their present important position in American Art.
This painting and the other painting probably a pendant (In England)
brought Copley considerably before the British public.
Any Character of painting by Copley has distinction, good drawing
& composition and always concentrates painting on good Colors arrangement.
This painting has all these qualities, is highly
dramatic in character - a splendid addition to any
Gallery of American art showing the versatility of the artist.
This, as far as I know, the only canvas of this character
by Copley in the country

Albert Rosenthal

1/14/1924

V109

1 36
27 36
36 23
63 95

33 x 48
26½" x 41½"
29½ x 46"
38" x 49¾"

23½ x 32
Picturesque Scenery of Eng. & Wales

Waterhouse

Sitwell: Narrative Pict.

Country Life (4 Feb, 1928)
Art News (3 Jan, 1931

Lonitley - Artists & their friends in England

Battle of Gibraltar
Franco Sp. Sept 13 1779 during Mar 12 1783

Luichbein
Vanloo

1757/58 worked w/ Fragonard
Joseph Casanova
battle & genre scenes
artist - Wouwerman
Berchem

Wouwerman

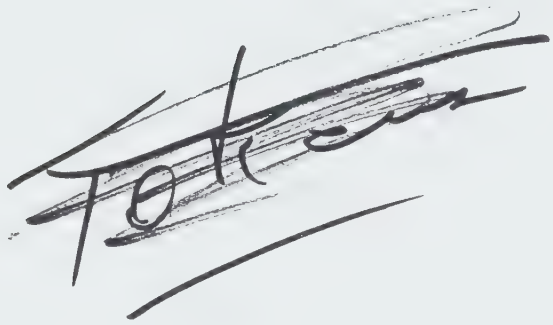
Fr. Royal Academy - 1767
London " 1780

1777 - to Eng.

rural picturesque landscapes
melodramatic
contrast of warm & cool colors

preserved well
little surface quality
accurate detailing
massing

Write "To whom" letter for
Bernita Erdmann re her
research on "Siege of Gibraltar"



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West Long Branch, New Jersey 07764

Musées : Édimbourg : *Chef écossais* – Hampton Court : *L'acteur John Lacy dans trois rôles* – Londres (Nat. Portrait Gal.) : *Thomas Chiffinch – Élisabeth Claypole – Thomas Hobbes – Sir Matthew Hale – John Ray.*

Ventes Publiques : Londres, 1899 : *Thomas Hobbes de Malmesbury* : **FRF 2 750** – Londres, 10 juil. 1931 : *Portrait de femme* : **GBP 252** – Londres, 27 nov. 1968 : *William Lord Craven* : **GBP 520** – Londres, 17 juin 1981 : *Portrait de trois dames de qualité*, h/t (115x170) : **GBP 3 700** – Londres, 15 juil. 1983 : *Portrait de Miss May*, h/t (101,6x106,6) : **GBP 45 000** – Londres, 20 nov. 1985 : *Portrait of Charles de la Trémoille, prince de Tarente 1655*, h/t (80x60) : **GBP 19 000** – Londres, 12 juil. 1989 : *Portrait d'une Lady assise portant une robe lamée d'or et un mantelet bleu*, h/t (124,5x100) : **GBP 4 400** – Londres, 16 mai 1990 : *Portrait d'un gentilhomme, présumé être James Scott 1er duc de Monmouth*, h/t (75x63,5) : **GBP 3 080** – Londres, 10 avr. 1991 : *Portrait de Sir Walter Bagot debout dans un paysage portant une tunique drapée à l'ancienne avec son chien près de lui* 1676, h/t (120x95) : **GBP 8 800** – Londres, 14 juil. 1993 : *Portrait de lady Elizabeth Somerset, lady Powis de trois quarts, portant une robe brune et un mantelet bleu avec des ruines à l'arrière-plan*, h/t (124,5x99) : **GBP 20 700** – Londres, 13 avr. 1994 : *Portrait de Arthur Annesley, 1er Comte d'Anglesey assis, vêtu d'un habit brodé à jabot de dentelle blanche*, h/t (122,5x100) : **GBP 31 050** – Penrith (Cumbria), 13 sep. 1994 : *Portrait de Robert Henley*, h/t (112x178) : **GBP 10 350.**

WRIGHT John William
Né en 1802 à Londres. Mort le 14 janvier 1848 à Londres. xixe siècle. Britannique.
Peintre de genre et aquarelliste.
Fils du peintre de miniatures John Wright. Il fut élève de T. Philips. Il exposa à Londres et fut nommé associé à la Old Water-Colours Society en 1831, membre en 1842 et secrétaire en 1845. Il exposa également à la Royal Academy de 1825 à 1846. On cite de lui quelques miniatures. Il fit aussi des illustrations. Il mourut pauvre. Le Musée Britannique de Londres conserve de lui *Costumes d'été et d'hiver* en 1824.

WRIGHT Joseph, dit **Wright of Derby**
Né le 3 septembre 1734 à Derby. Mort le 29 août 1797 à Derby. xviiie siècle. Britannique.
Peintre de sujets de genre, portraits, paysages animés, paysages, dessinateur.
Il vint à Londres et y fut élève de Thomas Hudson et de Mortmer. Il revint dans sa ville natale et s'y établit comme peintre de portraits. En 1773, il partit pour l'Italie, visitant Rome puis Naples, où il dessina d'après Michel-Ange et la statuaire antique. À son retour en Angleterre, en 1775, il résida d'abord à Bath et en 1777, retourna à Derby. Membre de la *Lunar Society*, société réunissant savants et néophytes de l'industrie, il assista à diverses expériences scientifiques, qui ont contribué dans les Midlands à la naissance du monde moderne.
En 1765 et 1766 il exposa à l'Incorporated Society. En 1781, la Royal Academy de Londres l'admit comme associé et en 1784, il fut nommé académicien, mais il déclina l'honneur. Une exposition lui fut consacrée en 1990 à la Tate Gallery de Londres, au Musée du Grand Palais à Paris, puis au Metropolitan Museum de New York.
Peintre de la société bourgeoise de Liverpool et du Derbyshire, Wright of Derby fait le portrait de nombreux notables, d'industriels et d'hommes de science dont il est le parent et l'ami. C'est un peintre provincial qui s'est attaché à décrire les débuts de la révolution industrielle dans les Midlands. Il associe à la nouveauté des sujets, l'originalité d'un traitement pictural « luministe » ; ainsi, son utilisation de violents clairs-obscurs donnés par une source de lumière artificielle, le rapproche de Honthorst et des « caravagistes » d'Utrecht. Dans l'*Expérience sur un oiseau dans la pompe à air*, *L'Observation du planétaire* ou dans *La Forge*, il se fait l'interprète méticuleux de ses contemporains. Il traite ces thèmes modernes sous l'aspect de réunions familières à la chandelle, et donne un caractère philosophique à des sujets qui n'auraient pu être que des scènes de genre galantes. Wright aborde également, dans d'impressionnants effets de lumière, des sujets macabres avec *Miravan ouvrant le tombeau de ses ancêtres* 1772 ou le *Vieil homme et la mort* 1773. À la suite de son voyage en Italie (1773-75), il s'intéresse davantage aux paysages de type volcanique (éruptions du Vésuve) et aux feux d'artifice, notamment ceux du château Saint-Ange à Rome. Dès son retour en Angleterre, son œuvre se renouvelle dans ses sources d'inspiration : les thèmes inspirés par la littérature antique ou moderne et de l'histoire classique. Un grand nombre de ses ouvrages ont été gravés.
■ Sandrine Vézinat

Bibliogr. : Benedict Nicolson : *Joseph Wright of Derby*, 1968.

Musées : Bath : *Portrait de G. Morland* – Cambridge : *Viscount Fitz-William* – Derby : *Savant expliquant le ciel étoilé – L'alchimiste – Portrait de James Wonthrope – Mortimer – Les trois enfants de Hugh et de Sarah Wood – Paysages avec pont et arc-en-ciel – Le vagabond – Les chutes d'eau de Tivoli – L'éruption du Vésuve* – Liverpool : *La dame de Camus – Lundi de Pâques à Rome, la Girandola* – Londres (Nat. Portrait Gal.) : *L'artiste – Sir Richard Arkwright – Erasmus Darwin* – Londres (Nat. Gal.) : *Expérience sur un oiseau dans la pompe à air* – Londres (Tate Gal.) : *Sir Broske Boothby* – Manchester : Aquarelle – Minneapolis : *Portrait* – Nottingham : *Sir Richard Arkwright* – Paris (Mus. du Louvre) – Vienne : *Le Révérend Basil Bury Beridge* – Wolverhampton : *Enfant jouant aux bulles de savon* – York, Angleterre : *Fabrication d'une ancre.*

Ventes Publiques : Londres, 4 fév. 1927 : *Mrs Bromhead* : **GBP 210** – Londres, 14 juin 1929 : *R. Brinsley Sheridan* : **GBP 220** – Londres, 15 juil. 1959 : *Trois enfants sur une terrasse avec leurs chiens* : **GBP 550** – Londres, 20 nov. 1964 : *Jeune homme à la collerette lisant à la lumière d'une bougie* : **GNS 1 200** – Londres, 19 nov. 1965 : *Portrait de Francis et Charles Mundy dans un paysage* : **GNS 3 600** – Londres, 22 nov. 1967 : *Portrait de Madame William Pigot* : **GBP 1 200** – Londres, 17 juin 1970 : *Portrait of Thomas Day* : **GBP 16 000** – Londres, 23 avr. 1971 : *Portrait of Susannah Hope* : **GBP 1 600** – Londres, 13 déc. 1972 : *Le couvent de St Cosimato sur les bords de l'Arno* : **GBP 20 000** – Londres, 28 nov. 1973 : *Fillette tenant un lapin* : **GBP 5 500** – Londres, 22 mars 1974 : *La maison du bûcheron* : **GNS 14 000** – New York, 9 oct. 1976 : *Mrs. Ann Carver*, h/t (127x101,5) : **USD 19 000** – Londres, 19 juil. 1978 : *Paysage boisé d'Italie*, h/t (45,5x77) : **GBP 5 800** – Londres, 23 nov 1979 : *Villa au bord de la mer*, h/t (53,2x90,7) : **GBP 6 500** – Londres, 19 mars 1981 : *Tête de jeune fille au turban* 1768, craies noire et blanche et estompe/pap. gris (43,5x29) : **GBP 4 000** – Londres, 16 juil. 1982 : *Paysage boisé au lac avec château au clair de lune*, h/t (58x76,2) : **GBP 55 000** – Londres, 23 nov. 1984 : *Mr. and Mrs. Thomas Coltman about to set out on a ride*, h/t (127x101,6) : **GBP 1 300 000** – Londres, 19 juil. 1985 : *Portrait of John Whetham of Kirklington*, h/t (127x101,6) : **GBP 380 000** – Londres, 9 juil. 1986 : *Bandits dans une grotte du Royaume de Naples au coucher du soleil*, h/t (122x174) : **GBP 1 100 000** – New York, 15 jan. 1988 : *Portrait de Miss Bentley dans une robe blanche et tenant un lapin*, h/t (129,6x100,3) : **USD 44 000** – Londres, 15 juil. 1988 : *Portrait de Mrs. Parke of Highfield en robe bleue brodée de perles*, h/t (76,5x63,5) : **GBP 26 400** – Londres, 18 nov. 1988 : *Construction classique surplombant la mer*, h/t (53,5x91,4) : **GBP 88 000** – New York, 12 jan. 1989 : *Portrait de Miss Frances Warren, agenouillée dans une robe bleue avec un agneau dans les bras*, h/t (124,5x99) : **USD 71 500** – Londres, 12 juil. 1989 : *Portrait de Sir Robert Burdett Bt., de Foremark dans le Derbyshire*, h/t (125,5x100) : **GBP 31 900** ; *Portrait de Maître Richard Sale enfant portant une veste jaune sur une chemise blanche*, h/t (51,5x43) : **GBP 44 000** – Londres, 15 nov. 1989 : *Deux jeunes garçons jouant aux archers*, h/t (181,5x137) : **GBP 88 000** – Londres, 11 juil. 1990 : *Portrait de John Whetham, debout de trois quarts vêtu d'un manteau vert bordé de fourrure*, h/t (127x101,5) : **GBP 418 000** – Londres, 12 avr. 1991 : *Portrait d'une dame portant une robe bleue et blanche garnie de rubans et coiffée d'un chapeau de paille avec un ruban bleu dans un paysage*, h/t (76,2x63,5) : **GBP 24 200** – Londres, 8 avr. 1992 : *Portrait de Maître Curzon, assis dans un paysage, vêtu d'une robe bleue et d'une coiffure noire et tenant une colombe*, h/t (51,5x42,5) : **GBP 17 600** – Londres, 9 nov. 1994 : *Le lac Nami*, h/t (50x75) : **GBP 5 290** – Londres, 12 juil. 1995 : *Portrait de Miss Théodora Fortune vêtue d'une robe jaune, en buste*, h/t, de forme ovale (99x86,5) : **GBP 20 700** – Londres, 3 avr. 1996 : *Portrait d'une Lady, vêtue d'une robe rouge ornée de perles*, h/t (75x62) : **GBP 38 900** – New York, 15 mai 1996 : *Portrait de Miss Frances Warren vêtue d'une robe bleue, agenouillée dans un parc et tenant un agneau dans ses bras*, h/t (124,5x99) : **USD 101 500** – Londres, 13 nov. 1996 : *Portrait de Samson Copestake of Kirk Langley* ; *Portrait de sa sœur Elizabeth*, h/t, une paire (chaque 74x61,5) : **GBP 56 500** – Londres, 9 juil. 1997 : *Portrait de Edward Abney*, h/t (125x99,5) : **GBP 8 625.**

WRIGHT Joseph
Né le 16 juillet 1756 à Bordentown. Mort en 1793 à Philadelphie. xviiie siècle. Américain.
Peintre de portraits, sculpteur, mod
Il est le fils de Mrs. Patience Wright sculp
Londres et fut élève de Benjamin West et d
la Royal Academy en 1780 un portrait de s
En 1782, il retourna en Amérique.
Il y peignit des portraits tout en travaillan
modelages de cire. Il fit plusieurs fois le p
et exécuta des dessins de médailles.
Musées : Philadelphie : *Portrait de Washin*
de sa famille – Washington D. C. (Mus.
Franklin.
Ventes Publiques : New York, 28 mai 199
Franklin, h/t (80,5x63,8) : **USD 55 000.**

WRIGHT Joseph Michael. Voir **WR**

WRIGHT Louisa
xviiie siècle. Active dans la seconde mo
tannique.
Peintre de fruits.
Femme de Richard W. Elle exposa à Londr

WRIGHT Louise, Mrs, née **Wood**
Née en 1865 à Philadelphie. xixe siè
Américaine.
Peintre de paysages et graveur.
Femme de John W. Élève de l'Académie d
ladelphie, de Whistler et de l'Académie Jul
Jackson en Angleterre.

WRIGHT Macdonald. Voir **MAC**
Stanton

WRIGHT Maginel. Voir **ENRIGHT,** M

WRIGHT Magnus von
Né le 13 juin 1805 à Haminanlahti. Mor
singfors. xixe siècle. Finlandais.
Peintre, dessinateur et sculpteur.
Musées : Helsinki : *Jaseurs – Raisins et po*
seaux suspendus – Trois grandes gélinotte
Site montagneux de Haminanlaks – Vue de
fors – Matin d'hiver à Annegatan (rue à Hels
Hongola à Urdrata – Vue de Lofo à Helsingf
taux) – Buste de femme, plâtre.

WRIGHT Margaret Hardon
Née le 28 mars 1869 à Newton (Mass.
Américaine.
Aquafortiste.
Élève de W. H. W. Bicknell à Boston et de
Elle grava des ex-libris.

WRIGHT Margaret Isobel
Née en 1884. Morte en 1957. xxe siècle. I
Peintre de genre, peintre à la gouach
Elle a consacré de nombreuses peintures a
Ventes Publiques : Glasgow, 6 fév. 1990
(51x42) : **GBP 5 280** – Perth, 27 août 1990 :
aquar. avec reh. de gche (49,5x30,5) : **GBI**
fév. 1991 : *Enfants dans un parc*, h/cart. (
South Queensferry (Écosse), 23 avr. 1991 :
fleurs, aquar. (51x62) : **GBP 3 300** – Glasgo
au bord de la rivière, aquar. (52,5x63) : **GBP**
juin 1994 : *Dans les bois au printemps*, h/t. c
GBP 2 875.

WRIGHT Marsham Elwin
Né le 27 mars 1891 à Sidcup. xxe siècle.
Peintre, graveur.
Il vivait et travaillait à Minneapolis.

WRIGHT Meg
Né en 1868 à Édimbourg. xixe siècle. Br
Peintre de portraits, paysages.

WRIGHT Michael. Voir **WRIGHT Joh**

WRIGHT Moses. Voir **WIGHT**

WRIGHT Patience Lovell, née **Lovell**
Née en 1725 à Bordentown. Morte le 25
xviiie siècle. Britannique.
Sculpteur-modeleur de cire.
Mère de Joseph W. Elle sculpta à Lond
membres de la famille royale, d'aristocrate
de son temps.

WRIGHT Reginald Wilberforce Mills
Né le 7 janvier 1889 à Bath (Angleterre,
tannique.

Mr. Tracy Atkinson

June 3, 1974.

Mr. Benedict Nicolson,
Editor
Burlington Magazine,
Elm House, 10-16 Elm Street,
London W.C. 1,
England.

COPY

Dear Ben:

Thank you so much for your note of May 22.

How interesting that the Overstone Collection has turned up.

It seems to me that size and description fit very well the picture at the Milwaukee Art Center. The rockets are clearly visible in the sky and it appears that in the right foreground where most of the action with the marines and sailors is, the water is very shallow and the shore does indeed appear to be jutting into the sea.

I plan to be in London very briefly early in July and I am wondering whether you could join me for lunch or dinner on Sunday, July 7.

Best personal regards.

Very sincerely,

Alfred Bader

AB/th

Mike + Tom – Wright of Derby file

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6th June 1974

Dr Alfred Bader,
Aldrich Chemical Company Inc.,
940 West St Paul Avenue,
Milwaukee, Wisconsin 53233.

Dear Alfred,

I am glad you feel the picture fits the description in the Overstone catalogue. I think it is the final confirmation that the Milwaukee Siege is indeed by Wright.

Unfortunately I am going away for the weekend of the 6th-7th July, so will not be able to meet you on that day. Let us hope you will be free on the Friday or the Monday.

Yours ever,

Ben

Benedict Nicolson

Rexnord

Robert V. Krikorian
President

May 28, 1974

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Tracy:

Alfred Bader kindly loaned me the May issue of the Burlington Magazine which has a three-page article on Wright of Derby's "The Seige of Gibraltar". I am sending you three copies of the article.

Alfred felt - and I fully agree - that the donors of the picture to the Milwaukee Art Center might be very interested in this coverage. I was delighted to learn of your concurrence during our telephone conversation a few minutes ago, and therefore leave it in your good hands to carry out. Perhaps there are other publics - beside the donor - that this information could be presented to for the benefit of the Milwaukee Art Center.

Best personal regards.

Sincerely,

Bob

President.

RVKrikorian/lw
w/attachments (3)

cc: Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, Wis. 53211

3500 First Wisconsin Center
Milwaukee, WI 53202

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Benedict Nicolson

Dear Ralph: Could you please make a luncheon date

Mrs T. Atkinson.
Mike + Tom - Wright of Derby

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Benedict Nicolson

Fighting Capercaillie (Helsinki, Athenaeum A. Mus.), which is probably the most popular image in Finnish art. By the 1870s he had become a recluse at his estate in Haminalahti and was finding it difficult to keep abreast of the rapidly changing art scene.

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Taiteilijaveljekset von Wright/Konstnärsbröderna von Wright [The von Wright brothers and their art] (exh. cat., ed. T. Arkio; Helsinki, Athenaeum A. Mus.; Stockholm, Nmus.; 1982–5)
Konstnärsbröderna von Wright: Magnus von Wright 1805–1868, Wilhelm von Wright 1810–1887, Ferdinand von Wright 1822–1906 (exh. cat., ed. P. Grate; Stockholm, Nmus., 1985)
A. Leikola, J. Lokki and T. Stjernberg: *Bröderna von Wrights fåglar* [Birds of the von Wright brothers] (Höganäs, 1989)

JUKKA ERVAMAA

Wright, Willard Huntington (*b* Charlottesville, VA, 1888; *d* New York, 11 April 1939). American critic and writer. When he was 19 he became literary critic for a West Coast newspaper. In 1912 he moved to New York, first working as editor for *The Smart Set*, then as a newspaper editorial writer and art critic for *Forum* and *International Studio*. In these periodicals he wrote defences of modern art, attacking conservatives in the American art establishment. He also co-authored a book on aesthetic philosophy, *The Creative Will* (London, 1916) with his brother, the Synchromist painter STANTON MACDONALD-WRIGHT, and published a number of non-art books.

Wright's most important critical work was *Modern Painting: Its Tendency and Meaning* (New York, 1915), in which he attempted to explain modern art as an evolutionary process from Eugène Delacroix, Gustave Courbet and the Impressionists to Post-Impressionism and Cubism. The idiosyncrasy of his approach was to place Synchromism as the pinnacle of modern artistic development. In 1916 Wright organized the *Forum Exhibition of Modern American Painters* at the Anderson Galleries, New York, to display the work of American modernists whom he thought were being neglected. He returned to San Francisco in the same year, where he worked as an art critic and lectured on modern art. His last art book was *The Future of Painting* (New York, 1923).

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A. DEIRDRE ROBSON

Wright, William (*fl* 1608; *bur* London, 5 April 1654). English sculptor. He was a tomb sculptor who appears to have trained as a haberdasher. He lived and worked at Charing Cross, Westminster, London, where he is first recorded in 1607–8. His artistic career began in partnership with the obscure John Key, with whom in 1608 he made the memorial to *Sir William Paston* (North Walsham, Norfolk, St Nicholas), a work that followed convention in its reliance on height and architectural display for effect. Wright continued to work in this manner, with some idiosyncrasies and refinements of detail, when commemorating *Edward Talbot, 8th Earl of Shrewsbury* (*c.* 1619; London, Westminster Abbey), *Sir Robert Gardener* (*c.* 1620; Elmswell, Suffolk, St John the Baptist) and *Edward Seymour, Earl of Hertford, and his Family* (*c.* 1621; Salisbury Cathedral). Later, however, he adopted the fashion for shrouded effigies, revealing a talent for figure sculpture in the tombs of *Anne, Lady Deane* (1634; Great Maplestead, Essex, St Giles) and *Sir John Denham* (*c.* 1639; Egham, Surrey, St John the Baptist). The weakness of his later work is in the design, which is sometimes very bizarre: columns intrude between the spectator and the effigies of *Sir Richard Scott* (1640; Ecclesfield, S. Yorks, St Mary), *Sir Lionel Tollemache, Bart* (*c.* 1640; Helmingham, Suffolk, St Mary) and *Sir Robert Wiseman* (*c.* 1641; Willingale Doe, Essex, St Christopher).

Wright's workshop found favour during the early years of the Commonwealth. The monument to *Henry Ireton* (destr. 1660) in Westminster Abbey was paid for in 1654 by order of the Council of State and the Lord Protector, Oliver Cromwell, who was the father-in-law of the deceased.

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ADAM WHITE

Wright of Derby, Joseph [Wright, Joseph] (*b* Derby, 3 Sept 1734; *d* Derby, 29 Aug 1797). English painter. He painted portraits, landscapes and subjects from literature, but his most original and enduringly celebrated works are a few which reflect the philosophical and technological preoccupations of the later 18th century and are characterized by striking effects of artificial light. He was the first major English painter to work outside the capital all his life: apart from spells in Liverpool (1768–71), Italy (1773–5) and Bath (1775–7), he lived and worked in his native Derby, though exhibiting in London at both the Society of Artists (1765–76, 1791) and the Royal Academy (1778–82, 1789–90, 1794). Reappraisal of his achievements has followed Nicolson's monograph of 1968.

1. Early career, to 1773. 2. Voyage to Italy and later career.

1. EARLY CAREER, TO 1773. Wright was the third son of a Derby attorney. He trained as a portrait painter in the London studio of Thomas Hudson from 1751 to 1753, then returned to Derby where he painted a penetrating, detached *Self-portrait* (*c.* 1753–4; Derby, Mus. & A.G.) in van Dyck costume, as well as portraits of his relations, friends and members of prominent local families. During a further period of study with Hudson (1756–7) he became friends with John Hamilton Mortimer. In Derby, Wright continued to paint members of the rising middle classes, professional people and local landed gentry; such portraits would form his main source of income throughout his career. In 1760 he attracted a number of portrait commissions by travelling through the Midland towns of Newark, Retford, Boston, Lincoln and Doncaster. In addition to half- and three-quarter-lengt began to paint more ambitio *James and Mary Shuttleworth* (1764; Lord Shuttleworth pr p. 45). He painted without th and sometimes enhanced his borrowed from Old Master Raphael; this and his excellenc his portraits often attractive approach that can rarely have

Alongside the portraits Wri to paint subject pictures o illumined by candles or lamps light and shade, derived from Gerrit van Honthorst, Godfr Caravaggio, give these image detail as well as powerful visu the *Three Persons Viewing the* 1765 (priv. col., see 1990 exh most unusual of these scenes *on the Orrery* (1766; Derby, *Experiment on a Bird in the* Tate; for illustration *see* EN philosopher in the first show system, through a type of m Orrery, to a group of laymen

1. Joseph Wright of Derby: *A l*

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in this manner, with some
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ADAM WHITE

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r 18th century and are charac-
f artificial light. He was the first
work outside the capital all his
verpool (1768–71), Italy (1773–
lived and worked in his native
in London at both the Society
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e to Italy and later career.

1773. Wright was the third son
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s Hudson from 1751 to 1753,
where he painted a penetrating,
753–4; Derby, Mus. & A.G.) in
ell as portraits of his relations,
rominent local families. During
ith Hudson (1756–7) he became
on Mortimer. In Derby, Wright
ers of the rising middle classes,
cal landed gentry; such portraits
urce of income throughout his
d a number of portrait commis-
n the Midland towns of Newark,
and Doncaster. In addition to

half- and three-quarter-length single portraits, Wright began to paint more ambitious group portraits, such as *James and Mary Shuttleworth with One of their Daughters* (1764; Lord Shuttleworth priv. col., see 1990 exh. cat., p. 45). He painted without the help of studio assistants and sometimes enhanced his compositions with poses borrowed from Old Masters such as Rembrandt or Raphael; this and his excellence at rendering drapery make his portraits often attractive, despite a directness of approach that can rarely have flattered.

Alongside the portraits Wright began in the early 1760s to paint subject pictures of figures in dark interiors illumined by candles or lamps. Their dramatic contrasts of light and shade, derived from masters such as Rembrandt, Gerrit van Honthorst, Godfried Schalcken and ultimately Caravaggio, give these images great clarity of form and detail as well as powerful visual impact, as for instance in the *Three Persons Viewing the 'Gladiator' by Candlelight* of 1765 (priv. col., see 1990 exh. cat., p. 61). The largest and most unusual of these scenes are *A Philosopher Lecturing on the Orrery* (1766; Derby, Mus. & A.G.; see fig. 1) and *Experiment on a Bird in the Air Pump* (1768; London, Tate; for illustration *see* ENLIGHTENMENT, THE). The philosopher in the first shows the movements of the solar system, through a type of model named after the Earl of Orrery, to a group of laymen whose faces are lit up by the lamp that represents the sun. In the second a scientist demonstrates the nature of a vacuum by pumping the air from a glass vessel containing a bird, eliciting responses ranging from the detached concentration of male observers to the distress of two young girls concerned for the suffering bird. These works, embodying the wide contemporary enthusiasm for scientific and technological development, were unique in their combination of the scientific portrait group—recalling Rembrandt's *Anatomy Lesson of Dr Tulp* (1632; The Hague, Mauritshuis)—expressive depiction of emotion in a contemporary popular setting and striking Caravaggesque contrasts of light and shadow. The accurate depiction of scientific equipment and processes reflects Wright's personal acquaintance with Midlands figures such as the polymathic Erasmus Darwin, scientist and poet, the pottery manufacturer Josiah Wedgwood and the Derby mechanic and geologist John Whitehurst (1713–88), who, with others like Matthew Boulton and James Watt (1736–1819), formed the Lunar Society *c.* 1764–5. The group promoted theoretical discussion, but with a view to practical improvements in trade and industry.

The scientific scenes established Wright's reputation in London and, following them, many of his major pictures were engraved by William Pether, Valentine Green, John Raphael Smith and others. He was, however, based in

1. Joseph Wright of Derby: *A Philosopher Lecturing on the Orrery*, oil on canvas, 1.47×2.03 m, 1766 (Derby, Museum and Art Gallery)

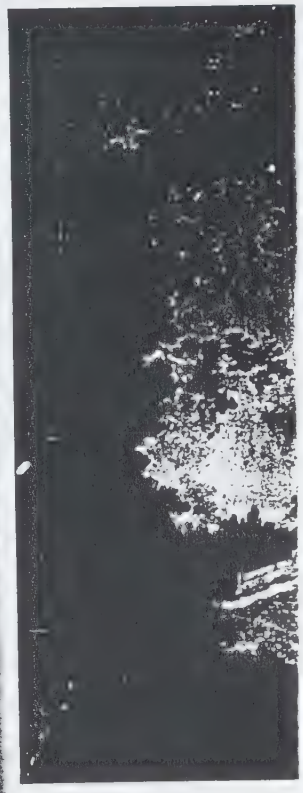
iverpool from 1768 to 1771, producing paintings for adbourne Hall, Derby, in 1770 with his friend Mortimer. He continued to paint portraits of Midlands and northern itters, the finest of which is perhaps of his friends *Mr and Mrs Coltman* (?1771; London, N.G.), who, recently wed, re shown about to set out riding in a landscape setting ecalling Gainsborough's open-air portraits. Between 1771 nd 1773 Wright painted several nocturnal scenes, again ombining modern subjects with a historical style. The noonlit tumbledown building in *Blacksmith's Shop* (1771; wo versions, New Haven, CT, Yale Cent. Brit. A. and Derby, Mus. & A.G.) recalls traditional nativity settings, while the muscular workmen illumined by the glowing ngot, here and in *Iron Forge* (1772; London, Tate, see 1990 exh. cat., p. 102) with its introduction of modern machinery, elevate the subjects from popular genre towards the level of the modern history painting being simultaneously introduced in America by Benjamin West. Further nocturnes, *Iron Forge Viewed from Without* (1773; St Petersburg, Hermitage)—bought from Wright for Catherine the Great—and the *Earthstopper on the Banks of the Derwent* (1773; Derby, Mus. & A.G.), influenced by such Dutch landscape painters as Aert van der Neer, show, like *Mr and Mrs Coltman*, a newly developing interest in landscape.

Other paintings from the same period present melancholy scenes of man confronted by death, inspired by literary sources. *Philosopher by Lamplight* ('*Hermit Studying Anatomy*', 1769; Derby, Mus. & A.G.) recalls Salvator Rosa's *Democritus* (Copenhagen, Stat. Mus. Kst.), Dürer's *Melencolia* engraving and the hermits of 17th-century artists like Gerard Dou, but Wright was probably also influenced in his choice of imagery by the 18th-century British 'graveyard' poets—Robert Blair, Edward Young and Thomas Gray. Another nocturne, *Miravan Breaking Open the Tomb of his Ancestors* (1772; Derby, Mus. & A.G.), seems to derive from an as yet unidentified literary source; its macabre romanticism is close in spirit to the work of Mortimer and of Johann Heinrich Fuseli, and to the contemporary Gothic novel. A third subject in the same vein, the *Old Man and Death* (1773; Hartford, CT, Wadsworth Atheneum), illustrates one of Aesop's *Fables*; an alarmed old man, seated by a ruin in a daylight landscape, faces Death in the form of a skeleton standing before him.

2. Voyage to Italy and later career. In October 1773 Wright departed for Italy, arriving in Rome in February 1774 with his pupil Richard Hurlestone (*d* 1777), the portrait painter John Downman and the sculptor James Paine (1745–1829). Here he made friends with George Romney, Ozias Humphry and Jacob More. A common enthusiasm for Michelangelo, as advocated by Fuseli who was currently working in Rome, led Wright and Romney to make studies from the Sistine Chapel. During his two years based in Rome, Wright sketched Classical sculptures and architecture (drawings, Derby, Mus. & A.G.; London, BM; New York, Met.) and recorded the city's spectacular *Girandola* or annual firework display (1774; Derby, Mus. & A.G.). He also sketched scenes in the Campagna and in the Kingdom of Naples, including grottoes in the Gulf of Salerno and an eruption of Vesuvius witnessed in October 1774. Oil paintings from this material were mostly produced following his return to England, via Florence and Venice, in September 1775. Vesuvius inspired over 30 paintings during the next 20 years (e.g. 1778; Moscow, Pushkin Mus. F.A.), in which Wright probably drew on the work of the French specialist in the volcano, Pierre-Jacques Volaire, but was more generally influenced by Edmund Burke's concept of the Sublime. The contemporary scientific fascination with volcanoes is also seen in William Hamilton's *Observations on Mount Vesuvius* (1772) and the work of Wright's geologist friend Whitehurst. Wright's later, sunlit Italian landscapes of the 1780s and 1790s are close in conception to the classical landscape manner of Richard Wilson, and his coastal scenes recall those of Claude-Joseph Vernet.

Wright spent the two years after his return in 1775 in Bath, in an unsuccessful attempt to replace the recently departed Gainsborough as portrait painter to fashionable society. After his permanent return to Derby, he was elected ARA in 1781; but he quarrelled with the Royal Academy in 1783, apparently over election to full RA status. In keeping with the fashion set by Gainsborough and Romney, his later portraits are more penetrating in their characterization, often more complex in their iconography and generally more subdued in colouring. The exceptional informality and melancholy pose of *Brooke Boothby* (1781; London, Tate), a philosophical Staffordshire nobleman seen reclining by a woodland stream, clutching a volume by his friend Jean-Jacques Rousseau, make for one of the most singular images in 18th-century art of man retreating into communion with nature, the theme of Rousseau's writings. The *Rev. D'Ewes Coke, his Wife Hannah and Daniel Parker Coke MP* (1782; Derby, Mus. & A.G.) and the *Rev. Thomas Gisborne and his Wife Mary* (1786; New Haven, CT, Yale Cent. Brit. A.) are seen as genteel amateur artists, on sketching trips in the countryside. Wright also painted imposing portraits of leading figures of the Industrial Revolution like the textile manufacturers *Richard Arkwright* (1789–90; priv. col., on loan to Derby, Mus. & A. G.) and *Samuel Oldknow* (*c.* 1790–92; Leeds, C.A.G.). Oldknow holds a roll of his muslin, while Arkwright is proudly seated by a model of the innovative water-powered cotton spinning frame which made his huge fortune.

Wright increasingly depicted themes from literature in his later career. He responded to the contemporary cult of sensibility in several versions of two scenes from Lawrence Sterne's *A Sentimental Journey* (1768): *The Captive* (e.g. 1774, Vancouver, A.G.; and late 1770s, Derby, Mus. & A.G.) and *Maria* (1777, priv. col., see 1990 exh. cat., p. 107; 1781, Derby, Mus. & A.G.); a prisoner languishing in his cell and a distraught village girl abandoned by her lover—both melancholy, emotive subjects. The taste for Classical themes led to *Corinthian Maid* (*c.* 1783–4; New Haven, CT, Yale Cent. Brit. A.), showing the traditional origin of painting when a potter's daughter traced the shadow of her lover on a lamplit wall. This was a commission from Wedgwood, with some of his pottery and a kiln inserted as accessories. In the later 1780s Wright contributed three paintings to John Boydell's Shakespeare Gallery in London, including a lamplit *Tomb Scene from Romeo and Juliet* (1789–90; Derby, Mus. & A.G.).



2. Joseph Wright of Derby: *Landscap*

The increasingly frequent la
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formations or effects of light
sacrificing aesthetic values like
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Arkwright's Cotton Mills by N.
1990 exh. cat., p. 199), reveals
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Revolution an elevated treatm
country houses. Wright's late
great sensitivity to varying effe
in the sky suffused with pink
Figures and a Tilted Cart (*c.* 17
or the leaden, rain-filled sky t
of the *Landscape with Rainbow*
A.G.; see fig. 2). A visit to th
1794 inspired a series of poe
Waterfall (1795; Derby, Mus. &
(1795–6; New Haven, CT, Yal

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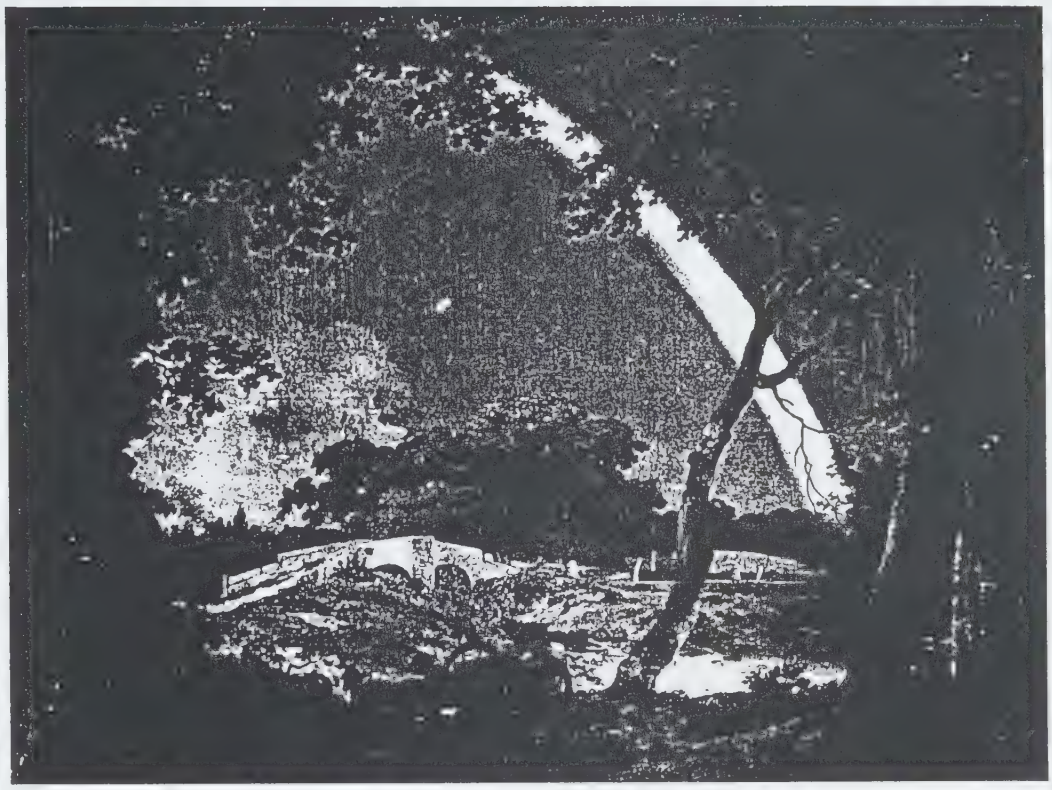

2. Joseph Wright of Derby: *Landscape with Rainbow*, oil on canvas, 0.81×1.07 m, *c.* 1794–5 (Derby, Museum and Art Gallery)

The increasingly frequent landscapes in Wright's later output—British as well as Italian—show him seeking for truthful observation of natural phenomena, such as rock formations or effects of light and atmosphere, without sacrificing aesthetic values like poetry, beauty, drama and composition. He painted several views of *Matlock High Tor* (e.g. mid-1780s; Cambridge, Fitzwilliam) and other rocky parts of Derbyshire. Another Derbyshire landscape, *Arkwright's Cotton Mills by Night* (*c.* 1782; priv. col., see 1990 exh. cat., p. 199), reveals Wright once again as an innovator, giving to one of the landmarks of the Industrial Revolution an elevated treatment previously reserved for country houses. Wright's late landscapes often show a great sensitivity to varying effects of light and weather, as in the sky suffused with pink light of the *Landscape with Figures and a Tilted Cart* (*c.* 1790; Southampton, C.A.G.) or the leaden, rain-filled sky that heightens the contrasts of the *Landscape with Rainbow* (*c.* 1794–5; Derby, Mus. & A.G.; see fig. 2). A visit to the Lake District in 1793 or 1794 inspired a series of poetic views, including *Rydal Waterfall* (1795; Derby, Mus. & A.G.) and *Derwent Water* (1795–6; New Haven, CT, Yale Cent. Brit. A.).

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DAVID FRASER

Wrightsman, Charles B(ierer) (*b* 1895; *d* 1986). American collector. He acquired an impressive collection of French decorative art and Old Master and Impressionist paintings that his wife Jayne (Larkin) Wrightsman continued to expand after her husband's death. Wrightsman

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE, WIS. 53202

March 30th '73

Dear Biruta,

Don't forget to send us a Xerox copy of your UWM Wright of Derby lecture! (And let us know when the Burlington Magazine article will be published.)

Best to Al, Ed & Perk, Vincent, Chuck -

AIDE MEMOIRE TO WRIGHT OF DERBY FILE

I spoke to Dr. Laurie Winters, the Curator of the Milwaukee Art Museum, at 11 AM this morning, October 10th.

She told me that they had kept the frame here, as they might be able to use it, and that they might consider selling it to me.

She also promised to make a copy of everything in the extensive *Battle of Gibraltar* file, and my confirmation of that is attached.

I asked her why she did not give Christie's the reference to the article on the painting which appeared in 1974 in the Burlington Magazine of which Benedict Nicholson was the Editor. Her curious answer was that such a reference might have undermined their research.

She had explained to me during lunch a week ago last Friday, September 28th, that the two Wright of Derby scholars who had looked at the painting were certain that it could not be by the artist.

10/10/2001
Att.
C: Dr. David De Witt

THE SIEGE OF GIBRALTAR: AN ART HISTORICAL MYSTERY SOLVED

February 27 - March 27, 1973

ART HISTORY GALLERY
Mitchell 128
The University of Wisconsin-Milwaukee

In the winter of 1968-69 a large painting of a naval battle scene, darkened by varnish and age and badly in need of cleaning, arrived in Milwaukee as part of the Elgin Academy collection being offered for sale. Its elaborate frame included a panel with the name "Copley" upon it; and it was as a work by John Singleton Copley, the distinguished colonial American artist who had gone to England just before the Revolution and made a name for himself there as a painter of contemporary historical subjects, that the painting had entered the Elgin Academy collection a half-century ago. A graduate student in the Department of Art History at UWM, Mrs. Biruta Erdmann, saw it that winter and became intrigued with it. Realizing that it was not a Copley, she set to work attempting to discover the artist and the subject. Dismissing in turn a variety of possible artists, including Benjamin West and John Trumbull, both of whom, like Copley, had depicted scenes from contemporary history in the late eighteenth century, and inspired by the dramatic light effects which were among the major features of the painting, she became convinced that it was a work by Joseph Wright of Derby, an important English artist of this period who was, indeed, greatly concerned with light. Through further research, especially centering on two drawings by Wright in the Derby Museum in England and on contemporary documents and accounts, she was able to identify the subject as The Siege of Gibraltar and the painting as Wright's noted 1785 version of the subject, which had been lost from view in the 1850's. She presented this material in a seminar at UWM in the spring of 1970, and it has subsequently become the subject of her master's thesis.

In the meantime, the painting was sent to London for cleaning. After this difficult operation was completed, revealing the brilliant light that could only be guessed at previously, Benedict Nicolson, the leading authority on Wright, concurred in Mrs. Erdmann's analysis and asked her to write up the discovery in the Burlington Magazine, one of the major art historical journals, of which he is the editor. The exhibition, in the Art History Gallery in Mitchell Hall (Room 128) at UWM from February 27 to March 27, is the demonstration of her research. The painting itself, which has recently been acquired by the Milwaukee Art Center, is the centerpiece of the exhibition, flanked by the two Joseph Wright drawings, lent by the Derby Museum, which were the most significant evidence in Mrs. Erdmann's research. Mrs. Erdmann, who now teaches art history at Monmouth College in Montclair, N.J., has arranged the rest of the gallery with photographs and captions documenting her analysis. These include works by other artists (Copley, West, and Trumbull, for example) whose authorship of the painting was disproved by Mrs. Erdmann, engravings of the battle and the topographical scene, details of the painting (both before and after cleaning), and other works by Wright of Derby. Altogether, the exhibition is a fascinating example of the methods and results of art historical research, as well as an opportunity to see for the first time this newest acquisition of the Milwaukee Art Center.

Mrs. Erdmann will present an illustrated lecture on The Siege of Gibraltar at 2:00 p.m., Tuesday, February 27th, in Mitchell 117. Her lecture is open to the public.

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On the date of the sale, exchange rates were approximately as follows: $1 = £ .69, DM 2.14, SFr 1.62, FFr 7.18, Yen 120.03, Lira 2119.73

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Total sold (including premium): $519,291

Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price	Lot	Price
1	2,400	24	2,200	42	5,000	62	1,100	81	4,200	102	1,000
2	2,200	25	18,000	43	6,500	63	2,200	82	4,000	103	2,800
3	1,700	26	2,200	44	1,000	63A	1,600	86	5,000	104	5,000
4	5,000	27	1,000	46	10,000	64	8,000	88	11,000	106	2,600
5	4,000	28	3,000	48	4,000	65	2,000	91	10,000	107	2,600
7	2,200	29	3,800	49	3,800	67	5,000	92	10,000	112	11,000
8	2,600	30	6,500	50	1,100	68	6,000	93	5,000	113	2,400
10	15,000	32	1,000	52	7,000	70	1,900	94	15,000	114	2,200
12	4,800	33	9,500	53	4,500	71	1[illegible],000	95	11,000	115	2,400
14	2,200	34	2,200	54	6,000	73	2,200	96	2,600	118	2,200
15	950	37	17,000	56	2,000	74	2,000	97	1,500		
16	2,400	38	15,000	57	4,000	76	1,500	98	4,000		
17	7,500	39	11,000	59	8,000	77	2,800	99	6,000		
19	1,400	40	2,000	60	8,500	79	8,000	100	4,000		
22	2,000	41	4,000	61	12,000	80	8,000	101	8,000		

Saleroom Notices

30 Please note this is Property from a Long Island Estate

37 Please note this lot is sold with a photocertificate xerox by Dr. Dario Succi attributing the painting to Francesco Tironi (Venice 1745-1797) and dated 24 February

41 Please note that this lot is signed and dated 'RMendham 1822' (middle right, in the bel

57 Please note this composition is oil on panel and not oil on canvas as specified in the catalogue.

102 Please note this is Porperty from a Long Island Estate

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Publication date: 10 October 2001

Working on Wright of Derby.

Elizabeth E. Barker
Assistant Curator
Department of Drawings and Prints

The Metropolitan Museum of Art
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New York, New York 10028-0198

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Fax: (212) 570-3921

THE EHRICH GALLERIES

"Old Masters"

707 FIFTH AVENUE
AT FIFTY-FIFTH STREET
NEW YORK

August 7, 1923

where?

Dear Judge Sears:

As I believe I have written you, my brother is in Europe and while in England came across the remarkable painting of which I am sending you a photograph herewith. I am also enclosing a full description of the event it depicts.

The picture was painted by John Singleton Copley, and the canvas is 5 ft. 2 in. x 8 ft. wide. It is one of the most important large subject pictures that Copley painted. It is privately owned in England. Because of its size it is, of course, not readily salable and for this reason could be bought for a fraction of its real value.

If you have room for a picture of this kind in the Elgin Academy, I should certainly recommend its purchase on my brother's recommendation. We can get it for you for the very low price of $1800, and the cost of transportation here would not be much.

I think I may safely say that if you purchase this picture you will have one of the most important Copleys in this country. It has occurred to me that it would be particularly interesting from a historical point of view in connection with the school.

If you are not interested, will you please be good enough to return the photograph and description?.

It will no doubt be of interest to you to hear that I had the opportunity of showing the photograph of this painting to Mr. Albert Rosenthal of Philadelphia and he also thought it a most important work. As you have a fine portrait example of Copley's work, it would be of interest to supplement this with one of his subject pictures.

With kindest regards, I remain,

Sincerely yours,

N. L. Ehrich.

Hon. Nathaniel C. Sears
Lake Geneva, Wisconsin.

Dear Otto:
This is the Wright of Derby
Gibraltar you bid for at Christies Eart.
Did Julius Weigner buy the
gallery? Have the document.
Thanks Otto

D 1907

John Milnes of Wakefield, a highly prosperous cotton manufacturer, who died in 1771 (Nicolson, p 158 and elsewhere, confuses the father with the son, believing it was the elder John Milnes [illegible] Wright's patron; but his death in 1771 precludes this). John Milnes's first purchase after his own portrait seems to have been the 'Firework Display at the Castle Sant' Angelo' (No. 104) and its companion 'Vesuvius' [illegible] exhibited at the Society of Artists in 1776. He bought 'Edwin, from Dr. Beattie Minstrel', exhibited in 1778 (No.5[illegible]) a series of landscapes including 'Neptune's Grotto', 'A View in the Alps' and 'Its companion, Morning', a 'Lake of Albano, Sunset', 'Cicero's Villa' and 'Moonlight on the Coast of Tuscany' (all untraced); he also bought a fairly late 'Cottage Scene in Needwood Forest' of c.1790 (Derby Art Gallery). And it was Milnes who bought the most expensive picture Wright [illegible] painted (at 420 guineas) the picture which was to be the star turn of his one-man exhibition at Robins's Rooms in 1785: 'View of Gibraltar during the destruction of the Spanish Floating Battery [illegible] identified as the [illegible] widely thought to be [illegible] right.

John Milnes was a wealthy man with Radical sympathies, a [illegible] combination in his time. He expected much from the [illegible] eldest (illegitimate) son, born in Paris 1792, was named [illegible] Washington Milnes [illegible] the National Assembly [illegible] Milnes lived chiefly in Wakefield in a very grand house begun by his father and continued by himself, with a picture gallery seventy feet long, room enough for many Wrights. By the early 1790s, however, funds began to run low, and parts of the estate were sold. The contents of the house were sold by auction in 1808 (but no details of pictures included in the sale have survived), and the house itself was sold privately later that year (information in this paragraph is taken from John Goodchild, 'Fragments of an English Mansion', in ed Clare Taylor, *Wakefield District Heritage*, 1, 1976, pp 78–[illegible]).

John Milnes died in 1810. What became of this portrait is a mystery. When or how it entered the collection of the Dukes of St Albans (where it was thought to be a portrait of George III by Zoffany) is also a mystery. When sent to Sotheby's in 1964 it came from the Duke of St Albans's house in Co Tipperary, Ireland. John Milnes married Catherine Carr, from Co Carlow, who died in 1806: after Milnes's own death in 1810, could the portrait have been sent to Ireland?

27

153 P01 OCT 23 '01

To Alfred: pages from 1990 Wright of Derby catalogue

With best wishes, David

estate of Parr Hall, with a coal mine near St Helen's, the centre of the South Lancashire coal industry. By 1757, when the Sankey Navigation Works (England's earliest canal system, constructed primarily for the transport of coal) reached Parr, she had opened two new pits. With her nephews, the Case brothers (one of whom married the daughter of Mrs Ashton, No.25) Mrs Clayton established 'a leading position in the Liverpool coal market during the 'monopoly' period of c.1757–73' (Nicolson p.99).

Mrs Clayton took an active interest in the sound architectural development of Liverpool, in particular using her influence to secure the selection of the elder John Wood of Bath as architect for the New Exchange in 1749. She also developed Clayton Square, first leased to her father in 1690, but until Mrs. Clayton laid it out in the 1750s, consisting of open fields and gardens. In 1767 she herself took up residence in the largest of the four houses so far built in the square.

Wright shows Mrs Clayton studying the architect's plan for Clayton Square, whose details he has accurately transcribed. Her large kind head radiates intelligence of a blessedly practical sort: and she looks as if she will move purposefully in those clothes, not mince. She must be one of the most likeable, and most admirable, of all Wright's female sitters.

Mrs Clayton died in 1770, after having become bankrupt in 1778.

There is an odd resemblance between Mrs Clayton's pose, seated behind a small table, and that of Sarah Malcolm the murderess, portrayed by Hogarth in Newgate in 1722–3 (National Gallery of Scotland). This is probably fortuitous, especially as the engravings of *Sarah Malcolm*, which were probably all Wright could have used, include only a small corner of the table.

27

John Milnes 1776

Oil on canvas 50 × 39¾ (127 × 101)

PROVENANCE

Not in Wright's Account Book; John Milnes, d.1810; [illegible] 12th Duke of St Albans, sold by the Trustees of the 12th Duke of St Albans's Settlement, Sotheby's 13 July 1984 (117, repr. in colour), bt Colnaghi, from whom purchased by the Musée du Louvre 1985.

LITERATURE

Letter from Wright to his brother Richard, from Bath, 8 May 1776, published by Bemrose p.46 (but now untraced); Nicolson p.213, as untraced; Musée du Louvre, *Nouvelles Acquisitions du Département des Peintures (1984–1986)*, Paris, 1987, catalogue entry by Cécile Scailliérez, pp.[illegible] (repr. p.43).

[illegible]

This was for long known as 'Portrait of an Unknown Man', and as such it entered Sotheby's, Colnaghi's and the Louvre. The suggestion that it might be a portrait of John Milnes was first made by Alex Kidson, in a letter to Colnaghi's in 1985; he drew attention to the portrait's resemblance to that of 'Captain Robert Shore Milnes', and to Nicolson's reference to a letter from Wright of 1776 mentioning a portrait of Robert Shores Milnes's brother. This compiler, standing at about the same time in New York in front of the portrait of 'Captain Robert Shore Milnes' (No. 31), felt a strong sense that the 'Unknown Man' was indeed likely to be Robert Shore Milnes's brother.

The letter from Wright to his brother Richard, from Bath, 8 May 1776, as transcribed by Bemrose (p.46), includes the following report: 'Have in hand a small full-length of Mr Miles, brother to Capt Miles I painted at Derby some time ago. He is now in Town, but will be here, I expect, in a day or two to have his picture finished; a day will compleat it' (after which Wright plans to leave Bath for the summer).

The resemblance of the so-called 'Unknown Man' to 'Robert Shore Milnes', however strong, would not by itself justify a positive identification of the 'Unknown Man' as John Milnes. What does appear to establish that identification conclusively is George Romney's solidly-identified portrait of John Milnes, still in the collection of descendants of the family. Romney's portrait, very nearly full-face, also a full-length but on a larger canvas (94 × 57½ ins.) was painted in 1790–2 (H. Ward & W. Roberts, *Romney*, 1904, p.106); but though painted fifteen years or more after Wright's, the distinctive nose, the various features, the fair complexion and pale eyelashes are the same. The compiler is most grateful to members of the family who have taken the trouble to compare the two portraits and who conclude that there is such a strong resemblance that Wright's 'Unknown Man' is indeed likely to be John Milnes.

Robert Shore Milnes and his younger brother John Milnes are portrayed in attitudes which make the two pictures comfortable but not contrived companions; the portraits are on the same scale, are similar in style and have similar backgrounds of large veiled oaks. The portrait of 'Colonel Heathcote' has a similar background (as noted under No. 31). There can be little doubt that 'Colonel Heathcote' and 'Captain Robert Shore Milnes' were the two pictures exhibited at the Society of Artists in 1772, each under the title 'Portrait of an Officer'. John Milnes's portrait is so much in the style of these two that it, too, might happily have been assigned to around 1772, if it were not for Wright's letter of 8 May 1776 from Bath, where, 'in a day or two', he expects the arrival of 'Mr. Miles [illegible] to make his picture finished'. There are no clues as to when the picture was begun, but it is unlikely to have been long before May 1776. Wright's Italian journey, door to door, lasted from October 1773 to September 1775; he settled in Bath in November 1775. None of the portraits painted in Bath appear to have been listed in Wright's Account Book; possibly he kept a separate record, now lost.

John Milnes stands in front of a massive oak tree, much as his brother Robert does; but the landscape in John Milnes's portrait is more spacious and airy; that, and rather cooler colouring, are the chief stylistic differences between his portrait and those of Colonel Heathcote and Captain Milnes. John Milnes's gesture with his hat, presumably to the distant sailing-ship, must be telling us something, now elusive: is the ship carrying a cargo of cotton, foundation of his family's fortunes, and whither is it bound? The coastline has not been [illegible] not Merseyside, in Alex Kidson's opinion.

Starting off with a commission for his portrait, John Milnes became one of Wright's greatest patrons. Born on 15 December 1751, he was the third son of

Milwaukee Art Museum

M E M O

Wesley

Allen Staley Columbia U. expert in 18-19th c. British painting 11/19/85:

Finds attribution to Wright of Derby of Seige of Gibraltar surprising. Thinks it is painted much too loosely for Wright. Reminds him more of people like B. West and Trumbull.
Laskin Pe// Roman Triumph not much like Pellegrini/

LISI.

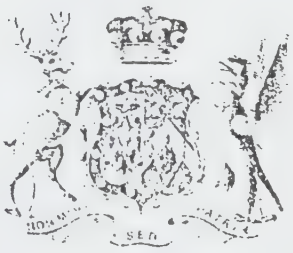
DESCRIPTIVE CATALOGUE

OF

THE PICTURES

AT

OVERSTONE PARK.



Overstone.

1877.

WRIGHT OF DERBY, A.R.A. JOSEPH WRIGHT.

BORN, 1734, at Derby. DIED, 1797.

14. THE SIEGE OF GIBRALTAR.

[*Canvas: h.*, 64 *in.*: *w.*, 105 *in.*]

A night effect, with red lurid light from the guns of the fortress, from the floating batteries and guns of the French and Spanish ships, and flames from the burning ships. Clouds of smoke rise over the sea, and in the dark sky rockets are seen flying through the air. On the right the land is to be made out indistinctly in the darkness, lit up in places by the fiery light from the battle going on. In the immediate foreground the shore juts out into the sea, and here are boats with marines and sailors apparently engaged in action.

This is certainly one of the painter's grandest works of the kind. He was fond of effects of firelight, as will be remembered is shown in his "Air Pump" picture in the National Gallery, (British School,) and "The Iron Forge," in Lord Palmerston's collection. His eruptions of Vesuvius, cavern scenes, moonlights and sunsets, were all painted with the same feeling. It is related that Wilson, the great landscape painter, said to Wright, "only give me your firelight and I'll give you my daylight."

This picture represents the celebrated defence of Gibraltar by General Elliot, afterwards Lord Heathfield, when it was besieged for no less than three years by the navies of France and Spain.

For an account of the memorable defence and the attack of Sept. 13th, 1782, *vide* Appendix.

THE EHRICH GALLERIES
"Old Masters"
707 FIFTH AVENUE
AT FIFTY-FIFTH STREET
NEW YORK

August 7, 1923

Dear Judge Sears:

As I believe I have written you, my brother is in Europe and while in England came across the remarkable painting of which I am sending you a photograph herewith. I am also enclosing a full description of the event it depicts.

The picture was painted by John Singleton Copley, and the canvas is 5 ft. 2 in. x 8 ft. wide. It is one of the most important large subject pictures that Copley painted. It is privately owned in England. Because of its size it is, of course, not readily salable and for this reason could be bought for a fraction of its real value.

If you have room for a picture of this kind in the Elgin Academy, I should certainly recommend its purchase on my brother's recommendation. We can get it for you for the very low price of $1800, and the cost of transportation here would not be much.

I think I may safely say that if you purchase this picture you will have one of the most important Copleys in this country. It has occurred to me that it would be particularly interesting from a historical point of view in connection with the school.

If you are not interested, will you please be good enough to return the photograph and description?.

It will no doubt be of interest to you to hear that I had the opportunity of showing the photograph of this painting to Mr. Albert Rosenthal of Philadelphia and he also thought it a most important work. As you have a fine portrait example of Copley's work, it would be of interest to supplement this with one of his subject pictures.

With kindest regards, I remain,

Sincerely yours,

N. L. Ehrich.

Hon. Nathaniel C. Sears
Lake Geneva, Wisconsin.

GERT-RUDOLF FLICK

Missing Masterpieces

LOST WORKS OF ART

1450 – 1900

The British Art *Journal*

IN ASSOCIATION WITH

MERRELL

Introduction

THIS BOOK was born out of discussions with my friend Mr. Peter Watson. Originally a compendium of all important missing works of art was envisaged, but it soon became clear that such a book was neither feasible nor maybe desirable. I subsequently decided to focus on only about forty famous missing works that could be defined as masterpieces, which would be analysed in detail. That number was subsequently reduced to the twenty-four discussed here.

As I began to research the subject, it soon became clear that many works of art which were listed as missing had either been destroyed or were in fact extant. For example, a painting of *The siege of Gibraltar* in the Milwaukee Art Museum (U.S.A.) was sold recently as by a 'Follower of Joseph Wright of Derby', but has now been firmly identified as the original by Wright of Derby – the very painting that was always thought to be missing. In this case the difficulty in making the correct identification arose from the ruinous state of preservation of the painting, which made a comparison with preparatory drawings hazardous, although not impossible.

This painting, obviously, would not have been eligible for inclusion in the present book. Equally, I did not wish to trace the fate of works which had definitely been destroyed. I wanted to concentrate on works the fate of which remains uncertain, and which might even, conceivably, survive. Indeed, in the course of preparing the book, four masterpieces that I had been researching re-surfaced: a landscape by Canaletto; a mythological subject by Elsheimer; a Gainsborough landscape; and a life-size sculpture by Canova. Another condition for the inclusion of a masterpiece in this account is that there should be substantial visual evidence of its appearance, whether in the form of a preliminary design or some other record such as a copy or engraving. In one instance, where parts of an altarpiece survive and some are missing, the lost elements can be deduced with some certainty from the evidence of their reflection in other, surviving, works.

Works of art and paintings go missing at all times, as the result of changes in taste or neglect. There are also certain periods of history when wars or revolutions force an exceptional number of works of art on to the market, and it is especially in these circumstances that works of art seem more likely to vanish. One such period was around the middle of the seventeenth century, when the English Civil War and the Thirty Years War in Central Europe helped to break up such fabled collections as those of Charles I, Rudolf II, the Earl of Arundel, the Duke of Buckingham and the Duke of Hamilton. Another key period was that of the French Revolution and the Napoleonic Wars, the prolonged after-effects of which continued well into the middle of the nineteenth century. This latter period is especially noticeable for the number of masterpieces that vanish apparently without trace, a phenomenon exacerbated by the marked changes of taste that took place at the time, and which rendered many formerly admired works unfashionable.

As there are many ways in which a work of art can disappear, there are equally many ways in which it can resurface. The unnoticed picture hanging on a landing

in a country-house suddenly identified as an important Old Master has become proverbial. It is increasingly rare, but is by no means extinct. Recently, to take a startling case in point, a Cimabue was discovered in just these circumstances. This was so rare indeed that the discovery (now safely in the National Gallery, London) was the first work by the artist ever to be sold at auction.

The most common form of a 'missing' painting, however, is probably the mis-attributed or the miscatalogued. One often has the notion that a painting would have to change its location before it could go 'missing' but this is not always the case. A painting of *The supper at Emmaus* that has been in the Contarini Chapel of the Church of S. Salvador in Venice since 1534 was only recently discovered to be by Vittorio Carpaccio. The Soprintendenza in Venice had for decades failed to recognise this masterpiece, even though they were specialists in this type of painting and more familiar than anyone with the churches and monuments in their care. Again, a painting of *The seizing of Christ* which used to hang in plain view in a monastery in Ireland, catalogued as Honthorst, was identified by an art historian as a Caravaggio that had been considered lost.

Next to works of art which are physically present but wrongly attributed there are a great number of items which have not been seen for a very long time. Because no-one has seen a particular work of art for decades or centuries, it is often assumed to have perished, but that is often not the case. Canvas and oil paint can take an astonishing amount of punishment before they disintegrate and, as a rule of thumb, it can be stated that paintings often survive better than the buildings in which they are kept.

Finally, I would like to thank those who have helped me with this book, foremost Mr. Robin Simon, editor of *The British Art Journal*, without whom it would not have seen the light of day.

Gert-Rudolf Flick
London
2002

THE WAR MEMORIAL CENTER 750 NORTH LINCOLN MEMORIAL DRIVE MILWAUKEE, WISCONSIN USA 53202 414.224.3200 FAX 414.271.7588

August 9, 1996

Dr. Gert-Rudolf Flick, fax 0171-225-1875
Park House
7-11 Onslow Square
London, SW/ 3NJ

Letter sent via fax and mail

Dear Dr. Flick:

I am writing in response to your second letter dated 31 July. In reviewing the files again, I did not find anything that mentions how the Darby painting came to the Ehrich Gallery. I am forwarding a photocopy of a letter from Dr.Bader to Benedict Nicolson asking the same question you now are asking. I have also included a copy of the notations on the reverse of a photograph of this painting and a letter written to Judge Nathaniel Sears from the gallery. I do not know if this documentation will be of help to you.

By copy of this letter I will forward your photo request to our rights and reproductions person Judy Palmese. She will contact you with regard to method of payment for the new color photography. Most likely we will be able to photograph the work sometime early in September.

If you have any additional questions or concerns please call or fax. You may also reach Judy Palmese through our fax number 414-271-7588.

Sincerely,

Dawnmarie Frank
Registrar's Asst.

cc: Judy Palmese, Rights and Reproductions

GERT-RUDOLF FLICK

PARK HOUSE
7-11 ONSLOW SQUARE
LONDON SW7 3NJ
TEL: 0171-225-3147
FAX: 0171-225-1875

31 July 1996

Dawnmarie Frank,
Assistant to the Registrar,
Milwaukee Art Museum,
750 North Lincoln Memorial Drive,
Milwaukee 53202,
Wisconsin

Dear Dawnmarie Frank,

Thank you so much for your letter of 15 July and for providing me with such extensive documentation on the Joseph Wright of Derby painting. The information is extremely useful, and the only gap now remaining, from my point of view, is when, and from whom, the Ehrich Galleries in New York acquired the painting. I will do some more research on this, and will let you know if I uncover anything new.

I would like to take up your offer of organising new colour photography of the painting. As I do not have an account in the USA, I will give you my American Express card number, but if you are unable to charge to this, please let me know, and I will arrange for a Eurocheque to be drawn in the Museum's favour for the total cost. Amex: [redacted].

I look forward to receiving the new photography in due course, and thank you once again for your much appreciated co-operation.

Yours sincerely,

Gert-Rudolf Flick

Judy Egerton @ NGL
Nat'l Gallery –
did Jos. Wright of Derby
show @ Metropol
(has seen this)

DR. GERT-RUDOLF FLICK

PARK HOUSE
7-11 ONSLOW SQUARE
LONDON SW7 3NJ
TEL: 0171-225-3147
FAX: 0171-225-1875

10 June 1996

Judy – Please respond per photo & whatever the files reflect per his ? below.
Judy.

Judy Kloues,
Milwaukee Art Museum,
750 North Lincoln Memorial Drive,
Milwaukee 53202,
Wisconsin

Dear Judy Kloues,

Please excuse me for addressing myself directly to you, but I am involved in some research on Joseph Wright of Derby, specifically a painting in your museum which is attributed to him, and thought you would be the best person to be able to help me. The painting is entitled "The Siege of Gibraltar", and is listed as no. 154 in The Burlington Magazine, May 1974, volume CXVI in an entry by Biruta Erdman.

As you are certainly aware, this painting is now, according to Judy Egerton in the 1990 Wright of Derby Tate Gallery exhibition catalogue under no. 27, "thought not to be by Wright". I believe I have been able to trace this painting to a sale which took place in 1921, and in this context, I would be very interested to know what your current view is on the authorship of this painting, and whether you know anything more of its provenance. ☆

It is difficult to distinguish in the illustration in the Burlington Magazine, whether certain features described by contemporaries are present or not, and I wonder if it would be possible for you to provide me with a colour photograph? I am most grateful to you for your assistance, and will happily reimburse any costs incurred in replying or sending me a photograph. ☆

Yours sincerely,

Gert-Rudolf Flick

well be the event that sparked off [illegible]

probably also the reason why Gros made a new will on 15th March. The provision made for her in the will of 1832, '*une rente viagère, incessible et insaissisable, de douze cents francs*',[10] was no longer necessary. We may assume that she was already receiving money from Gros: her *acte de décès*, now conserved in the departmental archives in Lille, describes her as a *rentière:*

L'an mil huit cent trente cinq le dix du mois de mars à dix heures du matin pardevant nous Clément Paschal Cartigny, Maire officier de l'état civil de la Commune de Douchy, Canton de Bouchain, Arrondissement de Valenciennes, Département du Nord, sont comparus François Xavier Rigaut, âgé soixante dix sept ans, cultivateur, et Benoît Rigaut, âgé de trente-huit ans, cultivateur, tous deux domiciliés à Douchy, lesquels nous ont déclaré que le neuf mars à onze heures du soir, est décédée en la Commune de Douchy, dans la maison des comparans sise rue du Marais, Françoise Simonier, âgé de quarante ans, rentière, domiciliée à Bruxelle (Belgique), née à Strasbourg, fille naturelle reconnue de feu Jean Baptiste Simonier, en son vivant soldat domicilié a Strasbourg, et de Domitille Cachera âgée de soixante cinq ans, fileuse, domicilié à Douchy. En foi de quoi nous avons dressé de suite le présent acte de décès qu'après lecture par nous donnée, nous avons signé; les deux témoins ont aussi signé avec nous de ce interpellés.

François Rigaut. Benoît Rigaut. Le Maire Cartigny.

The *acte de naissance* of her child shows that Françoise Simonier had not always enjoyed an unearned income:

L'an mil huit cent vingt sept, le vingt deux mars est née à Paris, Françoise-Cécile du sexe féminin, fille de Françoise Simonier, ouvrière en linge demeurant rue des Prouvaires, 17, et de père non dénommé.[11]

Unless some of Gros's intimate correspondence reappears, we shall not know what his relationship was with Françoise Simonier, why or when she left Paris to live in Brussels, or the cause of her premature death.[12] However it is at least plain that this death was not the immediate reason for Gros's own; and that perhaps is all that needed to be established.

[10] TRIPIER LE FRANC, *op. cit.*, p.553.
[11] *Acte de naissance reconstitué*, from the Archives de la Seine.
[12] M. René Robinet, keeper of the Archives départementales at Lille, has kindly informed me that these archives do not contain the minutes of inquests ordered by the tribunal of Valenciennes at this period.

Wright of Derby's 'The Seige of Gibraltar'

BY BIRUTA ERDMANN*

THE British victory at Gibraltar in 1782 not only marked the end of the most famous siege of the eighteenth century and reinforced both national pride and popular sentiment about the impregnable Rock; it also inspired a number of history painters to produce representations of the various aspects of the siege. Aside from the well-known *Siege of Gibraltar* by Copley, commissioned in March 1783 and now at the Guildhall, versions of this subject were painted by Dominic Serres, William Hamilton, John Kayse Sherwin, George Carter, and Joseph Wright of

* This painting (lent by the Milwaukee Art Center) and Wright's two drawings the *Sea Battle* and *British Gunboat in Action* (lent by the Derby Museum and Art Gallery), were exhibited at the University of Wisconsin-Milwaukee, Art History Gallery, from 27th February through 27th March 1973. Included in the exhibition were photographs of other artists' works (West, Copley, and Trumbull), maps, engravings of the battle and the topographical scene, and comparative photographs of other works by Wright. This exhibition was designed to clarify the authorship of the painting, which was previously listed as attributed to Copley. The exhibition was organized by the author for the Department of Art History, University of Wisconsin-Milwaukee.

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(Figs.48 and 49).

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[1966], II, pp.323–24
[2] NICOLSON: *Wright*, I
[3] This painting was
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[4] NICOLSON: *Wright*,
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[5] JOHN DRINKWATER
[1844], pp.106–07,
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[6] BROWN: *Copley*, I
and the key motifs
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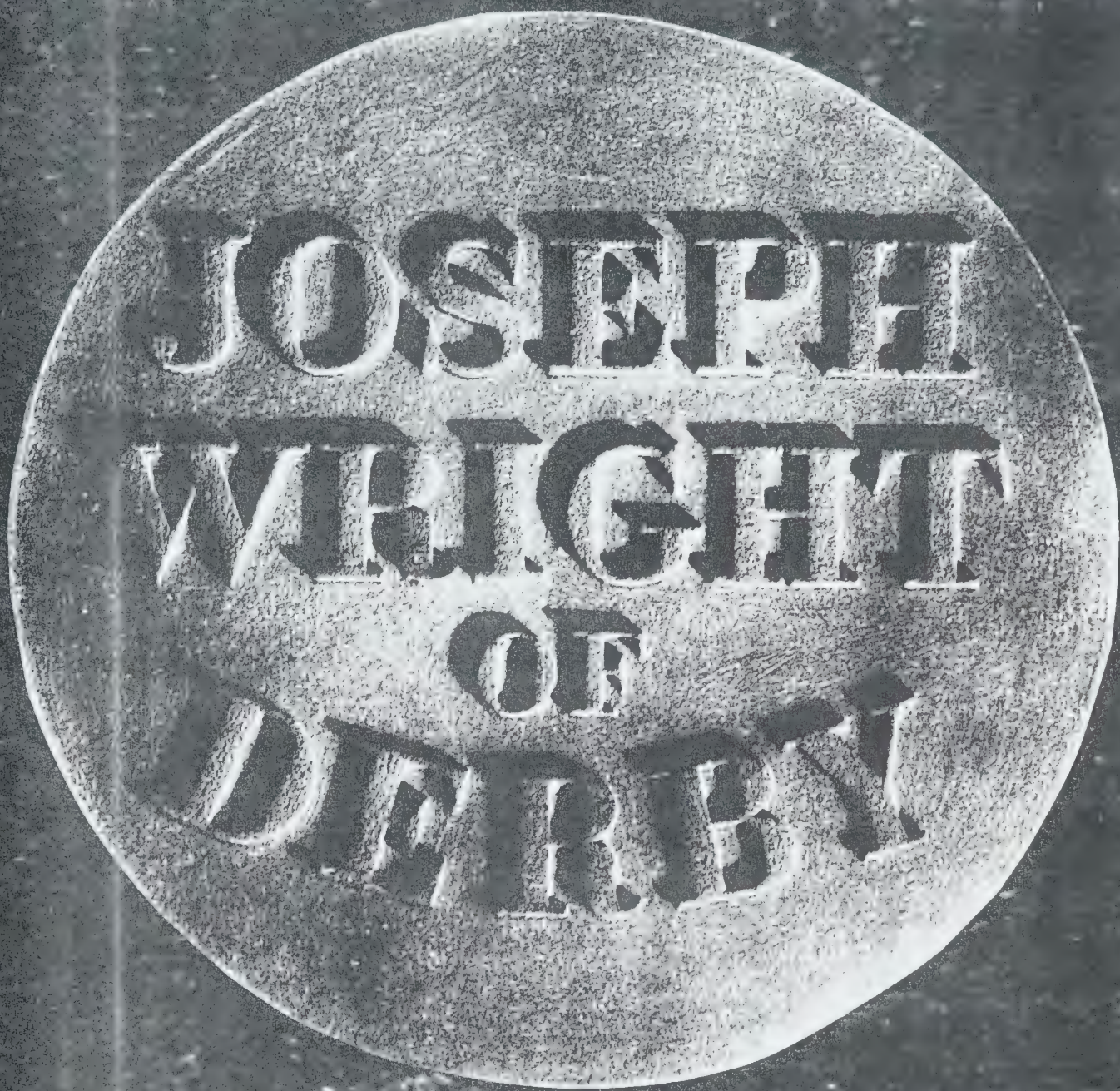
but extends no fur

the Metropolitan. The Dosso will look equally good there." I soon realized that he was not well treated in New York either, and he took time off to study in Rome, where he died of a heart attack.

When I first saw the Dosso, it was one of a pair with a very curious dealer in Tel Aviv. Mr Rosner had no gallery but sold paintings from his one-room apartment, where perhaps fifty paintings were stacked under and beside the bed. I wanted to buy the pair, but he said "No, you'll pay me so much ($3,000) for one that I will not need to sell both." So I picked one of the Dossos and also a much less expensive 18th century landscape, and asked Mr Rosner to ship both seafreight from Haifa and to insure the landscape for $1000 and the Dosso for $10,000. I was worried when I received the shipping papers, showing the landscape insured for $10,000 and the Dosso for $1000. But Mr Rosner soon reassured me, "Both are in one box, and if the ship sinks, you'll get $11,000. I had to get export licenses, and when those bureaucrats in Jerusalem thought that an American had paid $10,000 for that landscape, I got the license right away. Renaissance paintings they don't understand and valued at only $1000, why worry?" The Dosso is now much admired at Queen's University.

The other art historian who sparked my interest in Italian art was Benedict Nicolson, the editor of *The Burlington Magazine*. We spent only one or two evenings a year together, meeting at his home, and then having supper at a simple Italian restaurant nearby and talking about my recent acquisitions. He was interested in art in all its forms, and had written the definitive books on Terbrugghen, Georges de La Tour, the followers of Caravaggio and Wright of Derby. He was a great wordsmith, and many of his editorials in *The Burlington* still echo in my mind. I always looked forward to his help, which was given with such enthusiasm and bolstered by his encyclopedic knowledge. I well remember one evening in 1974. I had just come to London from Holland, where Han Jüngeling had sold me a *St Jerome Working by Candlelight* (plate 17), perhaps by Abraham Bloemaert. I had no photograph, and so had to describe the painting to Benedict, verbally. As he listened, his eyes lit up and he said, "There is a print of just that subject by Cornelis Bloemaert after a long lost work of his father, Abraham." Within minutes, he showed me a photograph of the print, and the puzzle was solved. I still own that long lost work. He and Efim Schapiro lived only a few blocks apart. They were as different as chalk and cheese, yet both loved paintings, and I miss them.

Astrid and Christian Tümpel are art historians with interests parallel to mine, especially the subjects of Rembrandt and the Bible. I first heard of their work from Egbert Haverkamp-Begemann, who spoke of the interesting insights Christian had into the iconography of Biblical paintings, many of which were clearly wrongly described in auction catalogs



BENEDICT NICOLSON

PMF BA

STUDIES IN
BRITISH ART

THE PAUL MELLON FOUNDATION
FOR BRITISH ART

Routledge and Kegan Paul
Pantheon Books

remained in the Cockshutt family.[1] But about Wright's patron, we have no specific information. The publication of this book may bring something to light about him. What a book leaves out can prove almost as useful as what it puts in, for this reason.

It is easier to understand why John Milnes of Wakefield in Yorkshire should have become interested in a Derby painter, since the Milneses claimed they were by origin small gentry from Derbyshire, moving to Wakefield in the reign of Charles II, and not only owned considerable property in Derbyshire but must still have had connections there, possibly with Milnes of Cromford, and with his daughter *Dorothy Gell of Hopton* [Plate 266].[2] John Milnes from whom Monckton Milnes, the friend of Swinburne and Florence Nightingale, was descended, was a rich Wakefield cotton manufacturer and had a monopoly of cloth in the district. He had intellectual pretensions, being a Dissenter and Whig, and was of ancient descent, not at all an upstart. We need not therefore be gravely disturbed to find him buying from Wright the same kind of romantic landscapes and subject pieces that took the fancy of men of quite a different stamp like Boothby or Sir Robert Wilmot.

Like Wedgwood he enjoyed possessing pictures *en série*, but not with the same intellectual content as Wedgwood's, where it was necessary to know what the stories were about in order to appreciate the relationship between one subject piece and the next. He preferred more straightforward landscapes where one canvas would form a contrast to its pendant by emphasising different lighting effects. Partly for this reason he bought at the Society of Artists of 1776 two large paintings of *Vesuvius* and the *Girandola*, 'the one', as Wright explains, 'the greatest effect of Nature the other of Art';[3] and acquired from the artist four large landscapes illustrating the four stages of the day: two views of the Alps in the morning and at noon, a sunset at Albano, and a moonlight on the coast of Tuscany. Farington's description of this quartet makes us realise how much we miss by its disappearance: 'He [Wright] painted 4 half length pictures [that is, about 40 by 50 inches] for Mr. Mills of Wakefield, Morning, noon (an Italian heated sky), evening and night. On these pictures He has said He shd. sooner choose to rest his reputation...'[4] Milnes also bought *Edwin* [Plate 179], the only one of his purchases to come down to us in the family, but in this case not its companion, *Maria* [Plate 220]. Perhaps he was not sufficiently drenched in literature to want both. This means that he was acquiring Wrights for at least fifteen years, beginning soon after the mid-'70's and continuing into the early '90's. It is possible that he began collecting Wrights even earlier. The Account Book notes that a 'Mr. Milnes' bought *Miravan* [Plate 107], a picture painted in 1772. That Wright was already associated with the Wakefield Milneses is proved by the appearance at the Society of Artists in that year of a portrait of John Milnes's son, Robert Shore, then an officer in the Royal Horse Guards [Plate 114]. In 1776 when in Bath Wright painted another small full length of another of John Milnes's sons (see Cat No 107). These portraits were probably not commissioned by the father. And as for *Miravan*, it is always possible that the entry in the Account Book refers to another purchaser, such as William Milnes, the father of Dorothy Gell. However this may be, John Milnes of Wakefield amassed one of the largest Wright collections, and acquired his most ambitious picture, the *Siege of Gibraltar*. By 1791 he had spent well over £1000 on the whole collection—more than any other single patron—which occupied more wall-space even than the Wright collections of Benjamin Bates and Arkwright.[5]

We know more about the genesis of the *View of Gibraltar during the destruction of the Spanish Floating Batteries* (Cat No 245) than about any other picture except the *Corinthian Maid* and his scene from *The Tempest*, but in its absence it would be depressing to enter into too many details. One is not grateful to, but curses, the guide who points at the blank walls of the Palais des Papes at Avignon and goes into raptures about frescoes that are no longer there. A few facts only need be recorded. On 13th September 1782 the British garrison at Gibraltar decisively defeated the Spanish floating batteries, thereby restoring some of that British prestige which had been shaken by the loss of the American colonies. The news had the same effect on public opinion in England as the Suez operation of 1956 would have had, if it had proved a triumph instead of a dismal failure. The subject was an obvious one for any history painter following in the footsteps of Benjamin West, and most of all for Wright whose speciality was fire, and who could visualise the contribution he alone could make to the events of that memorable day: the firing of red-hot missiles at the

1 For further details about the Cockshutt family, see Andrews, 1956, pp. 45 ff

2 For the early history of the Milnes family, see T. Wemyss Reid, *The Life, Letters, and Friendships of Richard Monckton Milnes, first Lord Houghton*, London, 1890, I, pp. 1–7
A number of members of the family was painted by Romney (see Ward & Roberts, 1904, II, p. 106).

3 See Appendix B under 'A Pairs of "Vesuvius" and "Girandola"', p. 279.

4 Farington Diary, p. 813, entry for 28th October 1796. The pictures must date from about 1789–90, judging from their position in the Account Book. In a postscript to a letter from Wright to Philips, 15th April 1791 (MS. Derby Public Library; passage not quoted by Bemrose, 1885, p. 64) he writes: 'The two landscapes were gone to Wakefield before I got Tate's letter'. They were presumably two of these. To these four he soon afterwards added a *Needwood Forest* of the same size. This cannot have been one of the four: the only one we are not certain Milnes bought—the midday Alpine scene—must in fact have belonged to the set, and not the sunny cottage scene in Needwood Forest, because Farington specifically states that the midday picture was an Italian view.

5 See letter of Wright to Daulby, 11th January 1780 (MS. Derby Public Library) quoted in Appendix B, under No. 16 where Wright announces: 'Mr. Milnes has been a great friend to me, having laid out wth me 7 or £800'. By 1780 it is not possible to account for more than £300 to £400 laid out by Milnes, but this is an argument in favour of the doubtful pictures having been acquired by him also

Spanish ships; the ensuing conflagration in the harbour; the dramatic feature of the Mole; the proud garrison standing back to survey the blaze. Hayley and Beridge at once saw its possibilities for the painter and before the end of that year were urging him to get ahead with it. But Wright, whose direct knowledge of the topography was limited to a journey through the Straits nearly ten years before, realised he could only do so with the assistance of someone like Sir Roger Curtis who had played a heroic part in the defence of the Rock, and—more important for his purposes—had made drawings of the Engagement:

'...could I be *certain*', he writes, 'Sr Roger Curtis, wou'd upon a personal application allow me the use of his drawings & give me those aids he has others, I shou'd be tempted to set forwards immediately in spite of wind & weather, but if I shou'd be denied such advantages I shou'd make a most uncomfortable return home'.[1]

He goes on to ask Hayley to find out whether Curtis would be willing to help, but urges him to make sharp: 'there is no time to be lost, as the Subject is by Sr Roger's assistance already in the hands of several & will soon be a hackney'd one'.[2] It seems as though he never received the help he needed from Curtis, for we find him writing a few months later: 'Perhaps, had I... been furnished with proper materials for the action off Gibraltar, I should have begun my fire; but for want of such instructions, I soon sank into my wonted torpor again...'[3]

He worked hard on the picture during 1784, as far as failing health and torpor would permit, finishing it on 17th February of the following year.[4] He was worried about his ignorance of Naval affairs and wondered whether he would come in for criticism on that score:

'...I am unacquainted wth naval business have therefore had many difficulties to combat wth wch if I could have foreseen, wou'd have detered me from the prosecution of the work. After all I fear it is not the picture you expect to see, as the action is not principal & at too great a distance to discriminate particulars, even the men in the Gunboats that lie just off the New Mole (wch makes a fine dark foreground to the picture) are not more than an inch high. however the floating Batteries in different degrees of burning make a fine blaze, & illuminate in a striking manner the noble Rock of Gib...'[5]

Wright had the idea of painting two pictures as companions: in the first (the only one executed) 'to represent an extensive view of the scenery combined with the action'; in the second 'to make the action his principal object'.[6] He also thought of raffling the picture,[7] but was relieved of this necessity by the appearance of Maecenas in the guise of John Milnes who carted the vast canvas off to Yorkshire,[8] paying him a more handsome sum for it than he had received for any other work.

It would not be correct to treat Cockshutt and Milnes as though they were self-made men. Behind them both lies a tradition of ease, of some inherited culture, and though both came from families of industrialists, there is no essential difference, as far as patronage of the arts is concerned, between them and some of the landed gentry whose careers we have already outlined. When we turn to Roe, the Hurts, the Oldknows, Strutt and Arkwright, we find ourselves up against quite a new type with no background except poverty and struggle. They had been too busy pushing their way up to find time for the enrichment of the spirit by art. But once they had sorted themselves out from others who had struggled with equal tenacity but through a combination of mismanagement and bad luck had come to grief, had reason to be proud of their achievement, and wished to see it immortalised, not by *banditti* plotting vengeance at the entrance to some sun-drenched cavern, nor by naval tactics in some distant bay, but in the shape of their own bodies, as an example to their descendants. Had Wright painted the portraits of Cockshutt and Milnes, he would doubtless have detected some traces of refinement which would have justified his turning a blind eye to what was actually there. With these new sitters, as with the merchants on Merseyside, there was no getting away from the facts.

Charles Roe (1715–81) is a copybook example of the self-made man [Plate 201], more

1 Wright to Hayley, 9th January 1783; N.P.G extra-illustrated Bemrose.

2 Wright to Hayley, 13th January 1783; Inglefield MSS. Copley received the commission for this subject from the Corporation of the City of London in the early months of 1783. George Carter applied to the corporation for the commission, but just too late, after Copley had signed his agreement. Carter claimed he had finished his picture by then (March 1783) but was probably exaggerating. He also claimed that he had obtained information from Sir Roger Curtis, and he no doubt was one of the people Wright had in mind when writing to Hayley (see Jules D. Prown, *John Singleton Copley*, Cambridge, Mass., 1966, II, p. 312, note 1). Copley and Dominic Serres had also obtained information from Curtis for their pictures of the Siege (Prown, *op. cit.* II, p. 324). George Carter's picture is reproduced in T. H. McGuffie, *The Siege of Gibraltar, 1779–1783*, London, 1965, p. 161. For Copley's beautiful sketch of 1788 in the Thomas Coram Foundation for Children, see exh. catalogue 'John Singleton Copley', Washington, New York, Boston, 1965–6, p. 111. His final vast picture in the Guildhall was only completed in 1791.

3 Wright to Hayley, 31st August 1783; quoted Bemrose, 1885, p. 61.

4 Wright to Hayley of that date, N.P.G. extra-illustrated Bemrose.

5 Wright to Hayley, 17th February 1785; N.P.G. extra-illustrated Bemrose.

6 Catalogue entry for No. XXIV, Robins's Rooms, 1785.

7 See letters of 14th November 1785 and 14th January 1786 to Daulby, quoted by Bemrose, 1885, p. 86.

8 Letter to Hayley, 12th April 1786; N.P.G. extra-illustrated Bemrose: 'I have disposed of my picture of Gibraltar for 420 gs to a private Gent^m^ wch will spare me many an awkward sensation excited by the Idea of having it raffled for...'

The Siege of Gibraltar Sold to Mr. John Milnes, £420. Milnes still owed him 200 guineas for it on 15th September 1787, having bought it before 12th April 1786.

245 **THE SIEGE OF GIBRALTAR**

(untraced, ? destroyed)

PROVENANCE John Milnes of Wakefield; Milnes Sale, Egremont House, Piccadilly, 12th June 1806 (60), bt. Vernon, a Liverpool merchant (according to Farington, Diary, entry for 26th June 1806, p. 3337) for £71.18; Lord Overstone (1857).
EXHIBITIONS Robins' Rooms, 1785 (24); Manchester Art Treasures, 1857 (81).
Wright already had the idea of doing the picture by the beginning of 1783 but it was not completed until 17th February 1785. pp 16, 131[7], 154, 159–60

The death of Françoise-Cécile's mother in March 1835 could well be the event that sparked off Delécluze's rumour. It was probably also the reason why Gros made a new will on 15th March. The provision made for her in the will of 1832, '*une rente viagère, incessible et insaissisable, de douze cents francs*',[10] was no longer necessary. We may assume that she was already receiving money from Gros: her *acte de décès*, now conserved in the departmental archives in Lille, describes her as a *rentière:*

L'an mil huit cent trente cinq le dix du mois de mars à dix heures du matin pardevant nous Clément Paschal Cartigny, Maire officier de l'état civil de la Commune de Douchy, Canton de Bouchain, Arrondissement de Valenciennes, Département du Nord, sont comparus François Xavier Rigaut, âgé soixante dix sept ans, cultivateur, et Benoît Rigaut, âgé de trente-huit ans, cultivateur, tous deux domiciliés à Douchy, lesquels nous ont déclaré que le neuf mars à onze heures du soir, est décédée en la Commune de Douchy, dans la maison des comparans sise rue du Marais, Françoise Simonier, âgé de quarante ans, rentière, domiciliée à Bruxelle (Belgique), née à Strasbourg, fille naturelle reconnue de feu Jean Baptiste Simonier, en son vivant soldat domicilié a Strasbourg, et de Domitille Cachera âgée de soixante cinq ans, fileuse, domicilié à Douchy. En foi de quoi nous avons dressé de suite le présent acte de décès qu'après lecture par nous donnée, nous avons signé; les deux témoins ont aussi signé avec nous de ce interpellés.

François Rigaut. Benoît Rigaut. Le Maire Cartigny.

The *acte de naissance* of her child shows that Françoise Simonier had not always enjoyed an unearned income:

L'an mil huit cent vingt sept, le vingt deux mars est née à Paris, Françoise-Cécile du sexe féminin, fille de Françoise Simonier, ouvrière en linge demeurant rue des Prouvaires, 17, et de père non dénommé.[11]

Unless some of Gros's intimate correspondence reappears, we shall not know what his relationship was with Françoise Simonier, why or when she left Paris to live in Brussels, or the cause of her premature death.[12] However it is at least plain that this death was not the immediate reason for Gros's own; and that perhaps is all that needed to be established.

[10] TRIPIER LE FRANC, *op. cit.*, p.553.
[11] *Acte de naissance reconstitué*, from the Archives de la Seine.
[12] M. René Robinet, keeper of the Archives départementales at Lille, has kindly informed me that these archives do not contain the minutes of inquests ordered by the tribunal of Valenciennes at this period.

Wright of Derby's 'The Seige of Gibraltar'

BY BIRUTA ERDMANN*

THE British victory at Gibraltar in 1782 not only marked the end of the most famous siege of the eighteenth century and reinforced both national pride and popular sentiment about the impregnable Rock; it also inspired a number of history painters to produce representations of the various aspects of the siege. Aside from the well-known *Siege of Gibraltar* by Copley, commissioned in March 1783 and now at the Guildhall, versions of this subject were painted by Dominic Serres, William Hamilton, John Kayse Sherwin, George Carter, and Joseph Wright of Derby.[1] While some of these are known, the Wright, first exhibited in Mr Robins's Rooms at Covent Garden in the middle of April 1785, has been lost from view since the middle of the nineteenth century. First purchased by John Milnes of Wakefield in 1785, it was later acquired in 1806 by Vernon, the Liverpool merchant. In 1857 it was in the collection of Lord Overstone, and that was the last known of it.[2] Or, at least that was the last that was known of it for 110 years.

In the winter of 1967-68, a large sea battle, attributed to Copley, and formerly in the collection of the Laura Davidson Academy of Fine Arts, Elgin, Illinois, appeared for sale in a gallery in Milwaukee, U.S.A.[3] there is strong evidence that this painting should not be attributed to Copley, but instead reattributed to Wright of Derby (Fig.50). The reattribution is partly based on the correspondence between Wright and the poet William Hayley[4] during 1784, when Wright was at work on his picture. In addition, the two drawings by Wright in the Derby Museum that were previously unidentified and were approximately dated in the early seventies provide visual evidence of having been executed for Wright's painting *View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782* (Figs.48 and 49).

Colonel John Drinkwater's written and pictorial account of the siege of Gibraltar is the best guide to the subject and an effective point of reference for the identification of Wright's subject.[5] From this one is able to reconstruct the operations between June 1779 and February 1783. Drinkwater's on-the-spot account gives a vivid description of the final battle and includes a precise description of the inventions that played a prominent part in the battle. For the identification of the subject, the key motif is the floating batteries invented by the French engineer, Michaud d'Arcon.[6] The method of construction was

* This painting (lent by the Milwaukee Art Center) and Wright's two drawings the *Sea Battle* and *British Gunboat in Action* (lent by the Derby Museum and Art Gallery), were exhibited at the University of Wisconsin-Milwaukee, Art History Gallery, from 27th February through 27th March 1973. Included in the exhibition were photographs of other artists' works (West, Copley, and Trumbull), maps, engravings of the battle and the topographical scene, and comparative photographs of other works by Wright. This exhibition was designed to clarify the authorship of the painting, which was previously listed as attributed to Copley. The exhibition was organized by the author for the Department of Art History, University of Wisconsin-Milwaukee.

[1] Our knowledge about Wright's *View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782*, was greatly increased by the publication of BENEDICT NICOLSON's *Joseph Wright of Derby, Painter of Light*, 2 Vols., London [1968]. See also J. D. PROWN: *John Singleton Copley*, Cambridge, Mass. [1966], II, pp.323–24. n.5.
[2] NICOLSON: *Wright*, I, pp.16, 248, and 278.
[3] This painting was ascribed by Albert Rosenthal of Philadelphia in 1924 to Copley. In a letter from H. L. Ehrich to Nathaniel C. Sears, 7th August 1923, Ehrich states that the painting is in England in a private collection. He offers it to Sears for $1800, plus the cost of transport. In the letter from the Elgin Academy to the Ehrich Galleries, 7th November 1923, a fee of $72.00 for the restoration of Copley's *Siege* is confirmed. It appears that the painting was purchased prior to this date. This painting was in the collection of the Laura Davidson Sears Academy of Fine Arts, Elgin, Illinois, until the collection was offered for sale in 1967. Part of the collection was purchased by Alfred Bader of Milwaukee, and this included the painting listed in the Sears collection as number 84, by Copley.

The painting was exhibited at the Lenz Art Gallery, Milwaukee, in 1968. The exhibition catalogue, *American Paintings*, listed it as number 11, by John Singleton Copley (attributed). The painting was presented to the Milwaukee Art Center by the Charleston Foundation in memory of Miss Paula Uihlein, January 1973.
[4] NICOLSON: *Wright*, I, p.160, nn.1, 3, 5. Wright's letter to Hayley, 17th February 1785, gives a general description of the painting, and refers to the key iconographical motifs: the floating batteries, the gunboats, and the New Mole. Wright was a very methodical artist, and it is not surprising that he was especially concerned with the factual data of the event. It is not certain if he received any help from Sir Roger Curtis.
[5] JOHN DRINKWATER: *A History of the Siege of Gibraltar, 1779–1783*, London [1844], pp.106–07, 112–13, 116–19, and 134–36. The motifs considered will be: the floating batteries, the gunboats, and such topographical features as the South Bastion (New Mole), the King's Bastion, and the Moorish Castle.
[6] PROWN: *Copley*, II, pp.325–326, n.9 (Fig. 493). The rendering of the site and the key motifs is very precise. In spite of the minute scale, the box-like shapes and the pitch-roofs of the batteries are easily discernible in Drinkwater's water-colour. Ten were constructed, and nine are pictured in his composition. Curtis's gunboat is placed in the vicinity of the Spanish admiral's ship. The view of Gibraltar in Drinkwater's composition includes the sea-wall, but extends no further; therefore it lacks the motif of the Moorish Castle.

unique, as was the appearance of the vessels, and their pitch-shaped roof design is clearly defined in Wright's drawing, the *Sea Battle* (Fig.49). Two of the floating batteries are visible, while the shapes behind the two batteries probably represent the rest of the formation. Wright utilizes a panoramic view with the viewer apparently placed below the South Bastion (New Mole) and further to the south. His representation of the King's Bastion is sketchy, as is his treatment of landscape to the right. The block-like shapes above the King's Bastion, visible between the two masts on the right, designate the location of the Moorish Castle. This and the other drawing depict the same type of gun-boat.[7] Other types of boats are pictured in the background to the left.

The two views of the gunboat, particularly the schematically designed view, give the impression of a study from a model. Inscriptions appear on both drawings in the upper right-hand corner. The one on the *Sea Battle* is in Wright's handwriting and reads 'continued as in your sketch,' suggesting that the composition either continued on to another sheet or that part of the sheet has been cut off. It also demonstrates Wright's dependence upon visual sources of which we have no knowledge at present.[8] The possibility exists that there are other drawings associated with the subject. The gunboat, with a single mast and one gun, appears in both drawings. The plan of the boat shows the platform for the gun, while the lateral arrangement indicates the position of the figures and the oars. The boat was designed to fit twenty-one persons, of which three are shown standing at platform level. The first figure is firing the cannon, the second extends a sword with his right hand and the third extends a sword with his left hand. In the *Sea Battle*, the officer with the sword is standing in the gunboat. The representation of the floating batteries and the gunboats in both of Wright's drawings confirm the time and place as 1782 at Gibraltar. From the study of the motifs and the pictorial setting, one can conclude that the drawings are studies for the painting *View of Gibraltar*, while correspondence between Wright and Hayley establishes the date of the drawings between 1783 and 1785.[9]

In order to clarify the status of the Milwaukee painting, the composition and the key iconographical motifs should be compared with Wright's drawing, the *Sea Battle* (Fig.50). Both the painting and the drawing present a panoramic view of the bay, with the composition subdivided into three unequal sections. The area of the smoke-shrouded sky, including the obscured landforms, encompasses the largest section in both compositions. The spectator's point of view appears to be slightly lower in the painting, though both are viewed from below the South Bastion. The figures are minimized in both compositions. The focal point in the *Sea Battle* is off centre, as it is in the painting. In both works the two floating batteries serve as the focal points, though the two in the painting are placed at angles to each other. The King's Bastion is more precisely defined in the painting. The castle is represented by block-like shapes in the painting, as well as in the drawing. Prior to the restoration, the British flag surmounted the upper architectural shape.[10] In the painting one of the gunboats is prominently placed on the right. The boats in this area are without masts, and the possibility exists that the masts were eliminated for compositional purposes. Differences can be observed in the left-hand side of the composition. If Wright did several drawings, as the inscription in the *Sea Battle* suggests, or if the left side of the drawing was cut off, this may explain the compositional differences on the left.

Wright in his letter to Hayley of 17th February 1785, more or less described what we can now visually experience while looking at the painting. As stated by Wright, '. . . the floating Batteries in different degrees of burning make a fine blaze, and illuminate in a striking manner the noble Rock of Gib . . .'[11] The fiery floating batteries are the major point of interest in both Wright's *Sea Battle* and the Milwaukee picture. In the same letter Wright made references to the small scale of the figures, and the figurative scale varies from small to minute in both compositions. The largest figure is holding a sword in an extended right hand, though in the painting the position of the sword is raised, as is the left arm of the officer. Judging from other pictorial presentations of the same subject, this has to be Sir Roger Curtis.[12]

It is revealing to compare the Milwaukee painting with other paintings by Wright that were executed prior to 1785. Not only are there stylistic affinities, but they are thematically linked. The most characteristic element in Wright's style is the use and treatment of light, both natural and artificial. In fact, one wonders whether in order to obtain these effects, this picture was painted in a specially staged studio.[13] For Wright of Derby, light was an integral part of the painting, a subject in itself; whereas for Copley, light played a subordinate role.[14] Stylistic-

[7] DRINKWATER pp.106–07 and 112–13. These gunboats were prefabricated in Britain. They were shipped in pieces and were reassembled on land. The first two were shipped from Britain in February 1782. The other ten arrived with Vernon's Relief in March 1782. When comparing the two types of the gunboats as pictured by Wright in the *Sea Battle* the one with the curved stern is the later design.

[8] S. H. MCGUFFIE: *The Siege of Gibraltar* 1779–1783 London [1965] p.162 (Figs.23 and 24). Both of these prints illustrate the importance of Curtis's function after the battle. When the bombardment began to decrease Curtis and his men set out with a dozen gunboats from the New Mole in order to rescue the Spaniards from the burning batteries. The compositional arrangement on the right is more in line with the Milwaukee picture. See also BROWN: *Copley*, II, pp.323–24, n.5. He points out that Jukes and Sherwin had obtained the information about the battle directly from Curtis. The visual impression remains that Wright had the knowledge of the new type of boat designs and that of the site.

[9] NICOLSON: *Wright*, I, p.160, including all notes. From 1783 to 1785 many artists were actively engaged in commemorating this topical event. Even though Wright was not commissioned to do this subject, he was the first major artist to work on it.

[10] Prior to the sale of the painting to Nathaniel C. Sears, restoration work was done in 1923 at the Ehrich Galleries, New York. The work was very unprofessional, and the painting was relined with sailcloth. In the spring of 1972, cleaning and restoration were done by Mrs Mary D. Randall in London. Heavy overpainting covered the immediate foreground, the left hand side and the area around the batteries. Prior to the restoration of 1972, the canvas surface was unevenly textured, whereas it now shows an even and a rather thin application of paint. The effectiveness of light and colour, the tonal differences and the transparent light effects of the background were less emphatic before the restoration. The painting is now properly relined.

[11] NICOLSON: *Wright*, I, p.160, n.5.

[12] MCGUFFIE, p.162 (Figs.23 and 24). Curtis is the most prominent figure in both compositions, and he is placed in the right-hand side of the composition. In Copley's composition of 1788, Curtis is standing in a boat that is placed in the middle distance, adjacent to the burning ship. Due to the rearrangement in the left-hand area of the Guildhall *Siege*, Curtis is placed in the gunboat to the extreme left. The pointing hands of Curtis and Eliott focus on the sinking longboat in the foreground. The Milwaukee painting is different. The figures play a secondary role to the fireworks. The two fiery floating batteries are the focal point, unlike the scattered points of interest in Copley's composition.

[13] NICOLSON: 'Joseph Wright's Early Subject Pictures', THE BURLINGTON MAGAZINE, XCVI [March, 1954], p.75. The author discusses Wright's familiarity with Schalcken's method and Wright's procedure for setting the scene for his night-pieces.

[14] The shattered state of the large ships and the chaotic massing of the figures stress the human drama in Copley's presentation of the aftermath. Even though the left-hand side of the composition may compare more favourably with Copley, there are differences – *e.g.*, the handling of highlights, the edge-lit shapes, and the source of illumination which is concealed. It is obvious that the subject of the Milwaukee picture is the aftermath of the battle, which includes the rescue team of Curtis. This type of large open panoramic seascape differs from Copley's compressed version. Copley's work is a large-scale narrative combined with group portraits. This type of presentation is typical of Copley's history subjects. Wright's purpose was to display the monumentality of the fireworks. Nearly all the landscapes lighted by fireworks eliminate or minimize the human element, the figure.

ally it follows the path of the Girandola and Vesuvius fireworks display. Wright's painting of Vesuvius and Gibraltar were poeticized by William Hayley, who apparently was keenly aware of Wright's artistic aims, as well as of Wright's originality. Like William Hayley, the collector John Milnes of Wakefield had a predilection for landscapes lighted by fireworks. His collection consisted of works that were thematically linked: Girandola, Vesuvius, and Gibraltar.[15]

Up to this point, there had been no visual evidence of Wright's attitude towards contemporary political events. In his wish to pay homage to this great political and military event, Wright saw an opportunity for the most spectacular presentation of a sublime panorama of fire.

[15] I would like to express my appreciation to all who have helped me in the organization of the exhibition and in the presentation of this study, especially Professor Damie Stillman; Mr Benedict Nicolson, particularly with regard to the two problematic drawings by Wright; Dr Alfred Bader for giving me the copies of Sears/Ehrich correspondence; and Mr Andrei Lovinescu for photography.

Fromentin's First Painting Rediscovered

BY TERENCE MELLORS

EUGÈNE Fromentin's first painting and earliest *Salon* entry, *Une Ferme aux environs de La Rochelle*, signed and dated 1846, has been rediscovered in a private collection in Edinburgh (Fig.53). The owner, who has given us permission to publish the picture for the first time, knew some of its history, but was unaware that it was Fromentin's first major work and that it had eluded researchers for over half a century. It has paradoxically never left the family of the close friend, Paul Bataillard, to whom Fromentin originally gave it. There is no *catalogue raisonné* of Fromentin's *œuvre*, though Carmen Montibert-Ducros, a graduate of the Ecole du Louvre, has attempted in a recently presented *mèmoire* to catalogue the works that are extant in France. In spite of a large, undiminished collection preserved today by Fromentin's successors and the existence of a number of Fromentins in public galleries from the Louvre to the Musée des Beaux-Arts in La Rochelle, several important pieces have slipped from sight through sales and successions. The present rediscovery raises some enigmatic questions.

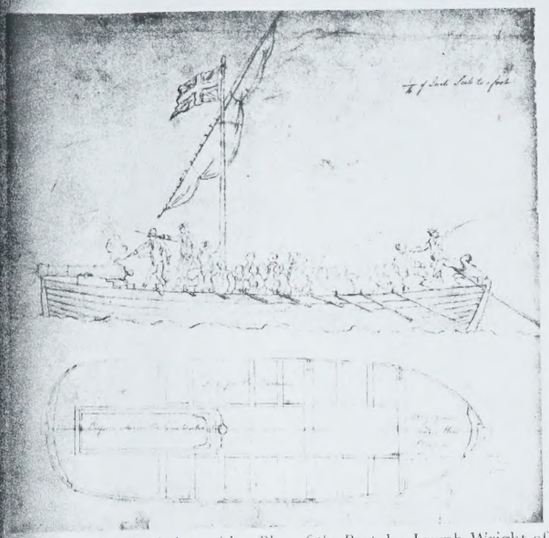
After his first, short visit to North Africa in 1846, Fromentin resolved to make a significant début in the Paris *Salon* in 1847 with three or four paintings, all of North Africa: '*Ils auront (le mérite) d'être autre chose que ce que tout le monde fait*', he wrote in a letter to his mother.[1] But in fact he was prevented by influenza from completing in time a large canvas which carried his main hopes for a significant first *Salon*. He was encouraged by Louis Cabat, his *maître* from 1844, to submit nevertheless, and with two small North African paintings, *Une Mosquée près d'Alger* and *Vue prise dans les Gorges de la Chiffa*, he drew attention as a promising *Orientaliste* in the manner of Marilhat. Against his original intention, he sent a third painting which was not of North Africa but of a country scene near his home at Saint-Maurice: *Une Ferme aux environs de La Rochelle*. Louis Gonse describes it as not only the earliest of the three but also '*son premier tableau . . . son œuvre la plus ancienne*'.[2] Although dated 1846, this painting has been ambiguously related to one mentioned several times by Fromentin in his letters to Bataillard in 1844. Pierre Blanchon confuses the question by claiming in separate footnotes, first, that the 1844 painting was in fact the 1847 *Salon* exhibit, *Une Ferme aux environs de La Rochelle*, and then later, in a reference to the *Salon*, that '*Une Ferme aux environs de La Rochelle* (fut) composé, on le sait, en 1846'.[3] Fromentin himself identified the subject of the 1844 painting to Bataillard as '*Vaugoin, la ferme que vous connaissez en bas du marais*',[4] but Gonse sees the farm in the 1846 painting not as Vaugoin, but as the family property in Saint-Maurice where Fromentin was born and died.[5]

Blanchon adds further speculation here that Fromentin also used the Vaugoin farm, where he often played as a child, as the original for *Les Trembles*, the Orphic setting of his semi-autobiographical novel, *Dominique*. It is reasonable to relate the scene of the painting in 1844 with the scene of the novel: Jenny Béraud, the young married woman with whom Fromentin had shared a cherished friendship since childhood and an illicit relationship since her marriage, died tragically in 1844, a few months before he started the painting. Fromentin was so inconsolable that for a time his family feared for his health. He pledged in a passage of necromantic apostrophe: '*Amie, ma divine et sainte amie, je veux et vais écrire notre histoire commune, depuis le premier jour jusqu'au dernier.*'[6] He honoured his pledge almost twenty years later when he recreated Jenny as Madeleine, the heroine of *Dominique* (1863). In the same letter to Bataillard which fixes Vaugoin as the site of his painting, Fromentin mentions in the preceding paragraph paying frequent visits to the country cemetery at Saint-Maurice where Jenny was buried.

Georges Beaume copies Blanchon by identifying the Vaugoin picture as *Une Ferme aux environs de La Rochelle* and links it to the inspiration of Jenny's memory in the scene of their relationship.[7] It is true that in 1844, shortly after Jenny's death, Fromentin hastened to return home to Saint-Maurice when he failed to absorb himself in painting at Meudon and Chailly. He was habitually drawn back to the place of his childhood to reunite himself with his past whenever he felt adrift or dispossessed. '*Vous comprenez à quel point Saint-Maurice m'est cher*', he wrote to Bataillard, and then on his decision to paint Vaugoin: '*Je n'ai qu'un regret, c'est d'entreprendre trop tôt un tableau que je convoite depuis mon enfance et dont, avec plus d'habileté, je pourrais faire une chose excellente.*'[8]

The accuracy of the biographers Gonse, Blanchon and Beaume is limited by certain circumstances: Gonse, who published his book before Bataillard's death, obviously knew the 1846 painting since he describes first hand its manner and technique, but is unlikely to have had access to the correspondence with Bataillard or known of the references to Vaugoin in 1844; Blanchon did use the letters to Bataillard when he compiled the first volume of Fromentin's correspondence, published in 1909, but almost certainly had not seen the painting, which by then had passed to Bataillard's second daughter, Henriette, living at Kew in England; Beaume bases his version transparently on Blanchon's and then adds his own romantic interpretation. Is it possible that the Vaugoin painting was left unfinished until 1846, that Fromentin painted two versions of the same scene or that Vaugoin and *Une Ferme aux environs de La Rochelle* are entirely unconnected? Fromentin's letters certainly suggest that he finished within about a month the painting begun in September 1844. At the end of October he wrote in an unpublished letter to Bataillard: '*J'achève mon petit tableau . . . je l'ai fait presque entièrement dans*

[1] E. FROMENTIN: *Lettres de Jeunesse, biographie et notes par Pierre Blanchon*, Paris [1909], p.198.
[2] L. GONSE: *Eugène Fromentin peintre et écrivain*, Paris [1881], p.40.
[3] FROMENTIN, *op. cit.*, pp.109, 202.
[4] *Ibid.*, p.109.
[5] GONSE, *op cit.*, p.40.
[6] FROMENTIN, *op. cit.*, p.107.
[7] G. BEAUME: *Fromentin*, Paris [1911], p.43.
[8] FROMENTIN, *op. cit.*, pp.109, 110.



48. *British Gun-boat in Action, with a Plan of the Boat*, by Joseph Wright of Derby. Pencil, 31·7 by 33·3 cm. (Museum and Art Gallery, Derby.)

49. *Sea Battle*, by Joseph Wright of Derby. Pencil, 30·8 by 33·2 cm. (Museum and Art Gallery, Derby.)

50. *View of Gibraltar During the Destruction of the Spanish Floating Batteries 14th September 1782*, by Joseph Wright of Derby. 1783–85. Canvas, 157·5 by 234·3 cm. (Milwaukee Art Center.)