

Alfred Bader

Alfred Bader Fine Arts - Ranking 110

[Wright of Derby - A view of Gibraltar - John Bonhill  
[correspondence]]

2004 - 2007.

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## Siege of Gibraltar

### Technical Examination Report and Treatment Proposal

Artifact name: **Siege of Gibraltar**

Accession No.: **44-104**

Attribution: **Joseph Wright of Derby**

Artifact Date(s): **1784**

Institution/Owner: **Agnes Etherington Art Centre**

Artifact description: **Oil on canvas**

Dimensions of stretcher (cm):  $\checkmark$  measured height: 161.0 width: 235.0 depth: 2.6

Dimensions of paint film (cm):  $\checkmark$  measured height: **158.8** width: **235.0**

Artist's Signature: No signature detected Date: No date detected

#### Comments/transcription:

*Painting treated in 1972 by Mrs. Mary D. Randall in London, England (see letter of 28 January, 1972 to Dr. A. Bader from Benedict Nicolson (Burlington Magazine Publications Ltd.)*

**Note concerning dimensions:** According to the CCI report (Part 1, June 18, 2003), the 1877 catalogue dimensions of the work are listed as 162.5 cm (64") in height and 266.7 cm (105") in width. The dimension of the height of the painting listed in the catalogue may in fact be the original dimension (64") based on the existing garland pattern. The dimension of the width listed in the catalogue was likely the dimension of the painting before additional strips of canvas were removed by Randall in 1972. There may not be a way to determine the exact width of the original painting.

**Condition Summary:** Painting is in poor condition with a substantial amount of overpaint on the surface and a discoloured varnish layer (s).

#### Auxiliary Support

##### Strainer/Stretcher:

Type: stretcher  $\checkmark$

Original  ; Replacement  $\checkmark$  ; Hand-made

Comments: Replacement stretcher, likely dates from the 1972 treatment.

**Outside Dimensions (cm):** Height **161.0** Width **235.0** Depth **2.6**

##### Construction of Strainer/strainer:

Keyed  $\checkmark$ ; Number of keys: **14**

Possible number of keys (including keys at cross piece joints): **14**

Simple mortise and tenon  $\checkmark$

Other / comments: Keys secured with masking tape.

##### Bars:

Four outside  $\checkmark$  (10.2 cm wide; 2.5 cm deep)

Horizontal cross-piece  $\checkmark$ ; Number: 1 (10.2 cm wide; 2cm deep)

Vertical cross-piece  $\checkmark$ ; Number: 2 (9.3 cm wide; 2 cm deep)

##### Bar characteristics:

Bevel  $\checkmark$

Condition of strainer/strainer: Strainer may be slightly bevelled and unable to examine if there is a chamfered edge.

##### Labels:

Colourmaker  ; Manufacturer/supplier  ; Excise or Duty  ; Artist  ; Gallery  ;

Exhibition  ; Other  $\checkmark$







**Comments/transcription:**

White, self-adhering label on stretcher bar in lower left: black type: 10 Oct 01; Sale 8585; Lot 46

**Inscriptions**

Artist ; Gallery ; Exhibition ; Other

Comments/transcriptions: White chalk inscription on top bar, to left of centre (smudged): 3/38 (?)

**General Comments:** The stretcher is constructed of softwood and likely dates from the 1972 treatment. There are numerous holes on the verso from screws used to hold the backing boards. It has numerous knots but they appear to be stable. The stretcher still maintains a taut canvas and is in good general condition. It is dusty and grimy. The keys require a new method of attachment to the stretcher.

**Primary Support**

**Tacking Margin Present:** No

**Comments:** Tacking margins have been raggedly cut on all four sides; canvas is one continuous piece of fabric.

Canvas cut  Dimensions of cut canvas (cm): height: 158.8 width: 235.0

**Weave Type:** Plain ; Twill  Herring Bone ; Other

**Comments:** Appears to be twill weave and this pattern can be seen along some edges of the canvas and through the thin paint film. According to an article on Derby's work, the artist used twill weave extensively after 1780 (Jones; 263).

**Canvas Weight:** Light ; Medium ; Heavy

**Thread Count:** Horizontal 20 ; Vertical 18 (per cm)

**Selvage edge:** No selvage edge present. There are garlands along two cut edges of the painting, the top and bottom edge. The garlands are 8-9 cm apart and along the top edge and they extend 8 cm into the painting and along the bottom edge they extend 5 cm into the painting. It is possible that these two edges were cut down very little for the multiple lining efforts.

**Method of Canvas Attachment:**

Metal Tacks  on tacking margins

Original ; Replacement ; Hand-wrought ; Manufactured ; Round heads ; Square heads ; Collars ; Other

Copper

Staples  on reverse of stretcher

Steel; Stainless ; Other  Comments: There are a few staples on the verso however they do not play a supportive role.

Condition of tacks/staples, other comments

- Good

**Condition of support:**

Defects: Tears ; Previous Tears ; Old ; New ; Repaired  (SEE CCI RADIOGRAPHS IN AGNES ETHERINGTON FILE)

Locations, comments: There are numerous holes and tears in the original support, which can be seen on the radiographs. The larger tears are located at:

**Description: 40 cm long horizontal tear (see CCI radiograph 9)**

72.5 cm from left to start of tear

66.0 cm from bottom to highest point of tear

**Description: 26 cm long horizontal tear (see CCI radiograph 10)**

112 cm from left to start of tear

26.5 cm from bottom to highest point of tear

**Description: 8 cm long horizontal tear**

21 cm to left edge of tear

103 cm from bottom

**Canvas deformations:** bulges ; draws ; puckers ; drapes ; dents ., other

**Comments:** Canvas has some minor bulges and draws, which would be expected following multiple linings. The added weight of two lining canvases had placed considerable stress on the lightweight original canvas.



[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]



## Preparatory Layers - Size & Ground

Size:

### Canvas Impregnation (front)

Sized /unable to assess  Canvas has been lined

### Canvas Impregnation (back)

Sized unable to assess

### Ground Preparation:

Single Layer ; Multiple Layers   Unable to determine

(CCI report (Part 2) suggests that there is one ground layer composed of lead white and calcium carbonate).

### First Ground:

Colour: white

Ground Extends to canvas edges: Yes

Application: Total surface covered ; Rough ; Smooth ; Stippled ; Uneven ; Other

Characteristics: Coarse ; Fine ; Glossy ; Wrinkled ; Friable

Adhesive Properties (Adhesion, Cohesion): The ground is firmly adhered to the canvas and where paint loss is detected, the separation appears to occur between the paint and ground layer.

### Imprimatura/second ground:

Imprimatura:  unable to assess

second ground/imprimatura colour:  unable to assess

## Secondary Support (Lining 1: next to original)

Lined: Yes

Complete Lining: ; Strip-Lined ; Other

Total Number of Secondary Supports: 2

**Comments:** The painting has had two lining campaigns. The first lining, which is attached to the original canvas, is only visible along the outer edges of the paint layer. It is of a similar weave and weight as the original canvas.

**Thread count:** Horizontal 18 ; Vertical 18 (per cm)

**Selvage edge:** none detected

**Weave Type:** Plain ; Twill ; Herring Bone ; Other

**Canvas Weight:** Light ; Medium ; Heavy

**Lining Method:** Impregnation ; Total ; Partial ; Nap-Bond ; Hand Lining  (possibly)

**Comments:** The first lining is very likely an overall glue/e based lining. It has good adhesive properties and still supports the canvas without major delamination. There are fragments of paper along some of the canvas edges. The paper appears to be brown Kraft paper and covers some of the original paint. It appears to be left from the first lining effort and it was not unusual to place this kind of paper over the original edge of a painting to protect the paint/lining interface. The lining fully supports the painting.









Figure 1. Detail of paper strips along edge of painting.

### Secondary Support (Lining 2: Visible on verso)

Lined: Yes

Complete Lining:  ; Strip-Lined  ; Other

**Comments:** The painting has had two lining campaigns. The second lining was likely done in 1972 and required a great deal of heat and pressure (see comments in *Burlington Magazine*, 116, 1974 pp. 270-272.). The article states that prior to the 1972 treatment the canvas was unevenly textured and after the treatment it was flat. The amount of pressure required to flatten such a large work may have resulted in the uneven textured surface now evident on the painting. The second lining may have been done by hand and the adhesive appears to be glue-based adhesive.

**Thread count:** Horizontal 18 Vertical 18 (per cm) **Selvage edge:** none detected

**Weave Type:** Plain  ; Twill  ; Herring Bone  ; Other

**Canvas Weight:** Light

**Lining Method:** The first lining canvas is cut to approximately the same size as the painting. It appears to be a glue based lining and may have been done by hand (hence the uneven surface texture)

**Impregnation:** Total  ; Partial  ; Nap-Bond  ; Hand Lining  (possibly)

**Comments:** The lining fully supports the painting and there are only minor tears in the canvas at stretcher corners.



Date	Description



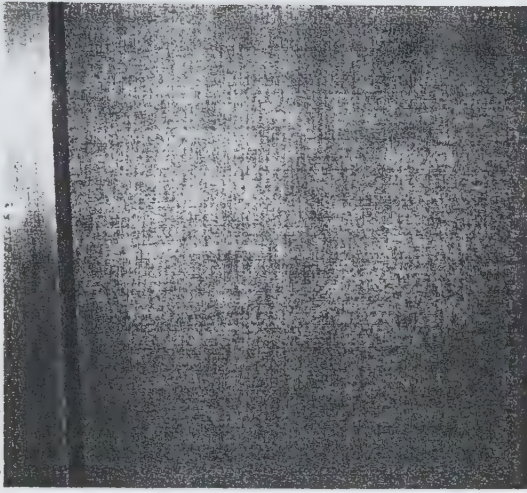


Figure 2. Detail of second lining canvas seen on verso.

### Paint Layers

**Application:** Smooth ; Low impasto ; Medium impasto ; High Impasto ;

**Texture:** Fine ; Granular ; Pitting ; Craters ; Friable ; Bubbles ; Intermediary Layers ; Glazes ; Characteristic brushstrokes ; Characteristic build up of paint layers .

**Paint Defects:** Blisters ; Wrinkling ; Flaking ; Paint Loss

**Comments:** The heavy varnish layer makes observation of the paint film difficult.

**Mechanical Cracking:** Fine network ; Medium Network ; Large network ; Cleavage ; tenting ; Cupping ; Drying Cracks ; Sigmoid Cracks ; Other

**Comments:** The cracking is a medium network of age cracks and these cracks are stable. The drying cracks are confined to particular areas of the painting and may be a direct result of artist's technique (see below)



Figure 3. Detail of drying cracks.







**Adhesive properties:** (adhesion/cohesion): There is good adhesion and cohesion between the paint and paint and ground layers. The flaking and paint loss at the bottom of the painting are the result of mechanical abrasion.

**Overpainting/Retouching/Inpainting:** The painting has extensive overpaint and at least two campaigns of restoration treatment.

**Condition:** The paint film appears to be in generally stable condition, however it may be extensively overcleaned and the overpainting makes observation of the condition of the original paint difficult.

## **Paint Technique:**

### **Application:**

The overall paint technique evident on this painting is a smooth and flat application of paint. There is a lack of sharp peaks around brush marks suggesting that the paint had good flow properties at the time of application. The wet in wet technique is used throughout the work except for areas of highlight, which show the use of a dry brush technique. Derby may have used a technique on this painting referred to as "dead-colouring" over the white ground, which he used after his return from Italy in 1775. This dead-colouring was an application of opaque grey, brown or green paint, depending on the overall tone of the landscape (Jones; 269-270). The use of this technique may account for the visible brushstrokes on the painting, which do not correspond to the upper paint application or structure. The structure of his works, as noted in the literature, was applied by Derby with a brush and palette knife, although no palette knife markings were found on *Siege of Gibraltar* at this time. There is a reference in the literature on Derby's use of dragging a stiff brush across the canvas so that the paint only sticks to the ridges of the weave (in this case twill weave). It is apparently sometimes interpreted as over-cleaning (Jones; 269). The use of this technique has been noted in *Siege of Gibraltar*; however careful observation of the paint film following varnish removal could confirm that it is not the result of over-cleaning.

**Technical Note:** The sky was painted with fairly wide brushes of 3/8" to 1/2" and smaller brushes were used for the figures in the foreground.

### **Palette:**

The artist has used a limited palette comprised mainly of earth tones, black, small amount of blue, red and yellow.

### **Glazing:**

Translucent glazing may be present in the background, foreground and water and Derby's fondness for the glazing technique has been well documented (Jones; 270). Glazing over water has been identified in other works by Derby and he may have also glazed the water in this work with thin layers containing brown and red pigments (Jones; 270). To confirm the use of glazes in *Siege of Gibraltar*, paint samples will need to be taken once the varnish is removed.

### **Incised Marks:**

Another important observation is the presence of incised marks along the right side of the painting, which appear to have been done with the back of a brush. Incising has been noted as a technique used by Derby and he used it to reveal the dead-colouring or the white ground beneath the paint (Jones; 270). In *Siege of Gibraltar*, the incised marks seem to outline a cloud form and the white ground can be seen beneath the incised line.







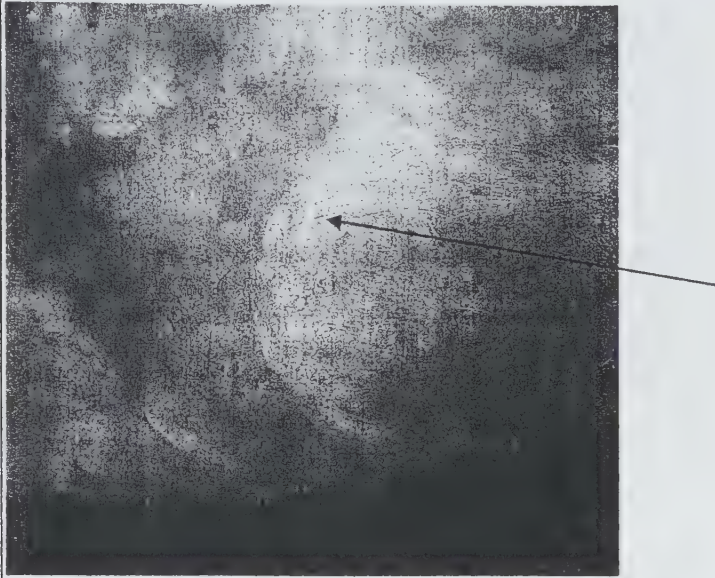


Figure 4. Detail of incised marks.

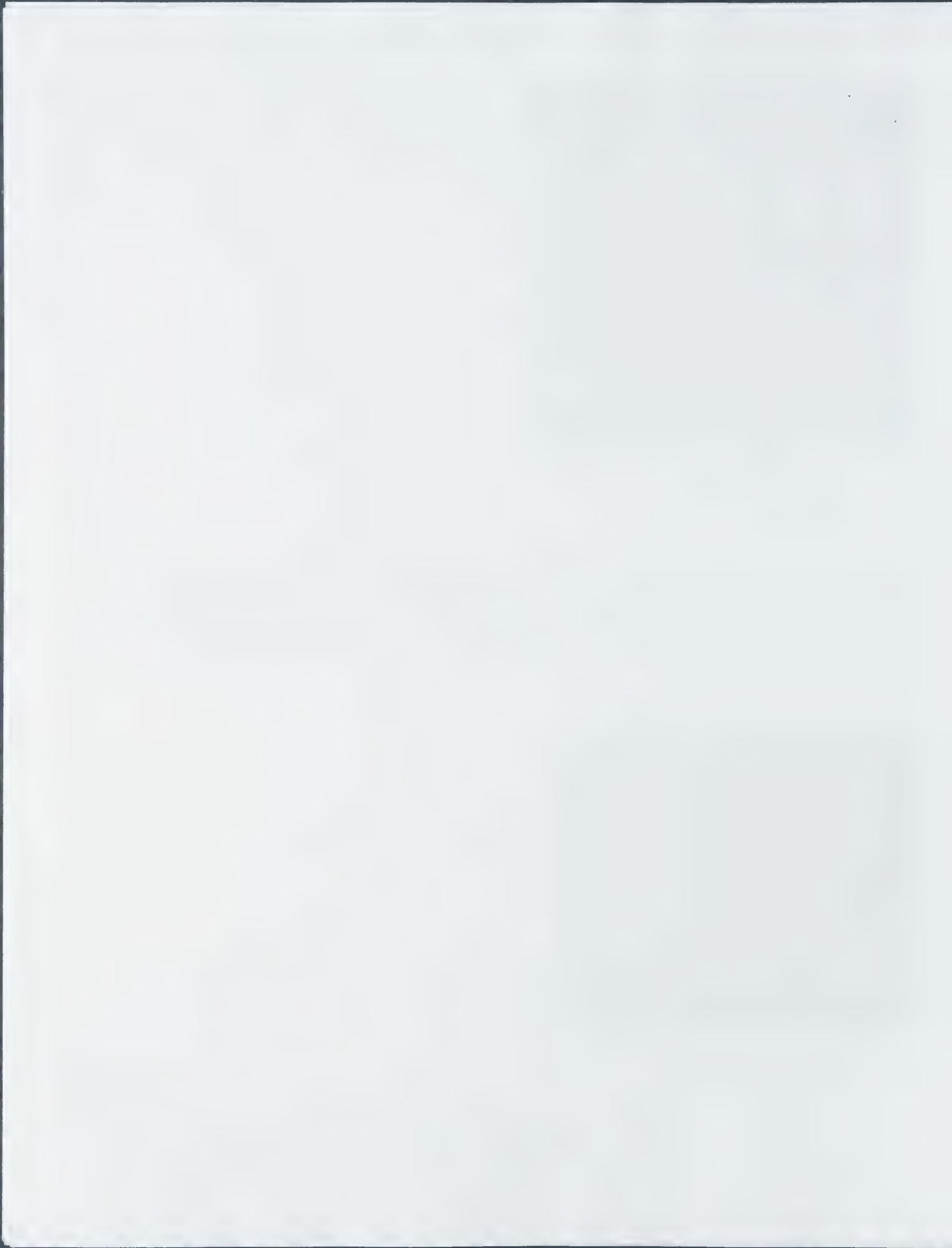
**Surface Characteristics:**

The overall surface appearance of the painting is poor at this time. It has a thick, glossy varnish application and this coating accents the pits, hollows and undulations in the surface. The surface defects are the result of several restoration efforts (see previous treatments below). There is a fine to medium network of cracks in the paint surface, which are typical for a paint film of this age. These cracks are stable. Drying cracks are also visible on the work but are confined to small design areas and may be the result of a faulty paint technique. There is a network of cracks, paint loss and flaking along the bottom edge, which is mechanical damage.



Figure 5. Detail of pitted paint surface.







### Previous Treatments:

The *Siege of Gibraltar* was cleaned and lined in 1972, and it is difficult to determine exactly how the painting was lined and cleaned without access to treatment documentation. Reference is made to the painting being restored by the *Ehrich Galleries*, New York, in 1923 (although it was attributed to John Singleton Copley and there are no details on the treatment) and again in 1972. Mrs. Mary D. Randall of London, England undertook the 1972 restoration. One source of information regarding the 1972 treatment is a letter from Benedict Nicolson of *The Burlington Magazine* to Dr. Alfred Bader dated January 28<sup>th</sup>, 1972, in which Nicolson states to have seen the treatment in progress and writes that it was a "wreck" before the Randall treatment. He states that it was extensively overpainted prior to the 1972 cleaning and that Randall could not get off all of the overpainting. He notes that the groups of figures in the foreground in the gunboats are well preserved and that Randall removed the outside strips to left and right which are "later than the painting" in order to restretch it. We can therefore presume the current outside dimensions of *Siege of Gibraltar* have been reduced as a result of the 1972 treatment. Following this correspondence in the 1972 letter from Nicolson, an article on Derby's work appeared in *The Burlington Magazine* which states that Randall cleaned and restored the painting and that there is heavy overpainting in the foreground, left hand side and area around the batteries. It also states that prior to the 1972 lining the canvas was unevenly textured and after the treatment it was flat with an even application of paint (*Burlington Magazine*, 116, 1974 pp. 270-272).

### Overpainting:

The ultraviolet photograph (CCI) clearly indicates at least two series of inpainting efforts. The major areas of the most recent overpainting (1972) are in the upper right (clouds and smoke); bottom right (along right edge); lower right corner; along bottom edge; along left upper corner (clouds) and above central barge. This overpaint can be seen as dark violet on the ultraviolet photograph because it lies over the varnish layer. Other areas of overpaint include a vertical drip of blue substance in lower right (appears to be blue ink) and an area of unstructured paint application (blue/black paint) in the upper left which has little in common with the surrounding design (see cloud-like structure in upper left). Another layer of overpaint can be seen as a lighter violet (grey-violet) in the mast of the barge, in the mid-right section (area of citadel) and in the sky area. This may be from the same restoration effort in 1972 but it lies beneath the varnish layer. It is also possible that this is the overpaint that Randall could not remove in the treatment (see previous treatments above). There may be further inpainting below other varnish applications.

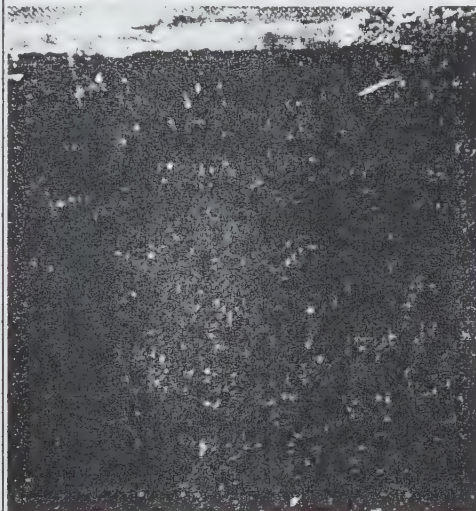


Figure 6. Overpainted sky area showing white ground beneath paint film.









Figure 7. Detail of drip marks.

#### **Results of Paint Sample Analysis (CCI):**

The CCI report (Part 2) on *sample #1* taken from the brown structure painted over the clouds in the lower right side of the painting (41.4 cm from bottom; 46 cm from right), indicates that there are three red-brown layers over the lead white ground followed by a varnish layer, a thin pigmented layer and a second varnish layer. The thin-pigmented layer between the varnish layers could be *overpaint* or a *glaze*.

CCI *Sample #2* which is a sample taken from a yellow area was identified as a yellow of yellow iron oxide, red iron oxide, white lead and lead carbonate (*see CCI Report-Part 2 for further details*).

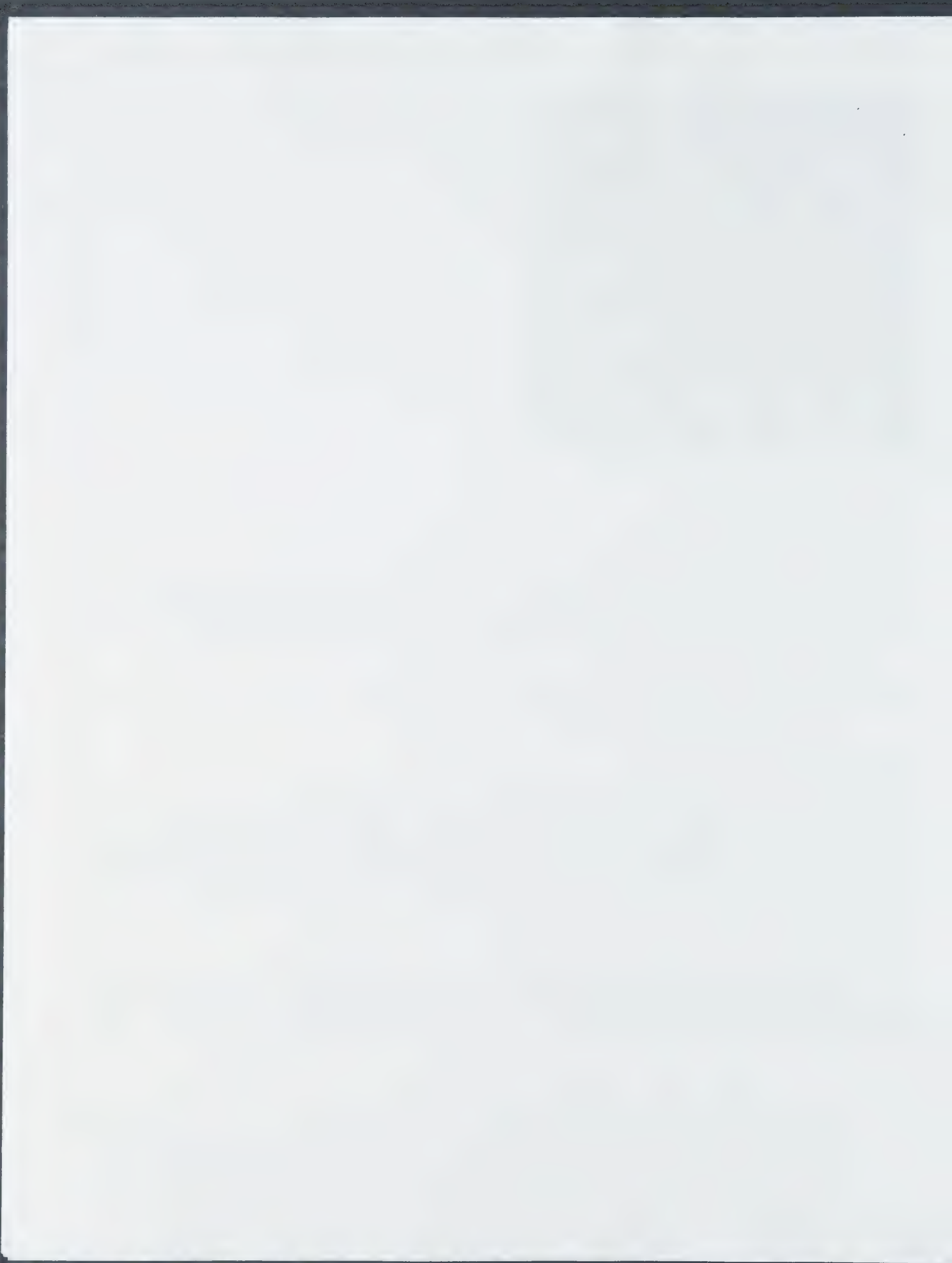
#### **Overcleaned Areas:**

Much of the surface has been overcleaned at some point in its long history. It is most evident in the small boats to left of the central barge near the large anchor. The figures in the boat are hardly discernable and little remains of the area behind the boat. Another area of obvious overcleaning is around the central barge (right side of barge) where the structure is no longer evident. The ramparts have also been extensively overcleaned and little of the original structure remains defined. The sky has been overcleaned but with the substantially thick overpaint it is difficult to determine exactly how much has been overcleaned.

#### **Paint Loss:**

There is some paint loss along the lower edge of the painting (2cm from bottom edge) and this may be mechanical damage caused by the rebate of a decorative frame. There is obvious previous paint loss throughout the work but these losses have been filled and inpainted.





**Surface Coatings:**

Surface Coating: Yes

Original ; Non-Original ; Unknown ; Overall Application ; Partial Application

Surface Characteristics:

**Comments:** The top varnish coating is extremely thick and glossy.

**History (Distribution) of Surface Coating:**

Complete ; Partial ; Selective  Unable to determine

**Comments:** It is difficult to determine the exact number of surface coatings due to possible glaze applications and the multi-layered nature of the surface coatings.

**Condition:** The varnish is yellowed and very thickly applied.

**History of Varnish Removal:**

Complete Cleaning ; Partial Cleaning ; Selective Cleaning ; Unknown

**Comments:**

There have been several cleaning campaigns and it is difficult at this time to determine if there is original varnish/glazes left on the surface. (see CCI ultraviolet photograph for details).

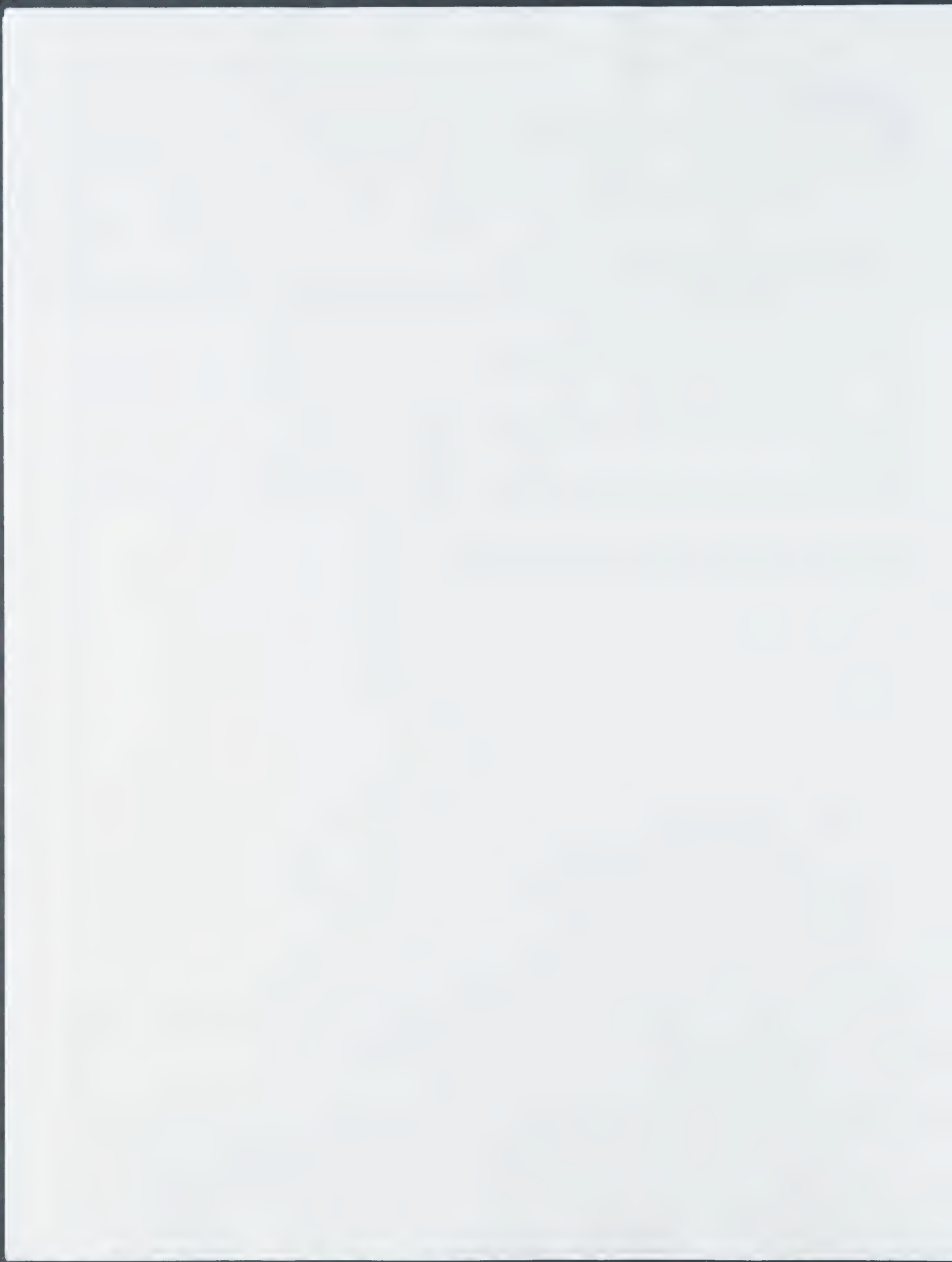
**Surface Grime:**

There is a slightly discoloured layer of surface grime on the painting.

Examiner: Barbara Klempan  
(Painting Conservator)

Date: July, 2004





### References

Canadian Conservation Institute, *Scientific Examination of a Painting Attributed to Joseph Wright of Derby (Part 1)*, Report No. ARL 4148 June 18, 2003.\*

Canadian Conservation Institute, *Scientific Examination of a Painting Attributed to Joseph Wright of Derby (Part 2)*, Report No. ARL 4148.2, September 24, 2003.\*

Erdmann, B., "Wright of Derby's "The Siege of Gibraltar" *Burlington Magazine*, 116, 1974 pp. 270-272.

Jones, Rica, "Wright of Derby's Techniques of Painting", in *Joseph Wright of Derby*, ed. Judy Egerton, exhibition catalogue, London, Tate Gallery, 1990, pp. 263-271.

Letter from Benedict Nicolson (Burlington Magazine Publications Ltd), to Dr. A. Bader January 28, 1972. \*

Letter from The Ehrich Galleries, New York to the Elgin Academy, Illinois, pertaining to the restoration of "Siege of Gibraltar", November 7, 1923.\*

\* Reference material can be found in the curatorial files at the Agnes Etherington Art Centre, Kingston, Canada.

### Additional Resources

Brown, D. M., *A Question of Attribution: Eight British Landscape Paintings Given to Joseph Wright of Derby (1734-1797) in the Queen's University Art Collection*, Master's of Art Thesis, Queen's University, 1990.

Nicolson, B., *Joseph Wright of Derby: Painter of Light*, vol. 1 & 2, Paul Mellon Foundation for British Art, Pantheon Books: New York, 1968.

Wyld, M. and David Thomas, "Wright of Derby's 'Mr. and Mrs. Coltman': An Unlined English Painting", *The National Gallery Technical Bulletin*, vol. 10, 1986, pp. 28-32.

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#### LIST OF SAMPLES TAKEN DURING EXAMINATION

(July, 2004)

1. Original canvas (Siege 44-014-1)
  2. First Lining (Siege 44-014-2)
  3. Second Lining (Siege 44-014-3)
- (Samples kept in Art Conservation Program, Queen's University)

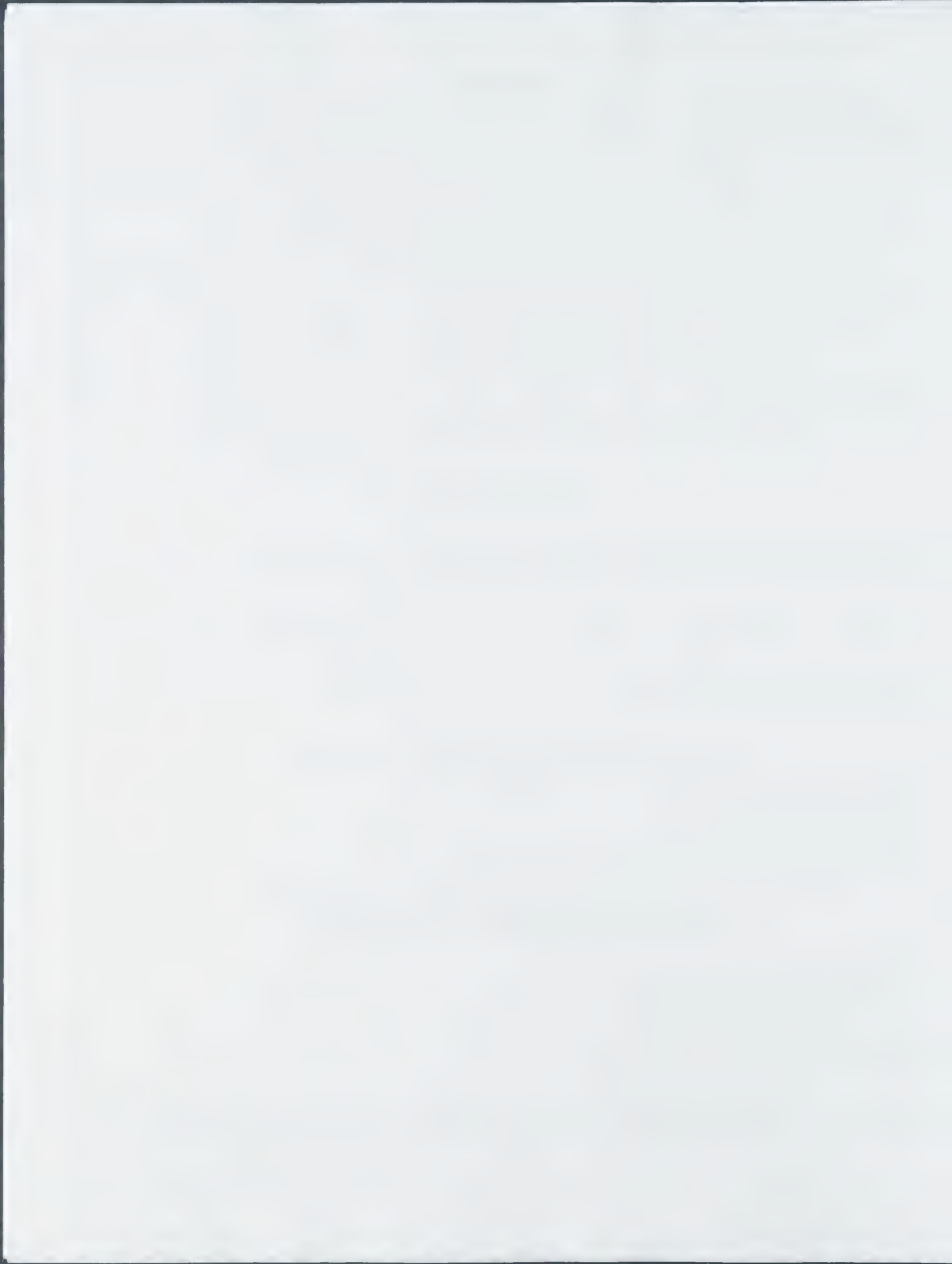
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#### LIST OF VISUAL DOCUMENTATION PROVIDED BY THE CANADIAN CONSERVATION INSTITUTE

1. Photograph of painting in black & white (recto)
2. Colour transparency of painting (recto)
3. Colour slide of painting (recto)
4. Ultra-violet photograph of painting (colour, recto)
5. X-Rays of painting (13)
6. Photograph of x-ray locations in black in white

Visual Documentation can be found in the curatorial files at the Agnes Etherington Art Centre, Kingston, Canada





# Siege of Gibraltar

## Treatment Proposal and Cost Estimate

1. Photodocumentation (35 mm and digital photography).
2. Surface Cleaning.
3. Vacuum verso.
4. Cleaning tests (opening of windows) to determine solubility parameters of varnish and overpaint.
5. Digital, microphotography of paint surface.
6. Sampling of paint in cleaned windows by the Canadian Conservation Institute (CCI) to establish strata. Fibre samples will also be analyzed at this time.
7. Repair of damaged corners of second lining canvas.
- \*
8. Removal of varnish layers (selective or full removal).
9. Based on results of CCI analysis of paint samples, and in consultation with curators of the Agnes Etherington Art Centre, removal of overpaint will be undertaken where possible.
- \*
10. Flaking area along bottom edge will be filled and inpainted with a watercolour base.
11. Upon agreed completion of cleaning and overpaint removal, the painting will be varnished with a suitable coating (s) for inpainting.
12. Inpainting will be undertaken using a combination of techniques in consultation with curators of the Agnes Etherington Art Centre.
- \*
13. Varnish will be applied to the painting between inpainting sessions.
14. A final varnish coating will be applied to the painting once the treatment is completed.
15. After treatment photography and documentation.

\* Treatment to be reassessed after each stage of the treatment

### Cost of Treatment:

This treatment proposal encompasses a range of treatment philosophies, which will need to be defined in collaboration with curators of the Agnes Etherington Art Centre. The treatment will be an interventive approach with varnish removal and overpaint removal being the two primary areas of intervention. There are several stages of the treatment which pose serious challenges, overpaint removal and inpainting. *It may not be possible to remove the discoloured varnish without disturbing or solubilizing the extensive overpaint.* The degree of overpaint removal will need to be established and this would be a lengthy process involving regular consultation with experts. The treatment proposal can be adjusted or terminated upon mutual agreement of conservator and owner.

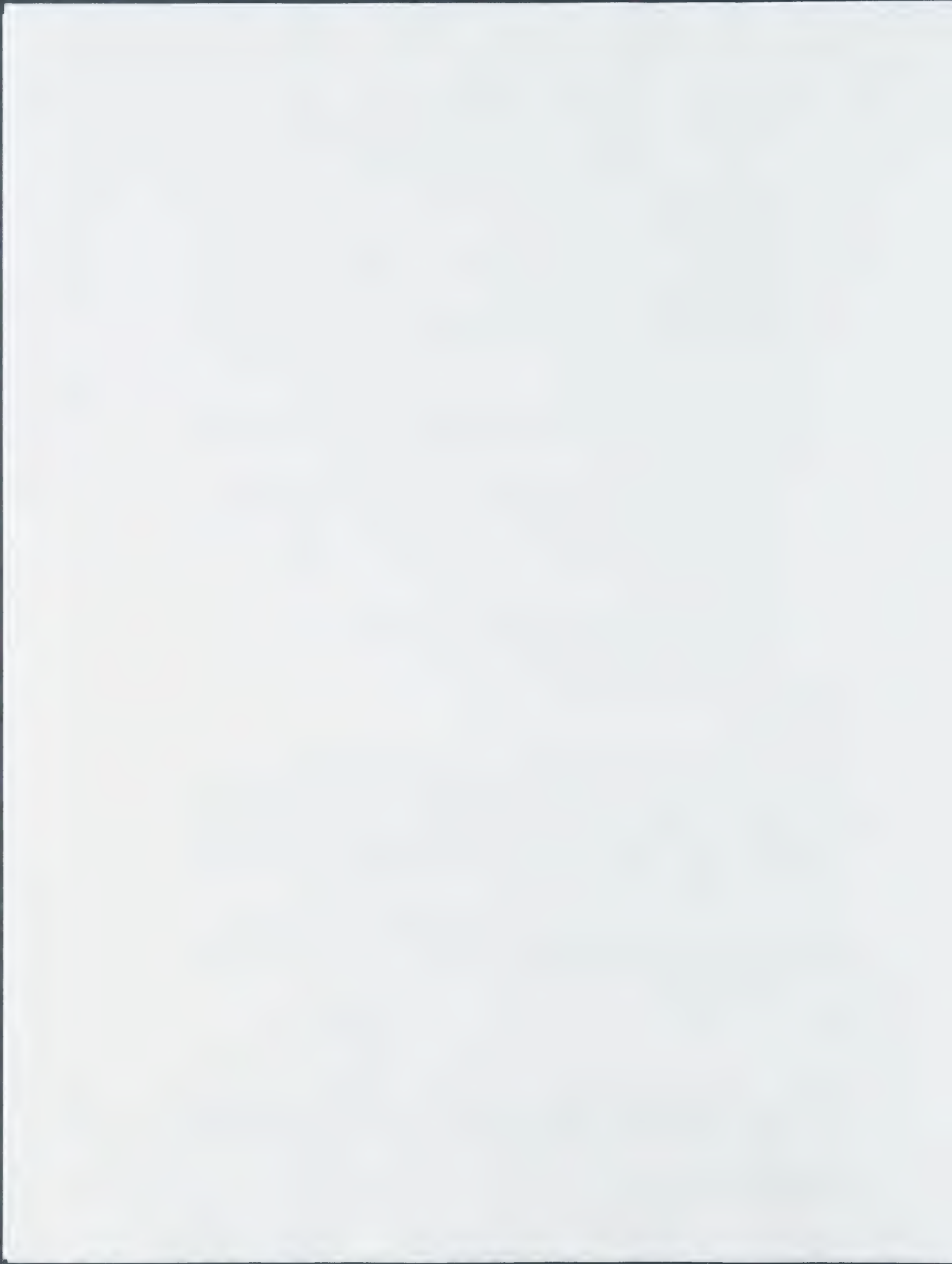
The cost of the treatment will not be calculated by treatment hours since there may be many informal viewings and meetings. The cost of the treatment is based on an approximate number of hours and a set hourly rate, plus the approximate cost of materials and supplies.

Cost of Treatment: (inclusive)	\$35,000.00
P.S.T.	2,800.00

**Total:** \$ 37,800.00 CDN

Barbara Klempan Barbara Klempan Date: Aug 5, 2004





## Payment Schedule

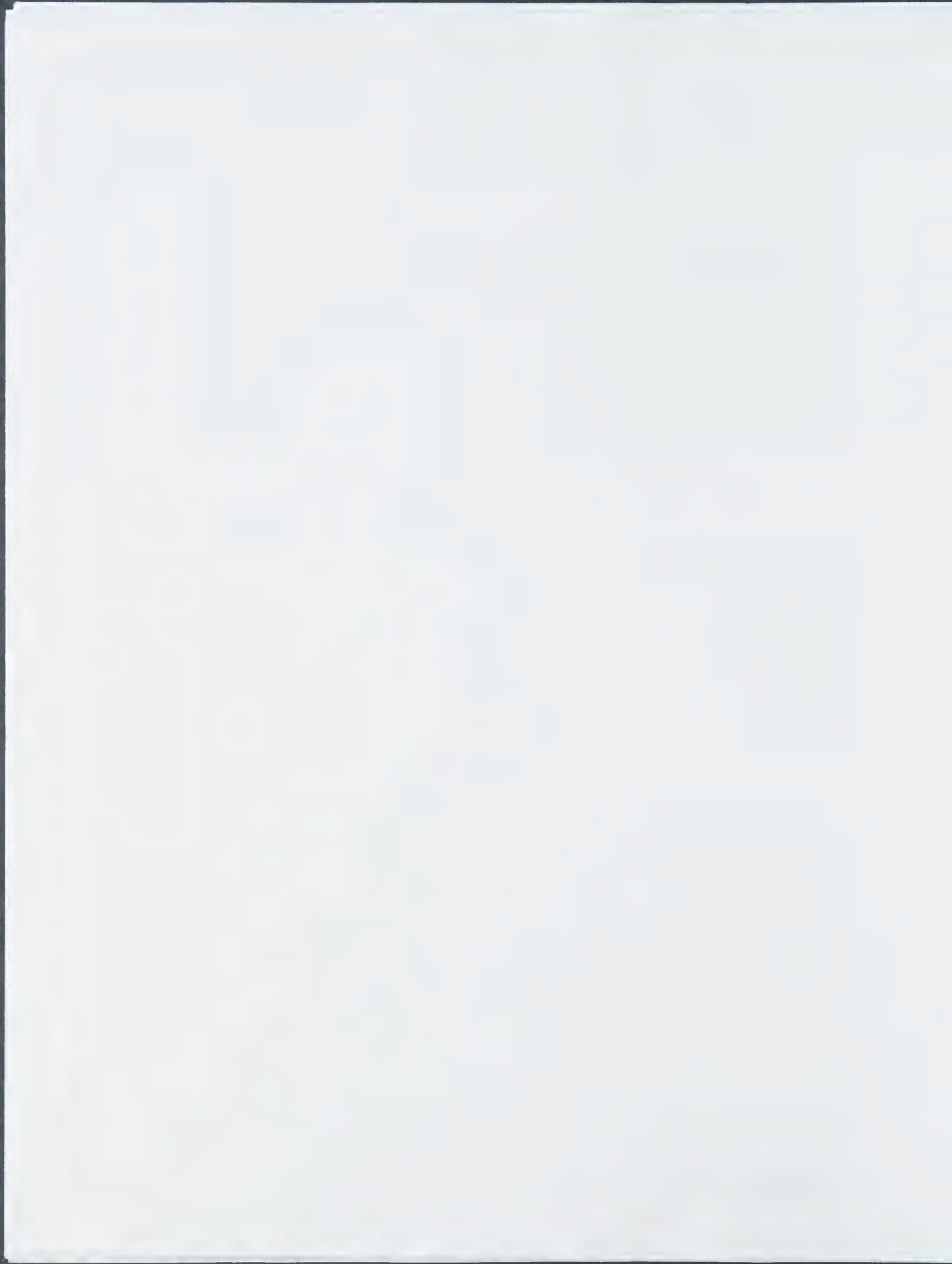
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1. First payment upon acceptance of the treatment proposal	\$ 5,000.00
2. Second payment upon completion of 1-7 of proposal	\$ 5000.00
3. Third payment upon completion of 8-9	\$10,000.00
4. Fourth payment upon completion of 10-12	\$10,000.00
5. Fifth payment upon completion of 13-15	\$ 7,800.00
	<hr/>
<b>TOTAL:</b>	<b>37,800.00</b>

Payment to be made to:

Barbara Klempan,  
14 Royal Oak Crt.  
Ottawa, Ontario  
K1T 3N9  
CANADA  
(613) 733-6379





Hi John,

I'll chat with the Dept head this week and see what might work for them over there. As far as I can see about half the staff are on sabbatical (this from a jealous museum person, who doesn't get sabbaticals), so I don't know who (if anyone) is covering the area next term. All the more reason, if you ask me, for a spot of expertise from the outside! I'll get on it and be in touch soon. Once we have tentative scheduling, you'll be able to go ahead with the application.

I don't know if this might be your first trip to Canada, but just so you know (if you haven't looked us up on a map yet): Kingstton, Ontario, is located more or less equidistantly from Montreal, Toronto and Ottawa (about 250 kms or 2-1/2 hours by train), so if their are museum visits you want to make (for example there are W of D's at the Art Gallery of Ontario and the National Gallery of Canada, as well as West's Death of Wolfe at the NGC; good 18th c British works at the Montreal Museum of Fine Arts though nothing historical or military springs to mind) for your research you could factor them in to your project description.

Janet

At 05:36 AM 09/09/2005, you wrote:

>Dear Janet,

>

>This is really very good of you. I'm immensely grateful for your  
>offer of support, and for involving me in your plans for the  
>painting. With regards to the timing of my visit, I'd imagine that  
>any time during the February to July period next year would be okay  
>for me. As long as I have notice, it would be relatively easy to  
>engineer a week free of teaching commitments. So, I am happy to fit  
>in with what your Art Department might like, or what will suit you  
>best. Obviously, I'd be more than happy to do the lecture you  
>suggest, and take a graduate seminar (I could suggest some possible  
>topics to take to your colleagues, otherwise I'm happy to be guided  
>by whatever you think would be most suitable?). I should also be  
>able to squeeze some money out of Leicester to meet accomodation  
>expenses, etc., I just might need to come back to you for some  
>advice on this, at some later date, if this is okay? It appears that  
>there is particular deadline for applications to the British  
>Council, so I'm assuming they accept applications at any time.

>

>Once again, many thanks for your support.

>

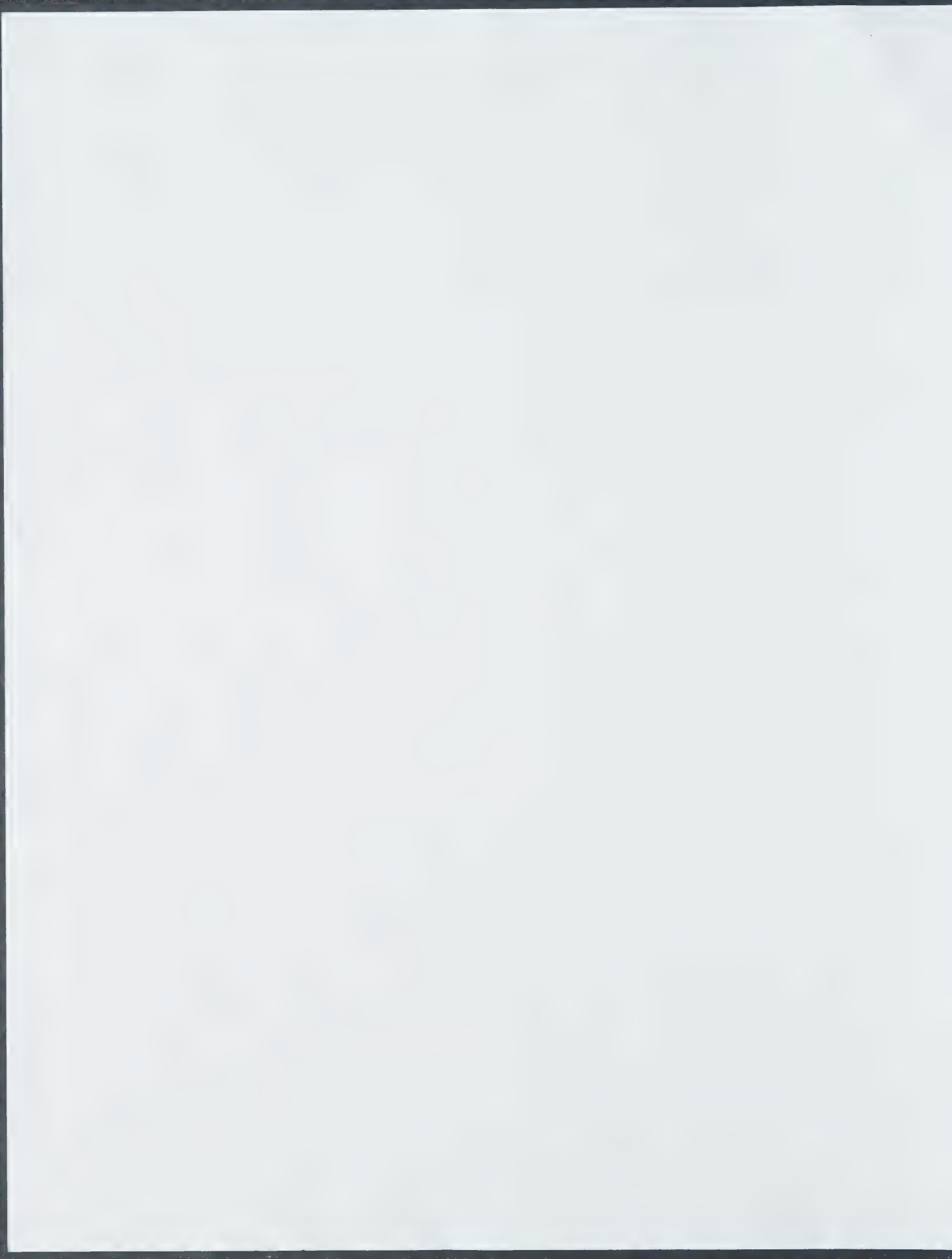
>With best wishes,

>

>John

>





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>From: Janet Brooke [mailto:brookej@post.queensu.ca]

>Sent: Wed 07/09/2005 19:11

>To: Bonehill, Dr J.S.

>Subject: RE: FW: Joseph Wright Drawings

>

>

>Dear John,

>

>Of course I would be pleased to provide you with what's needed! I  
>think the best way to start will be first, for you to identify for  
>me roughly when you want to come. From this end, I'll liaise with  
>the Art Department and see if we can schedule a lecture while you're  
>here (would you be willing to do that?), that we could host here at  
>the Art Centre (ideally, a lecture here and then a seminar-ish thing  
>the next day with graduate students). Your proposal should also  
>include mention of an exhibition we are hoping to undertake here in  
>a year or two, focussing on our research to confirm the attribution  
>of the W of D, and on the conservation work and what it has  
>revealed. I should think that if I can ultimately get exhibition  
>funding, we'll be inviting you to contribute a short essay to what I  
>hope will be a catalogue roughly of the type I did with Paul  
>Spencer-Longhurst and the Barber/Art Gallery of Ontario/Birmingham  
>Museum on Gainsborough (Spencer-Longhurst, Paul and Janet M. Brooke,  
>Thomas Gainsborough The Harvest Wagon, 1995). So you could add that  
>in as a very concrete "other project" to which the visit might lead.  
>In your shoes I might even call it a working session with your  
>new-found Canadian colleagues on this research/exhibition  
>initiative, with a lecture/seminar contribution added. I think the  
>BC likes concrete things like that (in fact I got Paul over here  
>with a similar application).

>

>If successful, the stipend would not cover all of your expenses here  
>I don't think. Would you have access to support from your university  
>or elsewhere?

>

>Best,

>Janet

>

>At 12:54 PM 07/09/2005, you wrote:

>

>

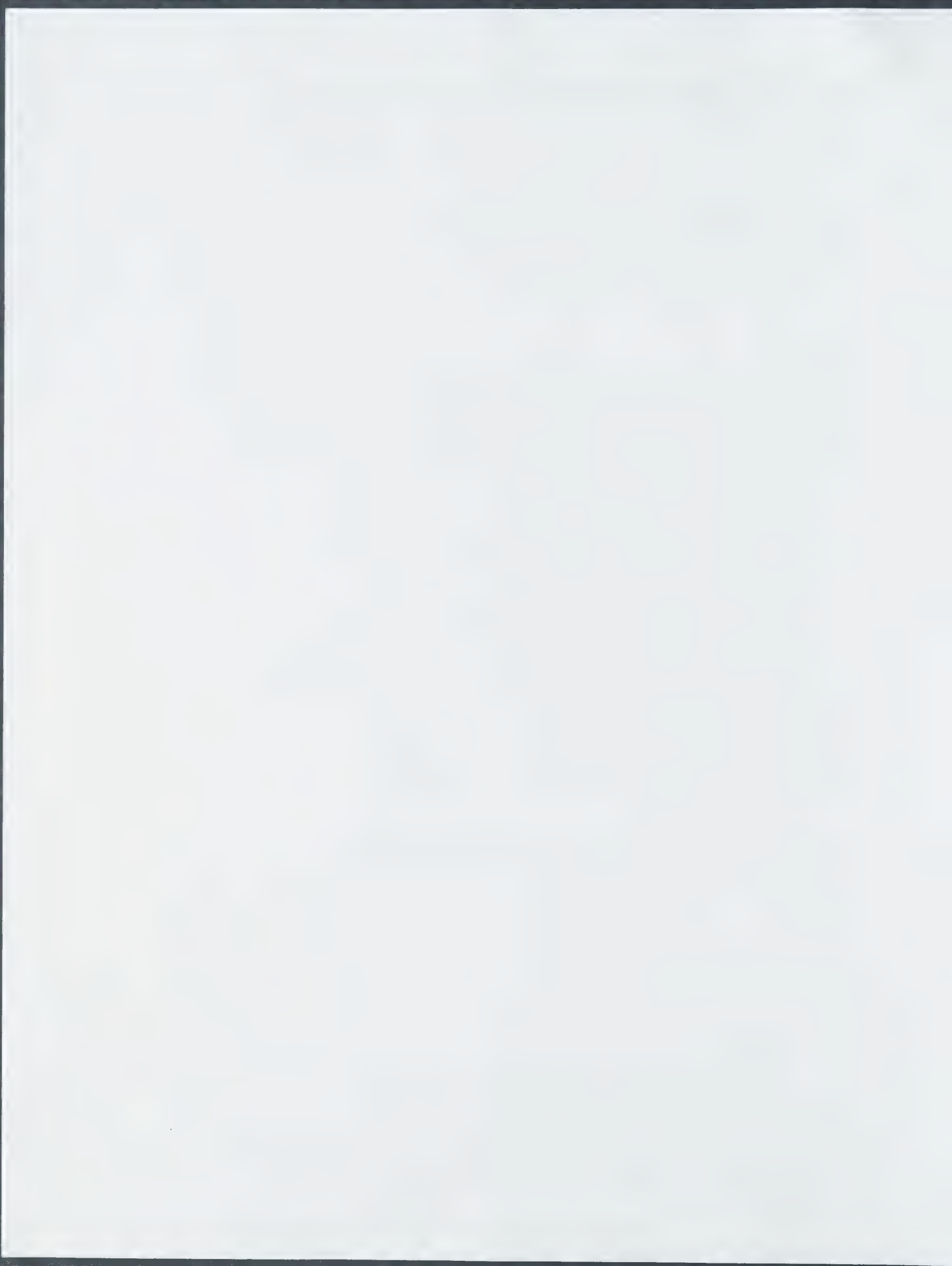
> Hello Janet,

>

> Now I've had chance to look at the British Council website

> I see that I would need the support of a Canadian institution.





> Stipends are considered where the applicant is 'invited to  
> undertake professional engagements' or 'where the visit will lead  
> to other projects'. I'd also require a letter of support from my  
> university and from you. I hesitate to ask, but would you be  
> agreeable to providing this? I'm concerned, obviously, that the  
> trip would be of substantially more benefit to me than you, and  
> would completely understand if you didn't feel able to assist.

>  
> With best wishes,

> John

>  
> \_\_\_\_\_  
> From: Janet Brooke [mailto:brookej@post.queensu.ca  
> <mailto:brookej@post.queensu.ca> ]  
> Sent: Wed 07/09/2005 14:15  
> To: Bonehill, Dr J.S.  
> Cc: David de Witt  
> Subject: Re: FW: Joseph Wright Drawings

> Hello John,

> Thanks for these images. I'm of the same mind as you concerning the  
> gunboat drawing, which looks like a documentary drawing rather than  
> an artist's preparatory sketch.

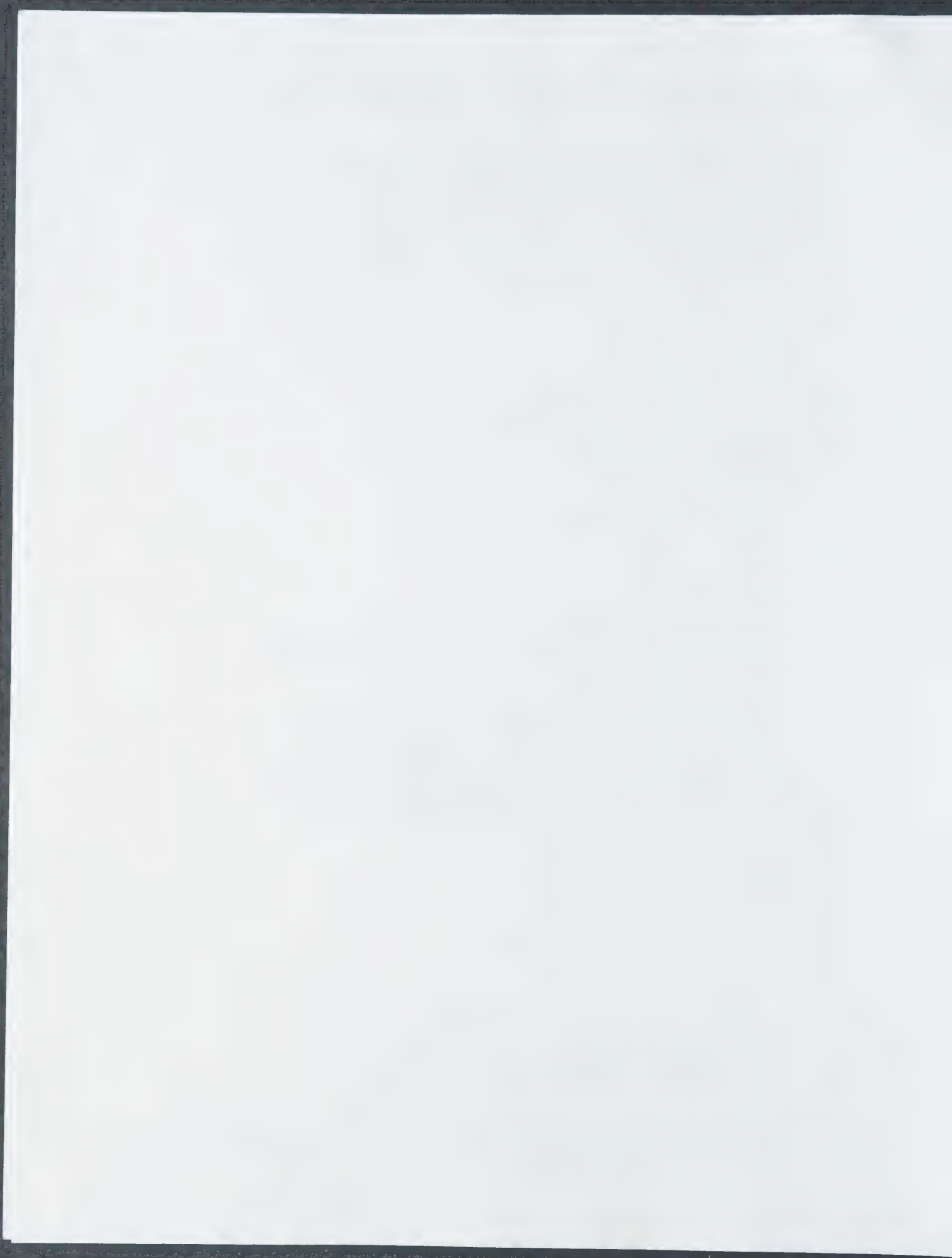
> RE the British Council stipends: the last time I was involved with  
> one of these (to bring a colleague from the Barber Institute here for  
> a Gainsborough exhibition we co-curated), it seems to me that the  
> application needed to come from the Canada side. But that was a long  
> time ago (early 1990s), and things may well have changed. Once you  
> find out what needs to get done, let me know if there's anything you  
> require from here.

> Best,  
> Janet

> At 05:35 PM 06/09/2005, you wrote:

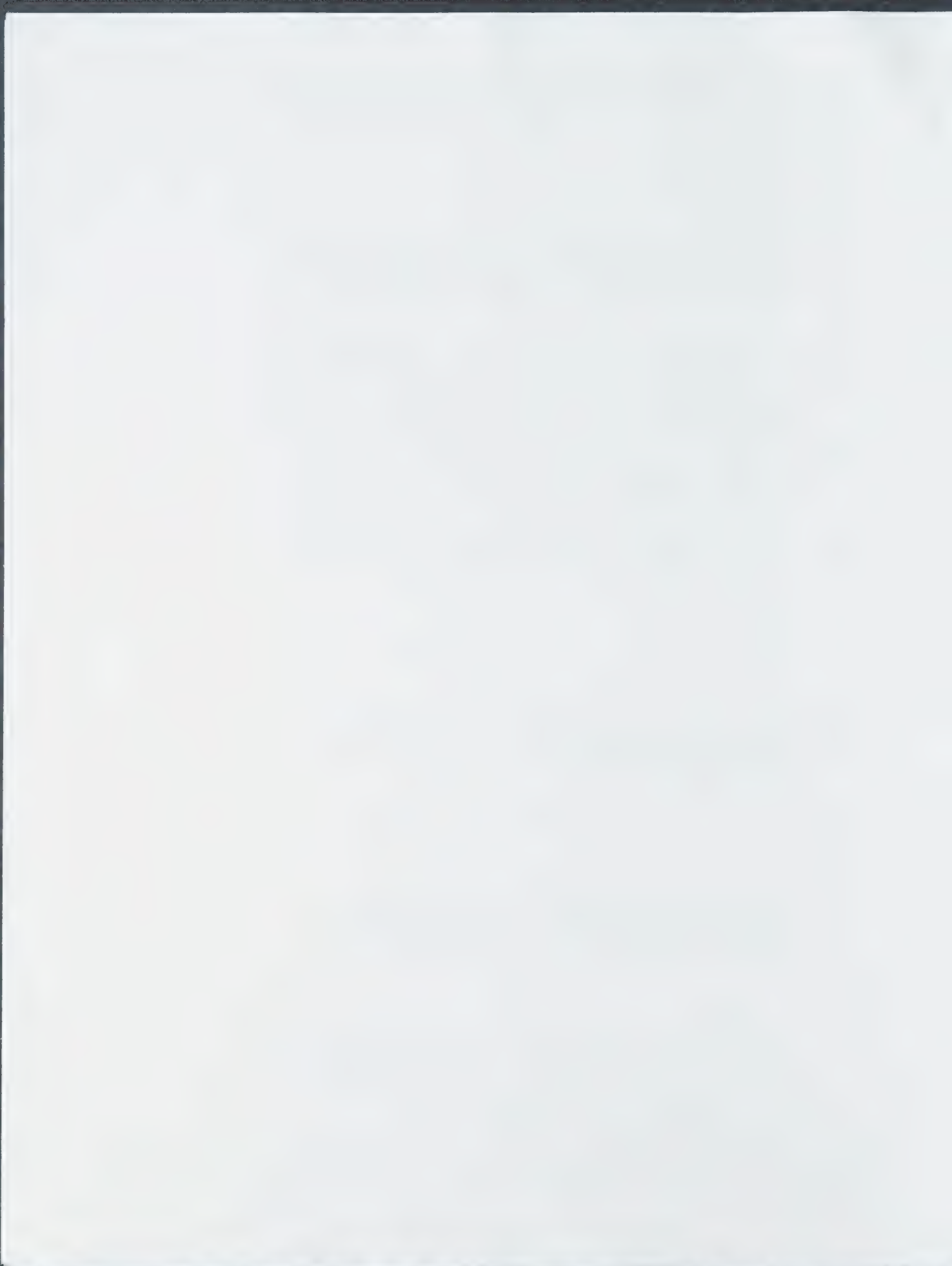
> >  
> >  
> > \_\_\_\_\_  
> >  
> >From: Bonehill, Dr J.S.  
> >Sent: Tue 06/09/2005 19:55  
> >To: brookesj@post.queensu.ca  
> >Subject: FW: Joseph Wright Drawings





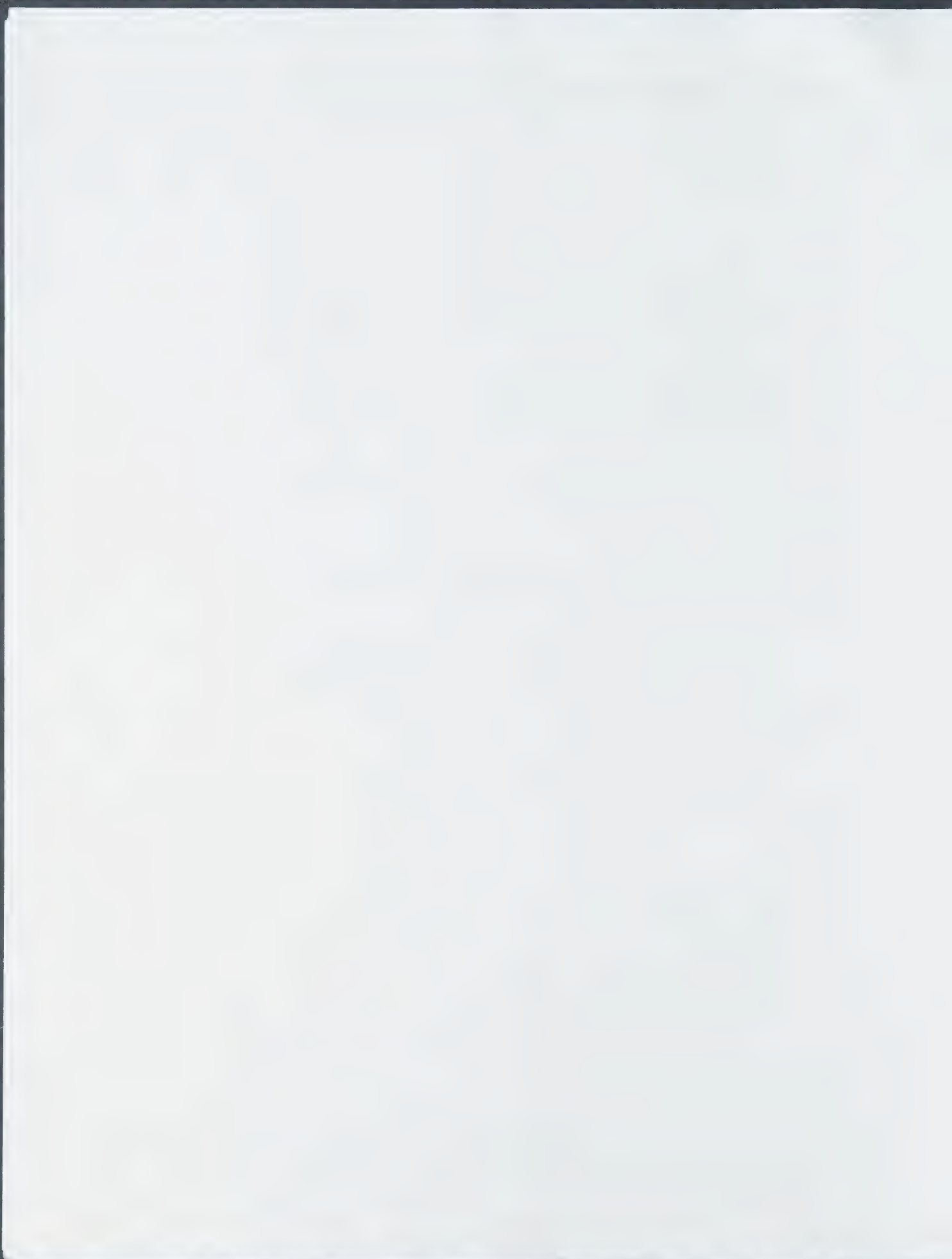
> >  
> >  
> >  
> >Dear Janet,  
> >  
> >Many thanks for finding and sending on the grant information, it's  
> >very much appreciated and I'll be looking to make an application I  
> >think. I was just waiting to reply, in the hope I could send these  
> >jpegs onto you which finally arrived this afternoon.  
> >  
> >I'm sure you'll probably know them from the original Burlington  
> >Magazine article on your picture. However, I hope they are still of  
> >interest. Derby Museum hedge their bets about the dating of these  
> >works, giving c.1770-1785. However, they must date to my mind from  
> >the 1783-85 period, with the compositional sketch actually being  
> >very much to the end of that period. Wright's correspondence  
> >suggests that he only arrived at this view quite late in the day,  
> >after failing to receive the kinds of information he had originally  
> >>wanted. This is I think a god match with your painting, not lest in  
> >the correspondence of viewpoint. I should say that I'm not entirely  
> >sure the Gun Boat study is actually by Wright, as he was relying  
> >quite heavily at this point on drawings supplied by others.  
> >  
> >With best wishes,  
> >  
> >John  
> >  
> >\_\_\_\_\_  
> >  
> >From: Ferguson, Steve [mailto:Steve.Ferguson@derby.gov.uk  
> <mailto:Steve.Ferguson@derby.gov.uk> ]  
> >Sent: Tue 06/09/2005 14:43  
> >To: jsb3@leicester.ac.uk  
> >Subject: Joseph Wright Drawings  
> >  
> >  
> >  
> >  
> >\*\*\* Before reading or acting on this e-mail, or opening any  
> >attachment, please read Derby City Council's disclaimer and  
> >confidentiality statement at the end of this e-mail \*\*\*  
> >  
> >  
> >Dr J Bonehill  
> >  
> >Please find attached scans from negs of drawings requested. Quality  
> >of image is subject to condition of negs. Hope these are useful.  
> >  
> >  
> ><<Sea Battle.jpg>> <<Gunboat Drawing JW.jpg>>





> >  
> >Steve  
> >  
> >  
> >  
> >  
> >  
> >  
> >\*\*\*\*\*  
> >The views expressed in this email are personal and may not  
> >necessarily reflect those of Derby City Council, unless explicitly  
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> > [www.surfcontrol.com](http://www.surfcontrol.com) <<http://www.surfcontrol.com>>  
> >  
> >\*\*\*\*\*  
> >  
> >  
> >  
> Janet M. Brooke, Director  
> Agnes Etherington Art Centre  
> Queen's University  
> Kingston, Ontario  
> CANADA K7L 3N6  
> phone: (613) 533-6000 ext. 77055  
> fax: (613) 533-6765  
> e-mail: [brookej@post.queensu.ca](mailto:brookej@post.queensu.ca)  
>  
> Janet M. Brooke, Director  
> Agnes Etherington Art Centre  
> Queen's University





>Kingston, Ontario  
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Janet M. Brooke, Director

Agnes Etherington Art Centre

Queen's University

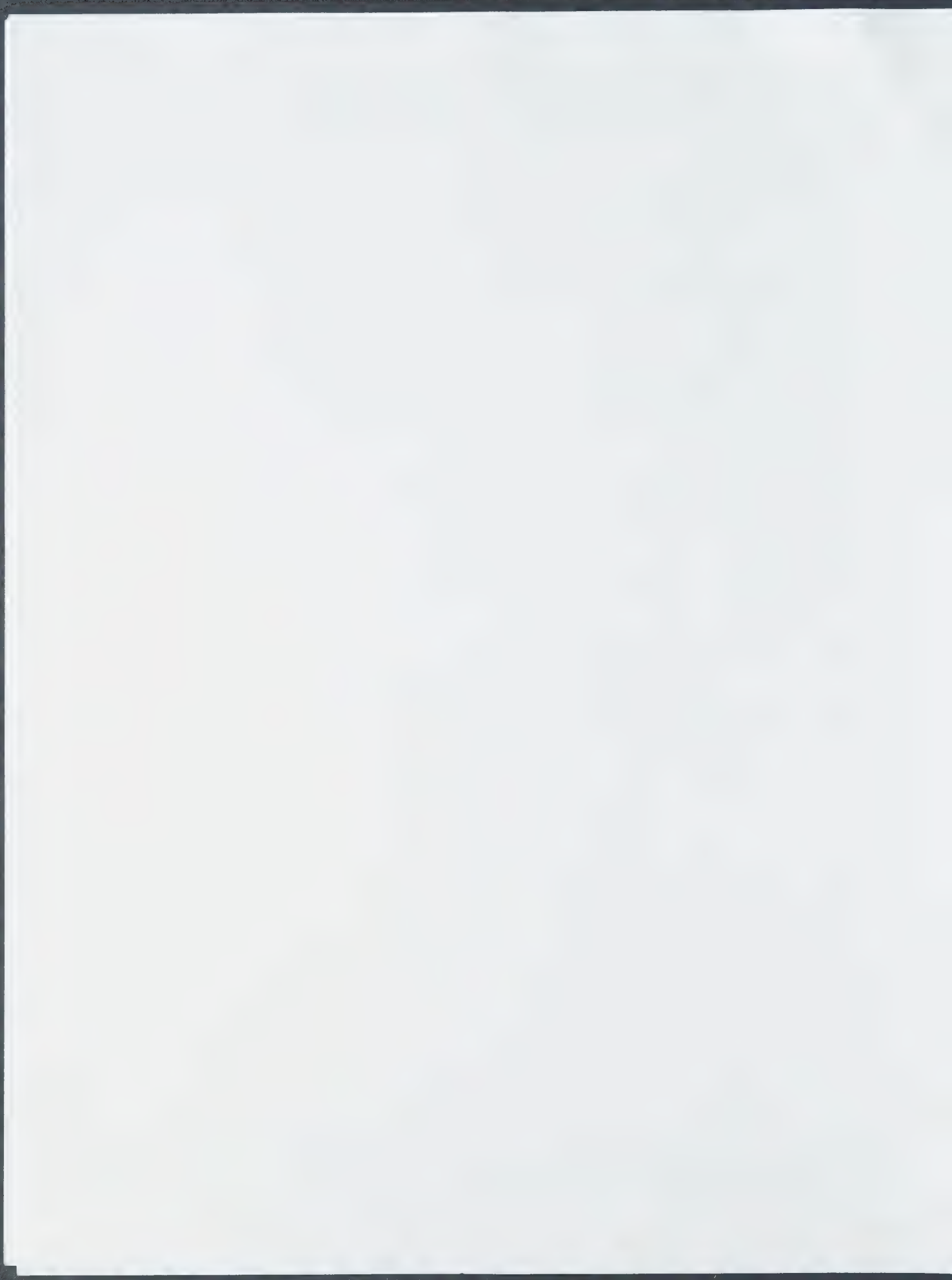
Kingston, Ontario

CANADA K7L 3N6

phone: (613) 533-6000 ext. 77055

fax: (613) 533-6765

e-mail: brookej@post.queensu.ca





Agnes Etherington ART CENTRE

*me*  
COPY

Queen's University  
Kingston Ontario  
Canada K7L 3N6

tel 613.533.2190  
fax 613.533.6765  
www.aeac.ca



1 September 2005

Dr. John S. Bonehill  
Department of History of Art  
University of Leicester  
University Road  
Leicester LE1 7RH  
United Kingdom

Dear John,

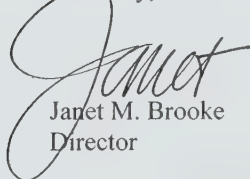
Enclosed is a black and white photograph of our painting by Joseph Wright of Derby, *The Siege of Gibraltar*, per our earlier email correspondence. As you now know, this painting came to us in extremely poor and overpainted condition; the photograph is from a negative taken before the current treatment campaign.

Also enclosed is a photocopy of the 1921 Overstone Park sale, in which an anonymous picture corresponding to the subject and dimensions to the Overstone Wright of Derby, documented in earlier catalogues of the collection, appears as lot 982. The loss of attribution while at Overstone explains why, when the picture reappeared soon after in the United States, it had become a Copley.

And finally, I enclose a list of the eight small pictures by Wright of Derby acquired here in 1988 from a Canadian collector, as well as photocopies of their photographs. One was lent to the Tate Gallery exhibition; the enclosed copy of the catalogue entry gives the provenance for the group. They are wonderful works (I feel I need to say this because the photocopies are not very revealing).

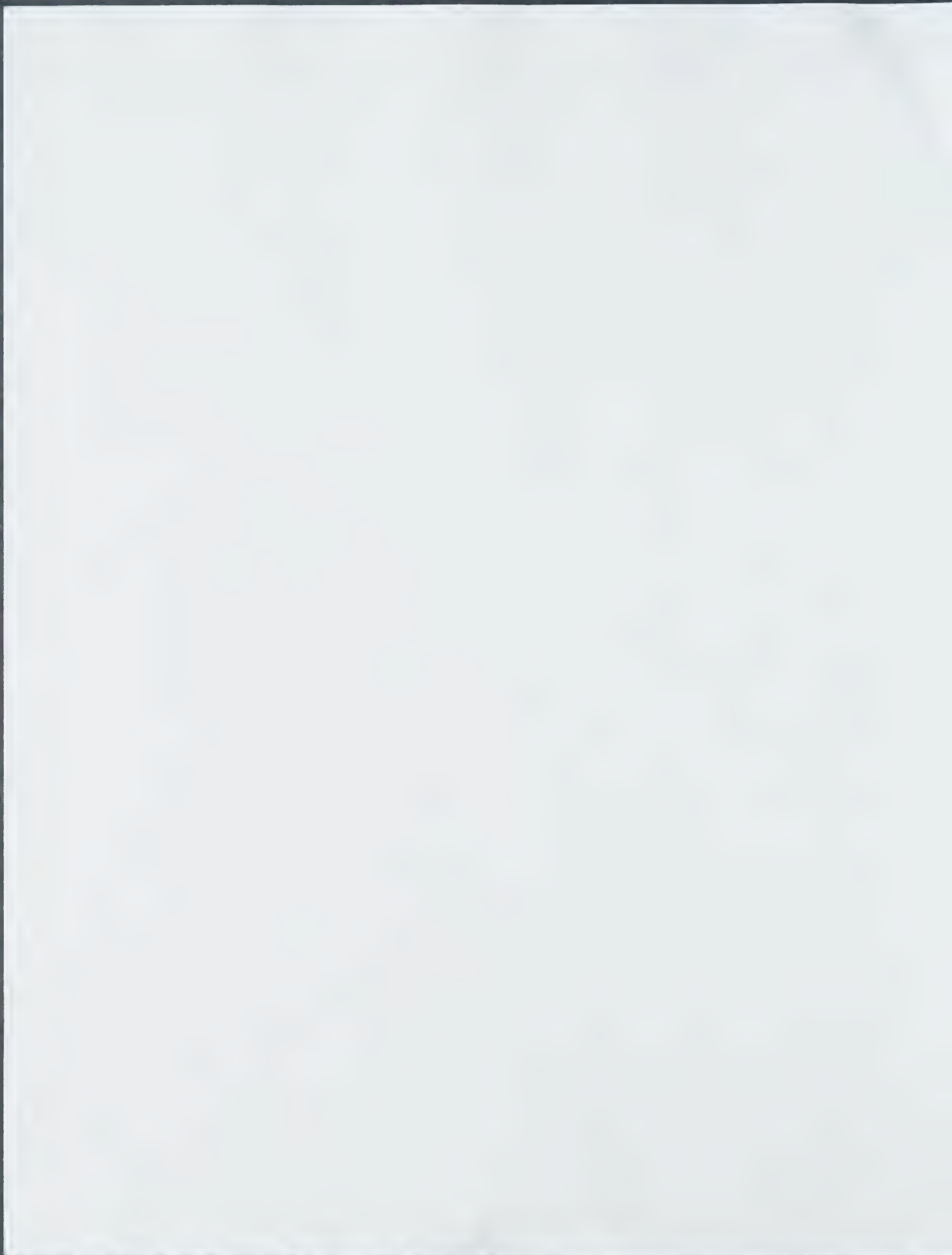
I look forward to learning more about your research on the 1785 exhibition of Wright's Gibraltar as it evolves, and am delighted that this important work will build crucial context around our painting.

Sincerely,



Janet M. Brooke  
Director

c.c.: Dr. David de Witt, Bader Curator of European Art



**Bonehill, Dr J.S., 01:02 PM 25/08/2005, RE: Wright again**

---

Subject: RE: Wright again  
Date: Thu, 25 Aug 2005 18:02:15 +0100  
Thread-Topic: Wright again  
Thread-Index: AcWosUcodGrnBlsUSfSnus21bpRtyAA485sf  
From: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
To: "Janet Brooke" <brookej@post.queensu.ca>

Hello Janet,

Many thanks for this, the catalogue details and the photograph will prove really very useful. I've just received some pages from Dr Bader's forthcoming autobiography providing me with some of the additional information. I'm now having to rethink and rewrite much of what I had come up with on this picture, thanks to your findings.

Apologies for not having sent through the jpegs I promised, but I've still to receive these from Derby Museum. I'll get back onto the curator there next week.

I would very much like to get out to see Wright's Gibraltar and the other landscapes in your collection. I was planning to apply for a Mellon Fellowship in the New Year, with the hope that this might allow the visit. However, if you are aware of any funding opportunities on your side I would really be most grateful for your help.

With best wishes,

John

---

From: Janet Brooke [<mailto:brookej@post.queensu.ca>]  
Sent: Wed 24/08/2005 14:39  
To: Bonehill, Dr J.S.  
Cc: David de Witt  
Subject: Wright again

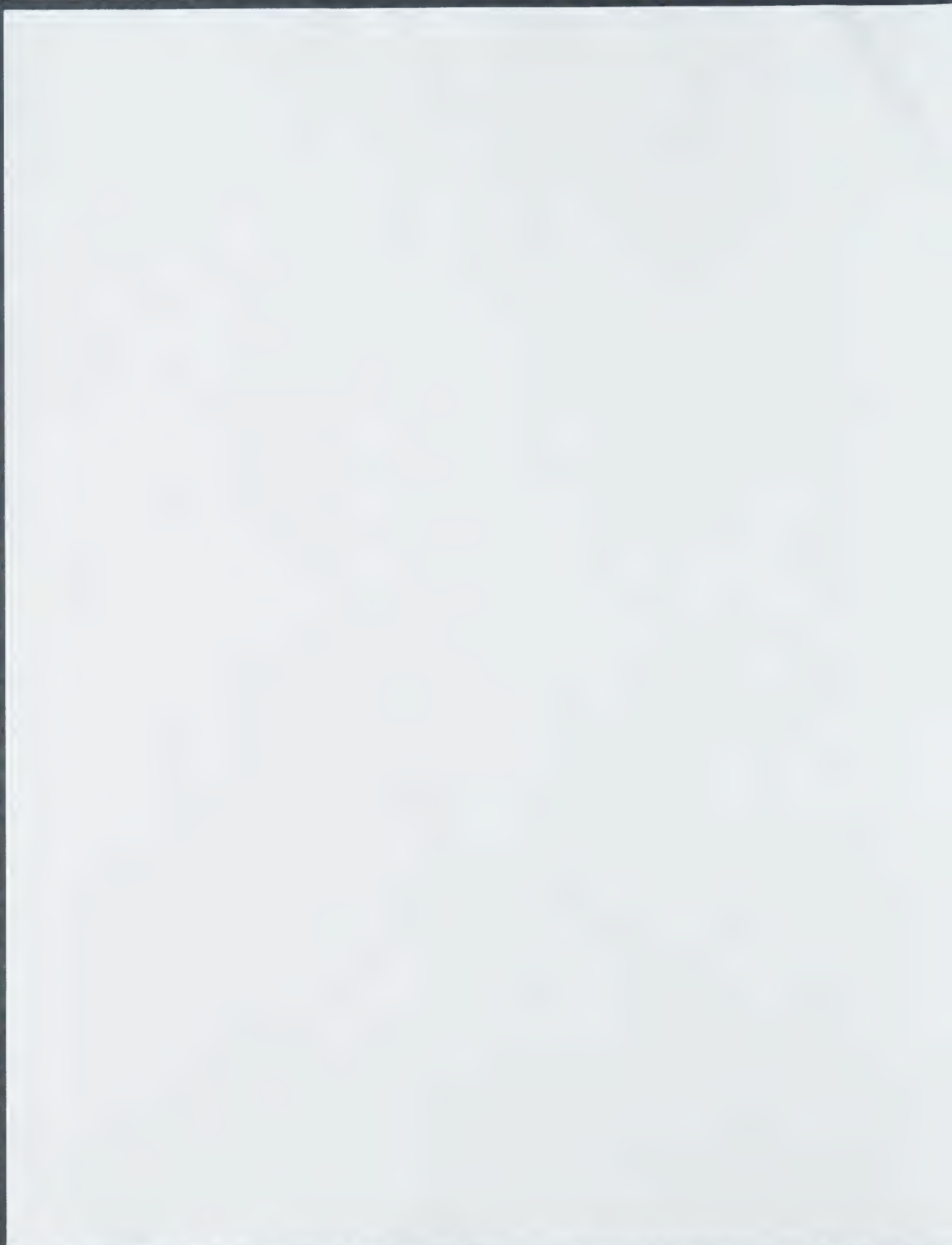
Hello John,

David de Witt (who is just back from Europe) tells me that in a phone conversation you asked for a photocopy of the rather obscure Overstone Park sale in 1921, in which our picture appears (sans attribution). It is this sale, in fact, which establishes the provenential link between the Gibraltar by Wright at Overstone, and the picture of the same subject and dimensions that reappears as few years later in the US as a Copley.

I'll send it along once the b+w of the picture is ready, along with a list of our other W of Ds.

David also tells me that you are thinking of a trip here? I don't know how firm your plans are; but if funding is an issue, I think I could approach the British Council here for some support; in past years the Canadian office had a program giving about L400 towards UK scholar travel to Canada (and vice-versa from the UK side).

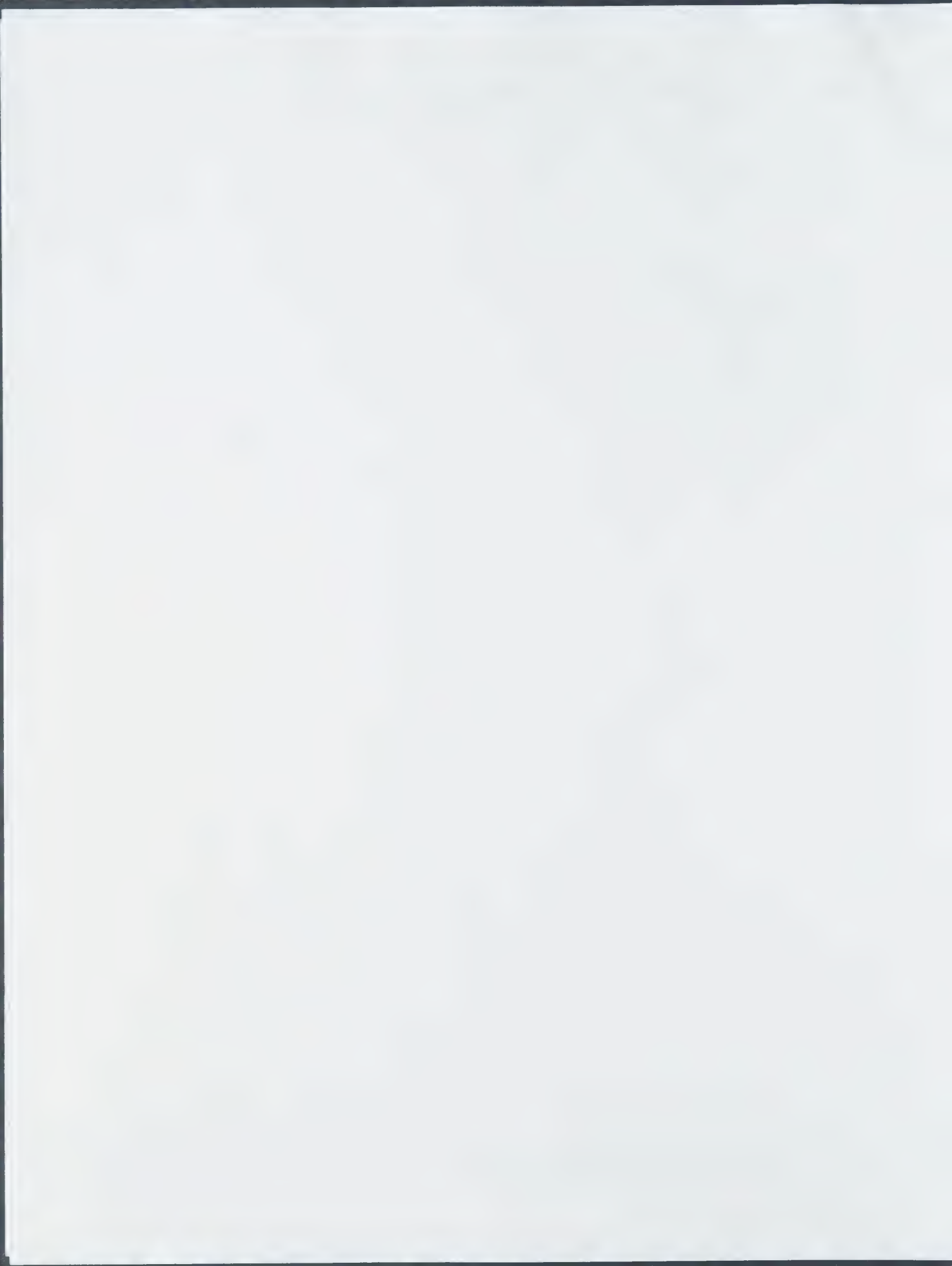




Best,

Janet

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca





**Bonehill, Dr J.S., 09:39 AM 24/08/2005, Wright again**

---

To: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
From: Janet Brooke <brookej@post.queensu.ca>  
Subject: Wright again  
Cc: david de Witt  
Bcc:  
Attached:

Hello John,

David de Witt (who is just back from Europe) tells me that in a phone conversation you asked for a photocopy of the rather obscure Overstone Park sale in 1921, in which our picture appears (*sans* attribution). It is this sale, in fact, which establishes the proveniential link between the Gibraltar by Wright at Overstone, and the picture of the same subject and dimensions that reappears as few years later in the US as a Copley.

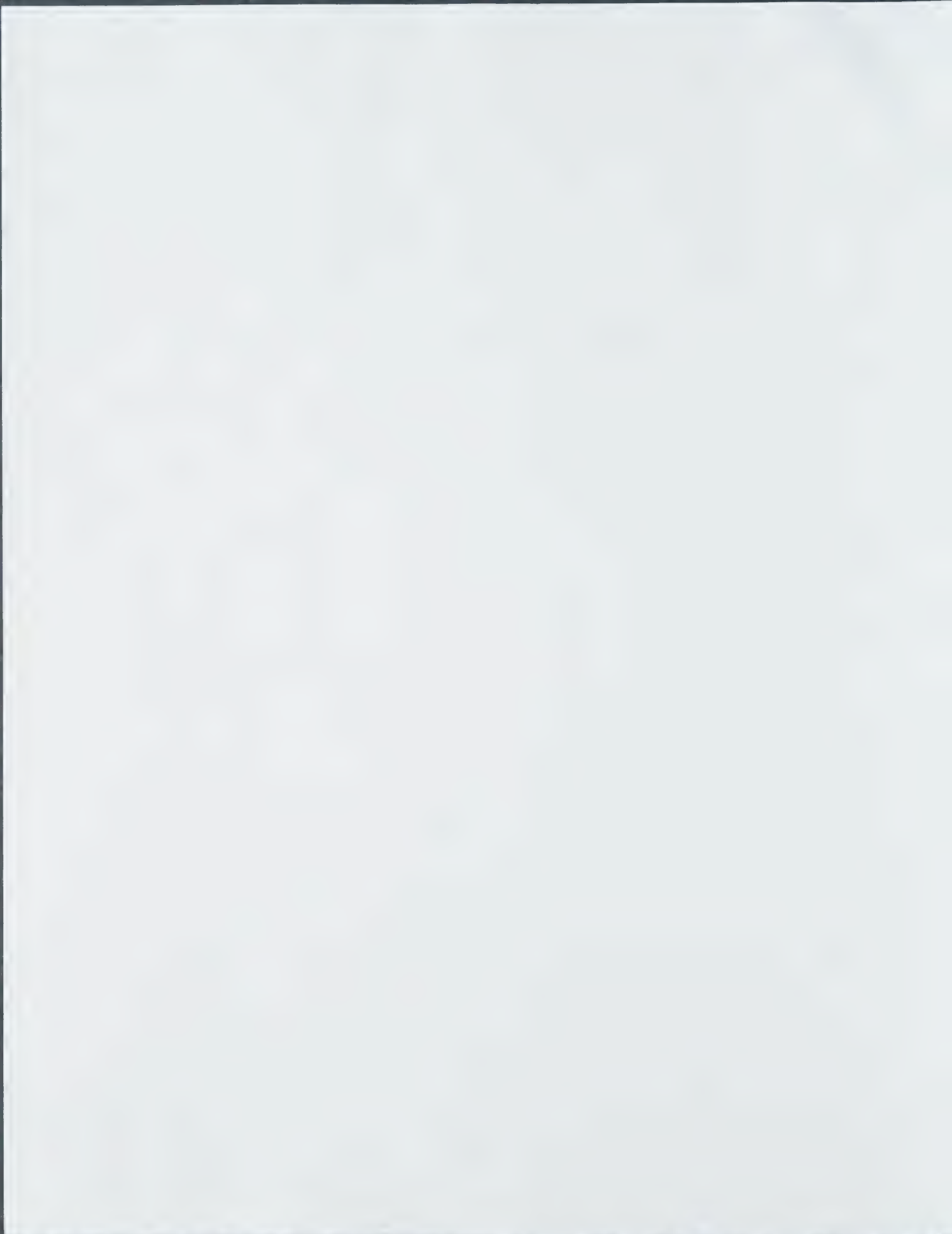
I'll send it along once the b+w of the picture is ready, along with a list of our other W of Ds.

David also tells me that you are thinking of a trip here? I don't know how firm your plans are; but if funding is an issue, I think I could approach the British Council here for some support; in past years the Canadian office had a program giving about L400 towards UK scholar travel to Canada (and vice-versa from the UK side).

Best,

Janet

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phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca



**Bonehill, Dr J.S., 05:08 AM 12/08/2005, RE: In the "never Rains but it Pours" Dept.**

---

Subject: RE: In the "never Rains but it Pours" Dept.  
Date: Fri, 12 Aug 2005 10:08:31 +0100  
Thread-Topic: In the "never Rains but it Pours" Dept.  
Thread-Index: AcWedoUh0SsK6W+5RVG4N5Y9cux/7gApuO3X  
From: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
To: "Janet Brooke" <brookej@post.queensu.ca>

Hello Janet,

That's very kind of you; it would be really very useful to have. My address is Department of History of Art, University of Leicester, University Road, Leicester, LE1 7RH.

With best wishes,

John

---

From: Janet Brooke [mailto:brookej@post.queensu.ca]  
Sent: Thu 11/08/2005 14:13  
To: Bonehill, Dr J.S.  
Subject: In the "never Rains but it Pours" Dept.

Hello John,

My email to you just now with the scan bounced back, with the message below; apparently the scan is too big for your system. So I'm having a smaller version made for you (which I suspect will be too small to be legible); it should be ready in the next half hour. Let me know if it's of any use at all. In the meantime, I think I will have an 8 x 10 b+w printed from our negative to send in the mail. Can you give me your address?

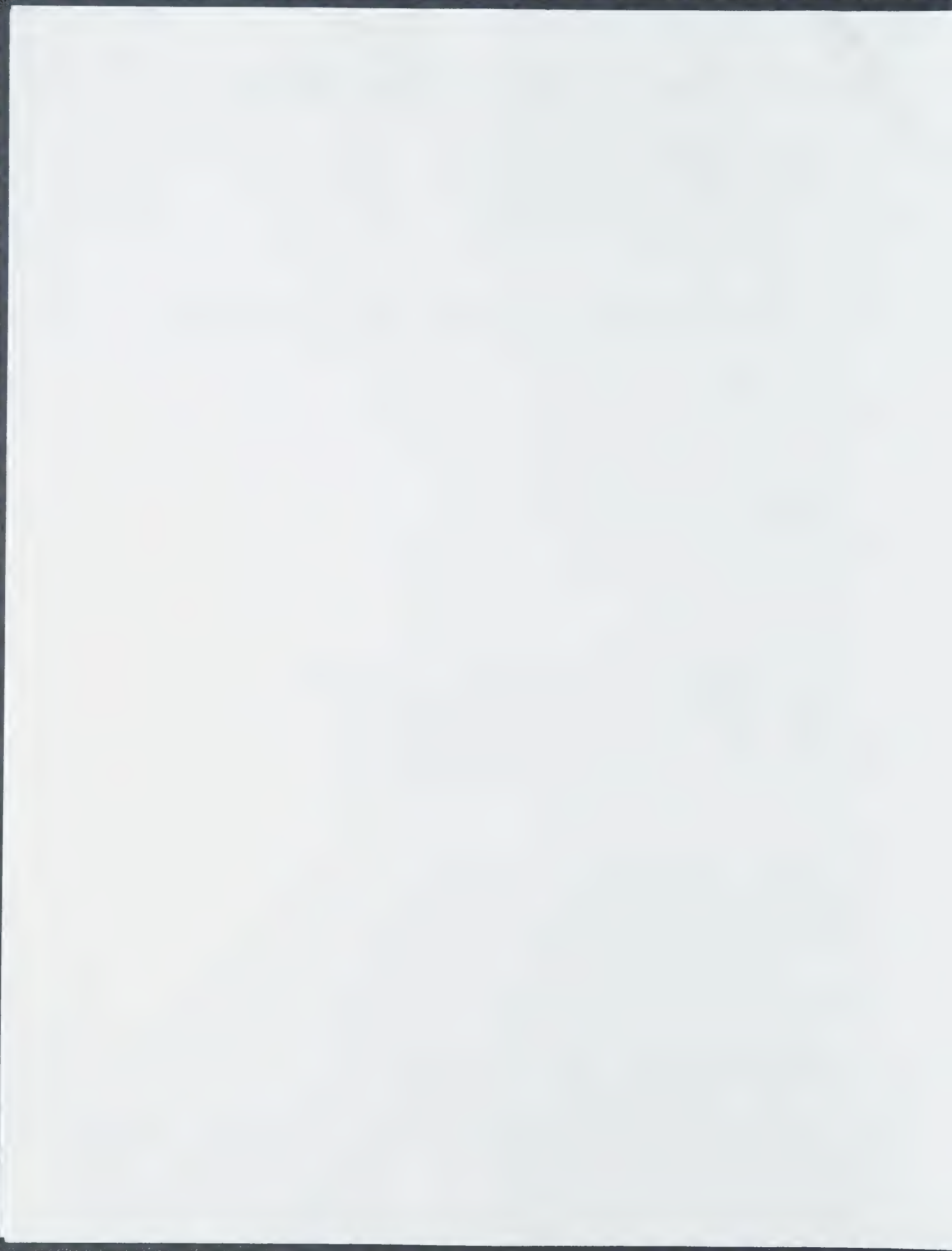
Janet

Date: Thu, 11 Aug 2005 09:03:40 -0400 (EDT)  
From: Mail Delivery Subsystem <MAILER-DAEMON>  
To: <brookej@post.queensu.ca>  
Subject: Returned mail: see transcript for details  
Auto-Submitted: auto-generated (failure)

The original message was received at Thu, 11 Aug 2005 09:03:23 -0400 (EDT)  
from U45.N172.QueensU.CA [130.15.172.45]

----- The following addresses had permanent fatal errors -----  
<jsb3@leicester.ac.uk>  
(reason: 552 Message size exceeds maximum permitted)





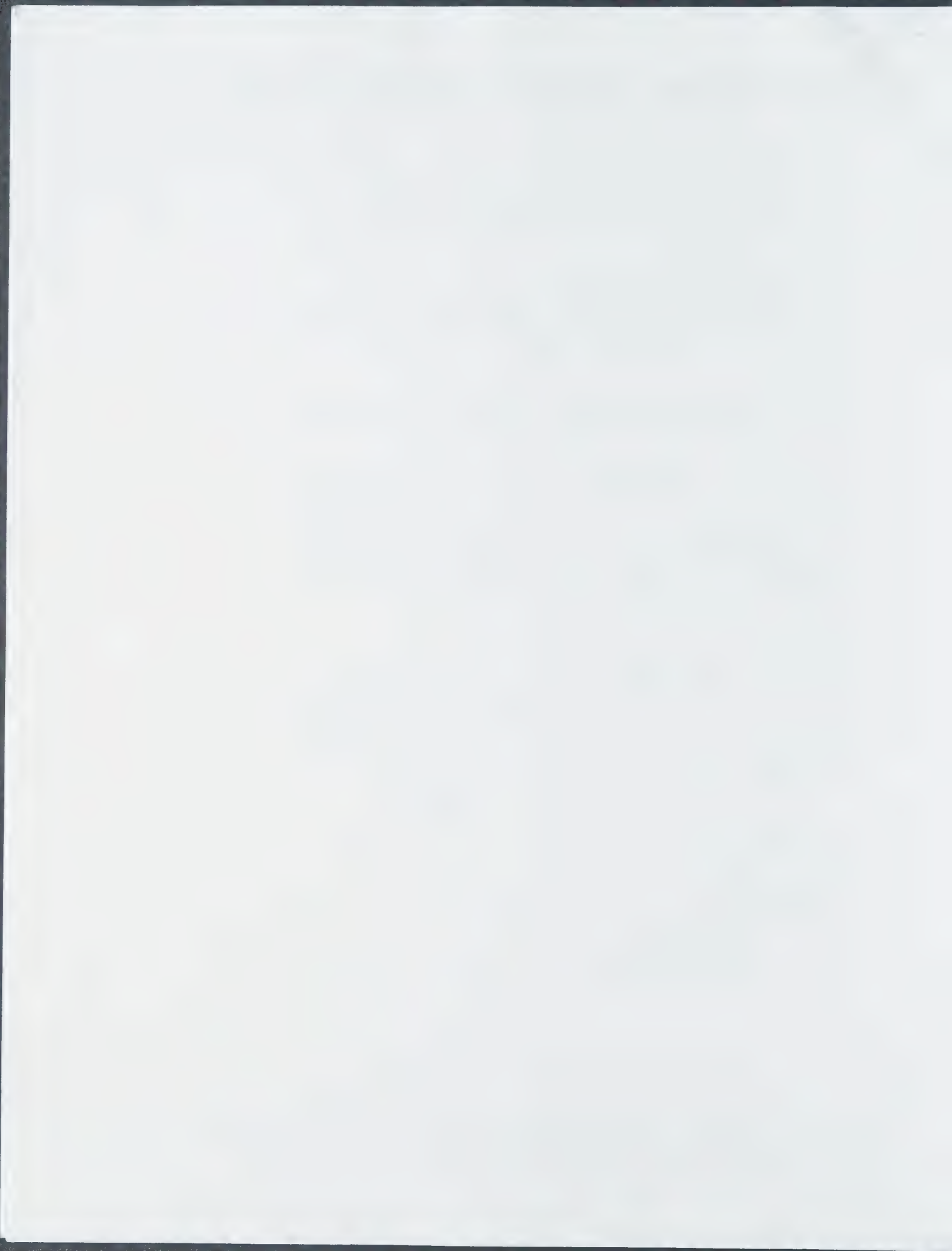
----- Transcript of session follows -----  
... while talking to athena.le.ac.uk.:  
>>> MAIL From:<brookej@post.queensu.ca> SIZE=10581029  
<<< 552 Message size exceeds maximum permitted  
554 5.0.0 Service unavailable

Reporting-MTA: dns; post.queensu.ca  
Received-From-MTA: DNS; U45.N172.QueensU.CA  
Arrival-Date: Thu, 11 Aug 2005 09:03:23 -0400 (EDT)

Final-Recipient: RFC822; jsb3@leicester.ac.uk  
Action: failed  
Status: 5.3.4  
Diagnostic-Code: SMTP; 552 Message size exceeds maximum permitted  
Last-Attempt-Date: Thu, 11 Aug 2005 09:03:40 -0400 (EDT)

Return-Path: <brookej@post.queensu.ca>  
Received: from queens-c7a78vkk.post.queensu.ca (U45.N172.QueensU.CA  
[130.15.172.45])  
by post.queensu.ca (8.13.1/8.13.1) with ESMTP id j7BD1w7O004554  
for <jsb3@leicester.ac.uk>; Thu, 11 Aug 2005 09:03:23 -0400 (EDT)  
Message-Id: <6.2.1.2.0.20050811085733.031cfed0@post.queensu.ca>  
X-Mailer: QUALCOMM Windows Eudora Version 6.2.1.2  
Date: Thu, 11 Aug 2005 09:01:45 -0400  
To: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
From: Janet Brooke <brookej@post.queensu.ca>  
Subject: RE: View of Gibraltar  
In-Reply-To: <286C9166197E0C44B94FF9762B27DAC705D9C338@sumac.cfs.le.ac.u  
k>  
References: <286C9166197E0C44B94FF9762B27DAC705D9C338@sumac.cfs.le.ac.uk>  
Mime-Version: 1.0  
Content-Type: multipart/mixed;  
boundary="====\_53808091==\_"

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca







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Dr John Bonehill

Adjunct Assistant Professor

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### Profile



Dr Bonehill has taught widely within the British University system. In addition to his commitment to the MA at Richmond, he has lectured at the University of Nottingham and currently lectures in the History Department at the University of Leicester. He has published extensive research on representations of empire in eighteenth century British visual culture, including the catalog (with Geoff Quilley) 'William Hodges 1775-1797: The Art of Exploration' (New Haven & London: Yale University Press, 2004). This volume accompanied the 'Hodges in History' exhibition at the National Maritime Museum in 2004, where he was a Curator Fellow. His most recent research has focussed on ways in which representations of empire and the military were represented in late eighteenth-century British visual culture, and the relationship of these themes to emergent notions of a British national identity. Much of his research draws on material traditionally encompassed by literary, historical and art historical studies.

Dr Bonehill's forthcoming monograph is entitled 'Shows of Strength: War and Visual Culture in Britain c.1775-1815', and he has two co-authored volumes in preparation: 'Conflicting Visions: War and Culture in Britain and France c.1700-1830' (due with Ashgate in 2005), and 'Pathos: War, British Society and the Visual Arts c.1688-1830'. Dr Bonehill's other research interests lie in early twentieth-century English modernism and the politics of display, and he is currently preparing an article-length study entitled 'Mr Sickert versus the thickest painters: Neo-Romanticism and its critics'.

### Courses Taught

ARH 512 Colonialism, Orientalism and Primitivism  
ARH 610 Nineteenth Century Modernisms

### Publications

#### Co-authored Monographs:

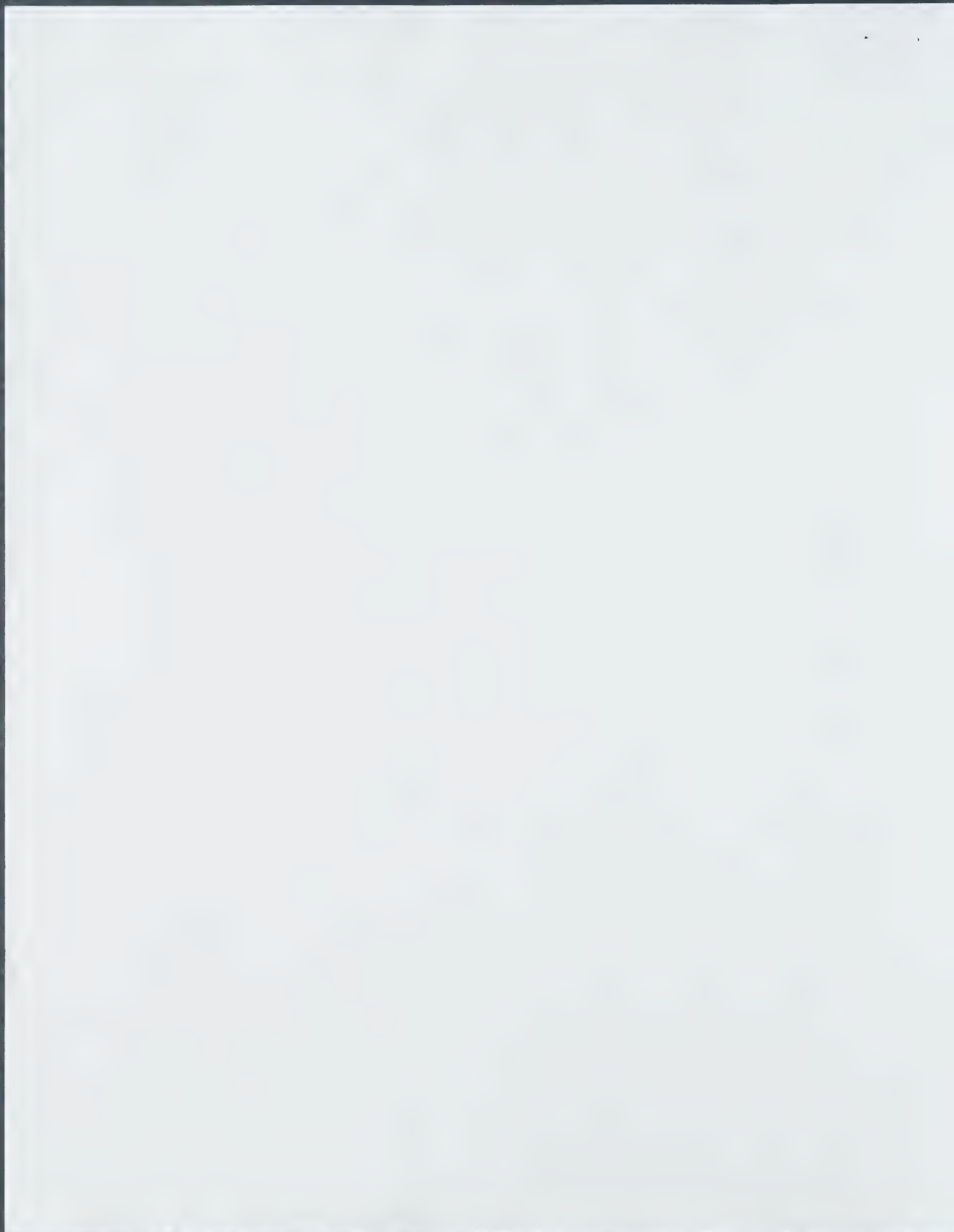
Co-editor (with Geoff Quilley), *William Hodges 1775-1797: The Art of Exploration* (New Haven & London: Yale University Press in conjunction with the National Maritime Museum, 2004)  
Co-editor (with Geoff Quilley), *Conflicting Visions: War and Culture in Britain and France c.1700-1830* (Aldershot: Ashgate, forthcoming early 2005)

#### Single-authored Journal Articles:

'Reynolds's *Portrait of Lieutenant-Colonel Banastre Tarleton* and the fashion for war', *Bulletin of Eighteenth-Century Studies*, vol.24, n.2 (Autumn 2001)

#### Chapters in Edited Volumes:

'"This hapless adventurer": Hodges and the London art world', 'Making Pacific history', in Bonehill (eds.), *William Hodges 1775-1797*  
'Introduction' (with Geoff Quilley) & 'Exhibiting war: John Singleton Copley's *The Siege of Fort Mifflin* and the staging of history', in Bonehill & Quilley (eds.), *Conflicting Visions*



**Recent Conference Contributions**

'The siege of Gibraltar and the London art world', NIRV Seminar, University of Nottingham, 2004

"Praise which genius has the right to demand": William Hodges and the London art world  
*Enterprising Artist: William Hodges in Britain, India and the South Pacific*, University of Nottingham, February 2004

'Royal games: Frederick, Duke of York and rumours of war in graphic satire of the mid-nineteenth century'  
*Regarding the Regency: the possibilities of portraiture in 'this age of personality'*, NPG, October 2003

"A trip to Coxheath": fashion, femininity and war in late eighteenth-century graphic and satire', Institute of Historical Research, May 2003

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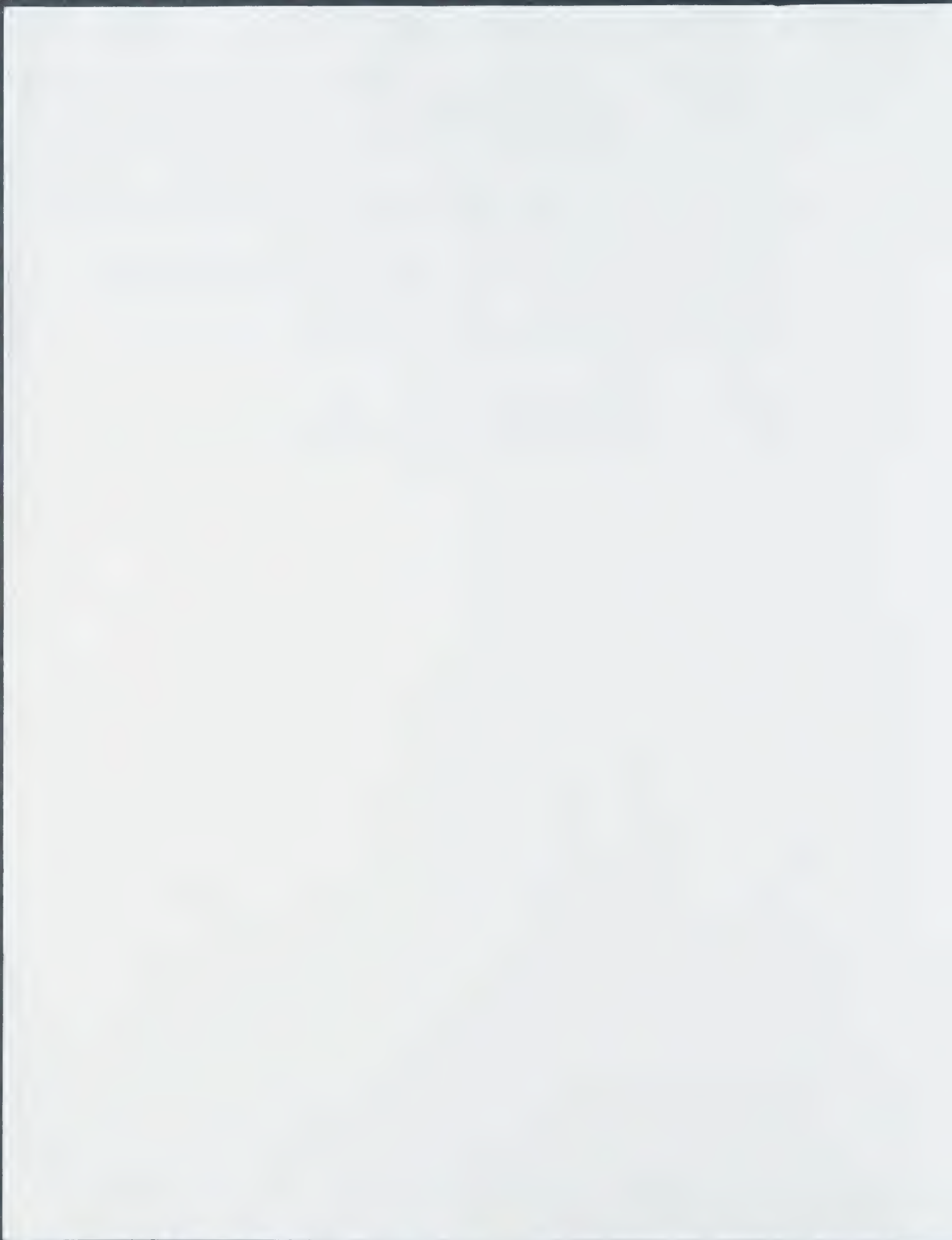


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## Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

# COPY

25 August 2004

Dr. Alfred Bader  
Astor Hotel  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
USA

Dear Alfred,

I believe you have already learned from David that Barbara Klempan submitted her technical examination report and treatment proposal (including cost estimate) for *The Siege of Gibraltar* to me on August 5. A copy is enclosed.

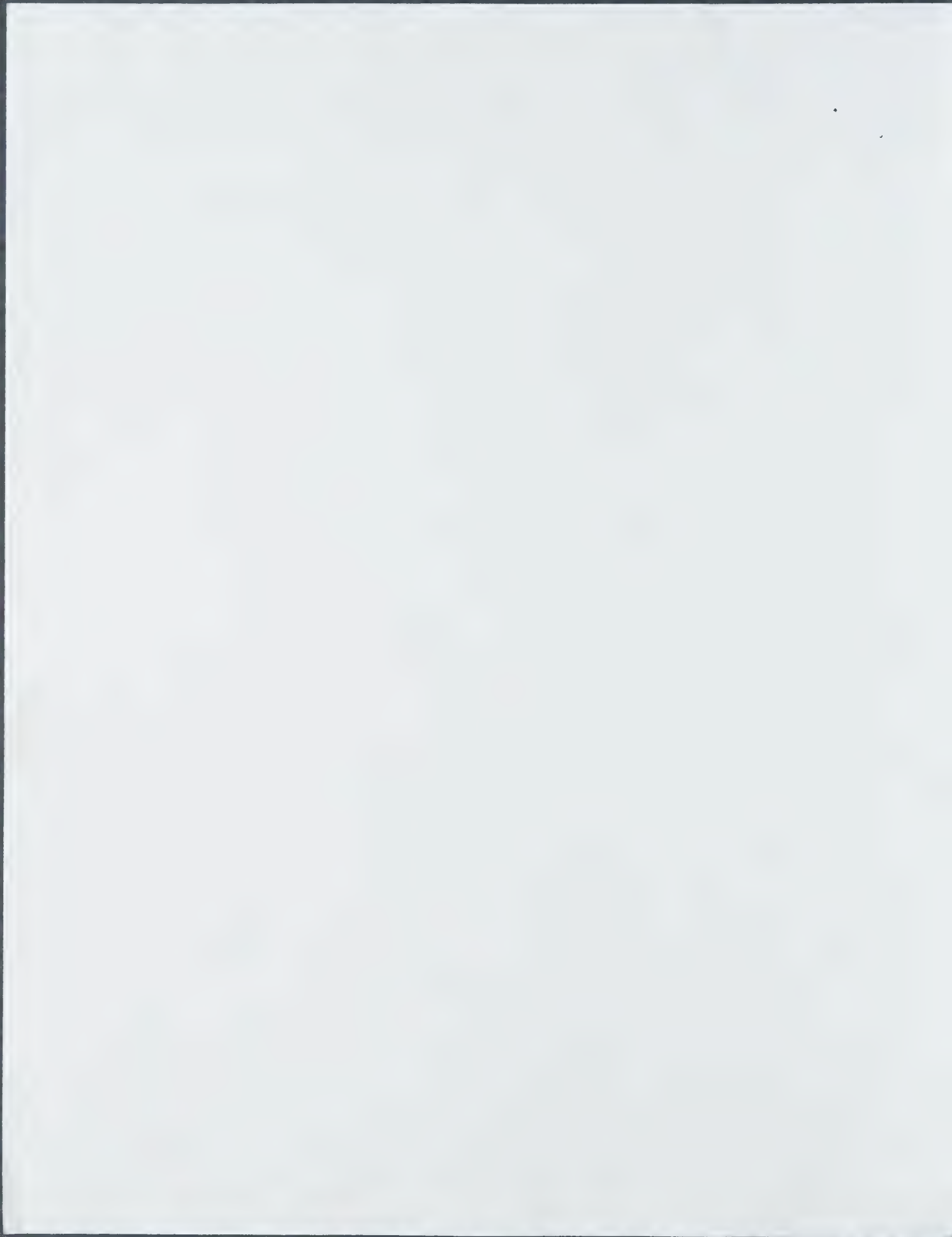
David and I have reviewed its contents carefully and have met twice to discuss what we feel is the best course of further action. First of all, I should say that we agree that while the technical examination is very thorough, its findings are less revealing than we would have hoped. As for the treatment proposal, it follows the normal steps one would anticipate for such an ambitious undertaking, and these are broken down into rational (and prudent) phases.

At this stage, we must consider what we hope to accomplish should we decide to contract with Barbara to undertake one or more phases of the treatment, and weigh risks, costs, and benefits.

Barbara's technical analysis confirms that the painting is extensively overpainted, and that large portions of the canvas are overcleaned, leaving little of the original paint structure. David and I feel that the full treatment Barbara proposes risks leaving us simply with a painting that substitutes one conservator's overpainting with another's, since in a number of areas there is little of the artist's hand or of compositional structure to reveal behind the current layers of paint. That said, there is some benefit, in the interests of science and documentation at least, to undertaking the test cleanings (which are reversible) and samplings proposed in the first phase of the treatment proposal (steps 1-7). On the basis of those findings, a commitment to further phases may or may not be indicated.

A primary goal in our work on the painting so far has been to establish authorship, and thanks to James Mulraine's provenance research, the attribution of *The Siege of Gibraltar*

.../2



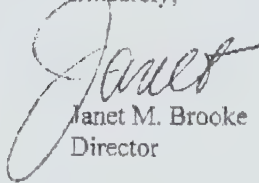


2.

to Wright of Derby is secure, confirming your and Benedict Nicolson's conviction of many years. While, sadly, the painting as it now exists can never be returned to what it was when it left Wright of Derby's easel, the interests of art history have been well served by your determination to leave no stone unturned, and *The Siege of Gibraltar* can now take its rightful place in the literature. In fact, the complex and rocky intellectual and physical history of *The Battle of Gibraltar* is truly incredible, and would make a fascinating focussed exhibition and publication that would give both students and the general public a taste of the very real impact of connoisseurship and conservation upon the fate of works of art.

I look forward to hearing your thoughts as to if and how we should move forward.

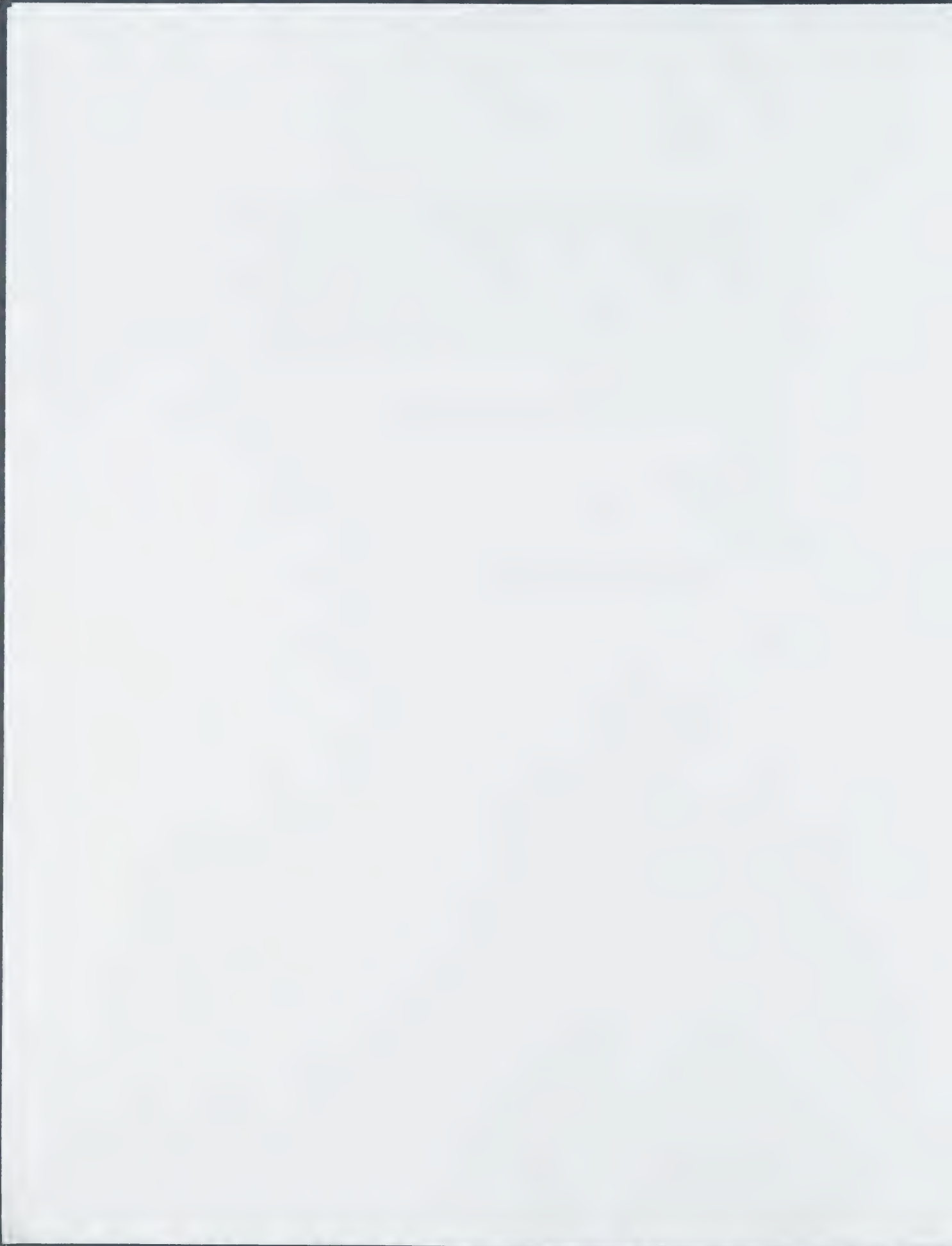
Sincerely,



Janet M. Brooke  
Director

c.c.: David de Witt, Bader Curator of European Art

Encl.



Dear Dr. Bonehill,

I have sometimes had letters mailed to Austria go via Australia but never a letter to Leicester go via Singapore!

Of course I will be delighted to answer whatever questions you might have, provided only that I know the answer.

With best regards I am

Yours sincerely,  
Alfred Bader

Bonehill, Dr J.S. wrote:

Dear Dr Bader,

I just wanted to drop you a line, and let you know that your letter dated 4 August arrived on my doorstep today. According to the envelope it was 'Missent to Singapore' of all places; hence the delay. Janet Brooke has also now sent me a jpeg of the painting, prior to cleaning, and has promised to forward details from the Overstone Sale catalogue. All this additional information is really very exciting, and leads me to completely rethink and rewrite my thoughts on Wright's picture.

I'm really very surprised by Judy Egerton's verdict on the painting, as outlined in your autobiography. However, there are a number of inconsistencies in her Wright catalogue, and I wonder if her dismissal of the painting may be informed - at least in part - by the very particular vision of the painter she had come to form. My approach to Wright has been very much informed by the contemporary reception of his works, and I think that a very different painter emerges from the critical opinion of the day. His correspondence also reveals him to be acutely aware of the reception of his works, and - in the case of the Gibraltar painting, for example - keen to manage their interpretation when able.

I do hope to get to see the Gibraltar painting soon, but this will, as like as not, depend on obtaining a research grant. You have really been extremely generous with your time, and I'm greatly indebted to you for correcting the obvious errors in my work on Wright's picture so far. I'm also grateful to you for enabling contact with Janet Brooke and the Agnes Etherington Art Centre, who have been so generous in sharing their findings with me. I do hope you will allow me to come back to you with further questions should they arise?

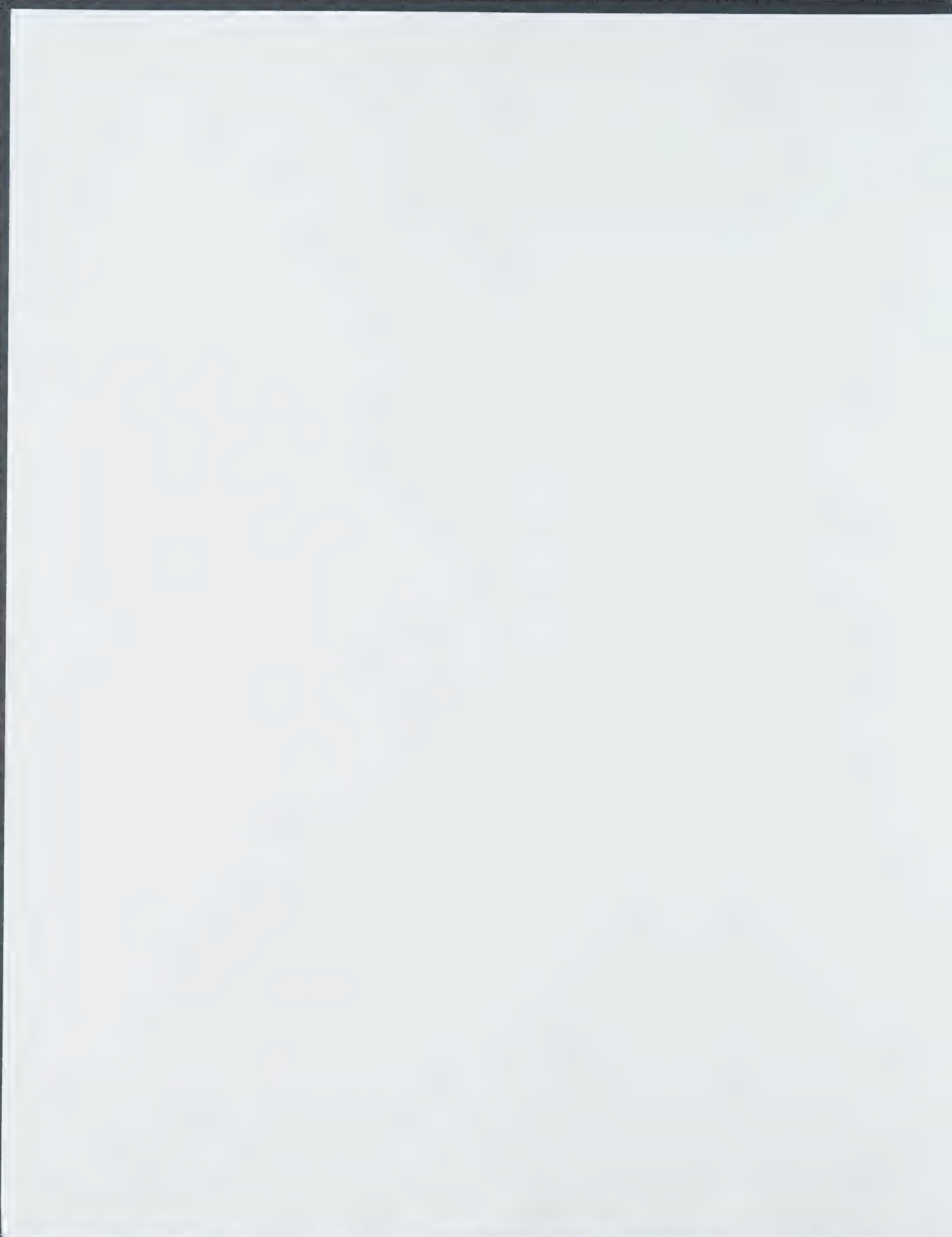
With very best wishes,

John Bonehill

---

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Fwd: RE: Second attempt

**Subject:** Fwd: RE: Second attempt  
**From:** Janet Brooke <brookej@post.queensu.ca>  
**Date:** Fri, 12 Aug 2005 09:47:34 -0400  
**To:** David de Witt <3dad5@post.queensu.ca>  
**CC:** Alfred Bader Fine Arts <baderfa@execpc.com>

Hello David and Alfred,

Interesting response from John Bonehill re the Wright of Derby.

Janet

Subject: RE: Second attempt  
Date: Fri, 12 Aug 2005 10:05:23 +0100  
Thread-Topic: Second attempt  
Thread-Index: AcWed5uMyImu3RNBT4SFG7D4KSPBvQApFu8G  
From: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
To: "Janet Brooke" <brookej@post.queensu.ca>

Dear Janet,

Many thanks for this; it arrived safely this time. My first impressions are that it resembles the compositional study in Derby Museum very closely: it's from the same vantage point, with the Mole to the right, and the positioning of the floating batteries is similar. It's difficult to get a sense of scale from a reproduction, but it also seems to conform to written descriptions I have. Writing to Hayley on completion of the picture, Wright described the painting so: 'the action is not principal and 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 background to the picture) are not more than an inch high'.

Once again, many thanks, and I'll pass on the drawings as soon as I receive them from Derby.

With best wishes,

John

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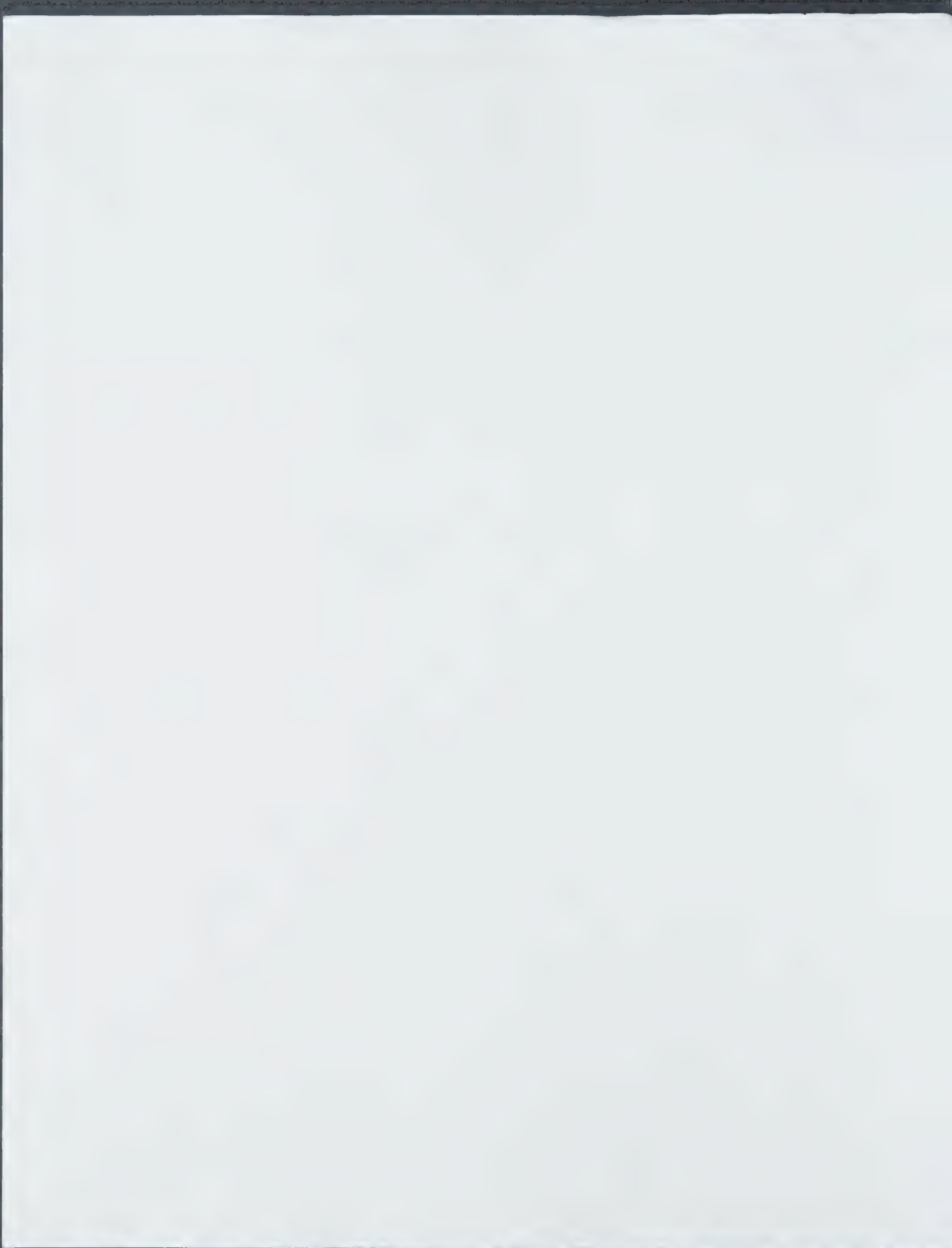
From: Janet Brooke [mailto:brookej@post.queensu.ca]  
Sent: Thu 11/08/2005 14:21  
To: Bonehill, Dr J.S.  
Subject: Second attempt

Hello John,

See if you can open this.

Janet

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: [brookej@post.queensu.ca](mailto:brookej@post.queensu.ca)





Wright of Derby

**Subject:** Wright of Derby  
**From:** "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
**Date:** Fri, 5 Aug 2005 18:40:47 +0100  
**To:** <baderfa@execpc.com>

Dear Dr Bader,

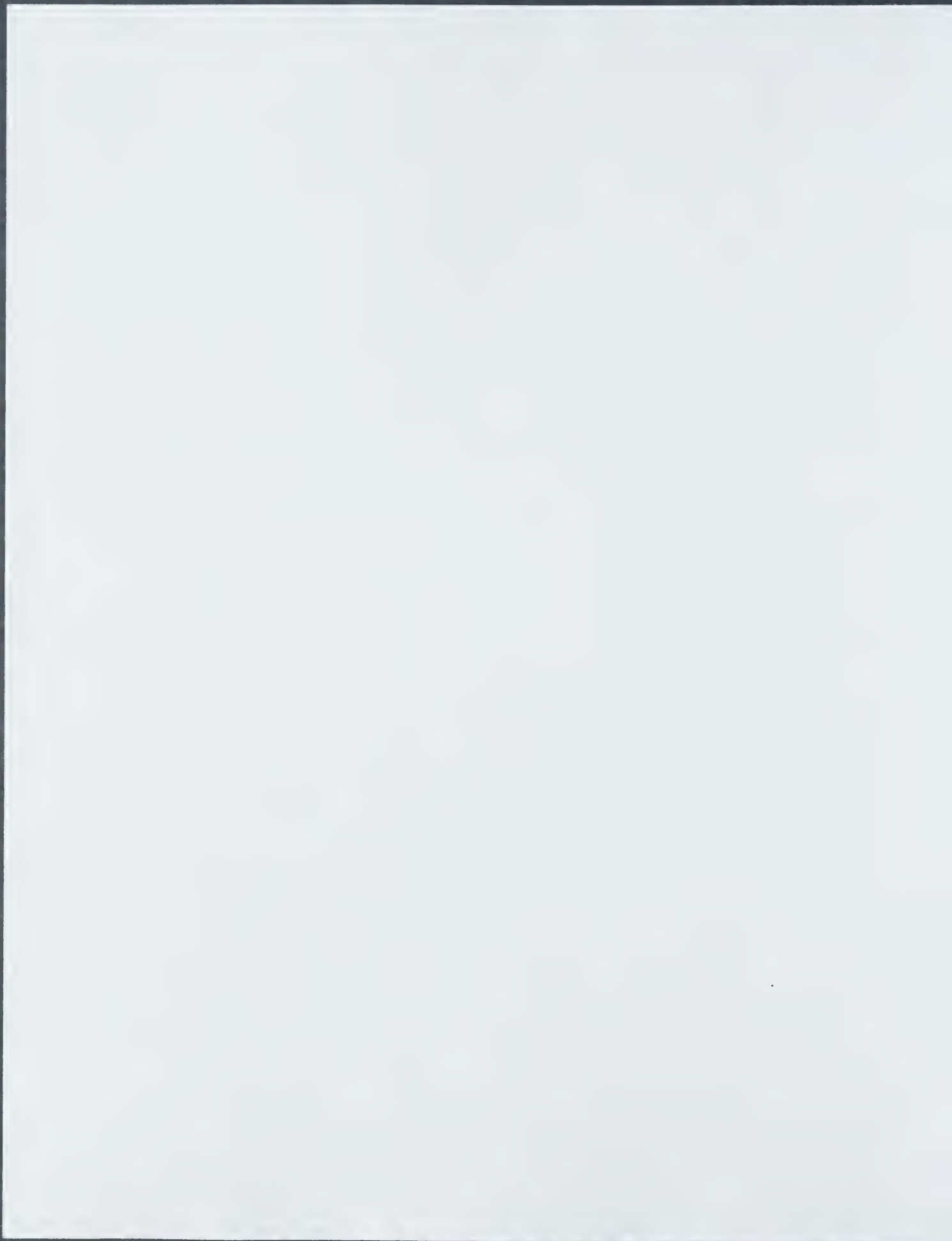
I've been given your email address by Carol Charles, the Art History Departmental Secretary at Leicester University. I understand you were good enough to try and reach me there earlier today. Unfortunately, I'll be away from home and the office until Monday 8 August. However, I will endeavour to contact you on my return. I'm really extremely grateful to you for responding to my letter, and eager to hear what information you may have.

With best wishes,

John Bonehill

---

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John Bonehill (Wright of Derby)

**Subject:** John Bonehill (Wright of Derby)  
**From:** Janet Brooke <brookej@post.queensu.ca>  
**Date:** Tue, 09 Aug 2005 11:53:20 -0400  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>  
**CC:** David de Witt <3dad5@post.queensu.ca>

Dear Alfred,

Thank you for the copies of your correspondence with Dr John Bonehill, received in this morning's mail. Unfortunately this is the first time that I have seen Dr. Bonehill's letter of 29 June (the one addressed to you with the Art Centre's address). Perhaps it went to David's office, but if so he did not share it with me.

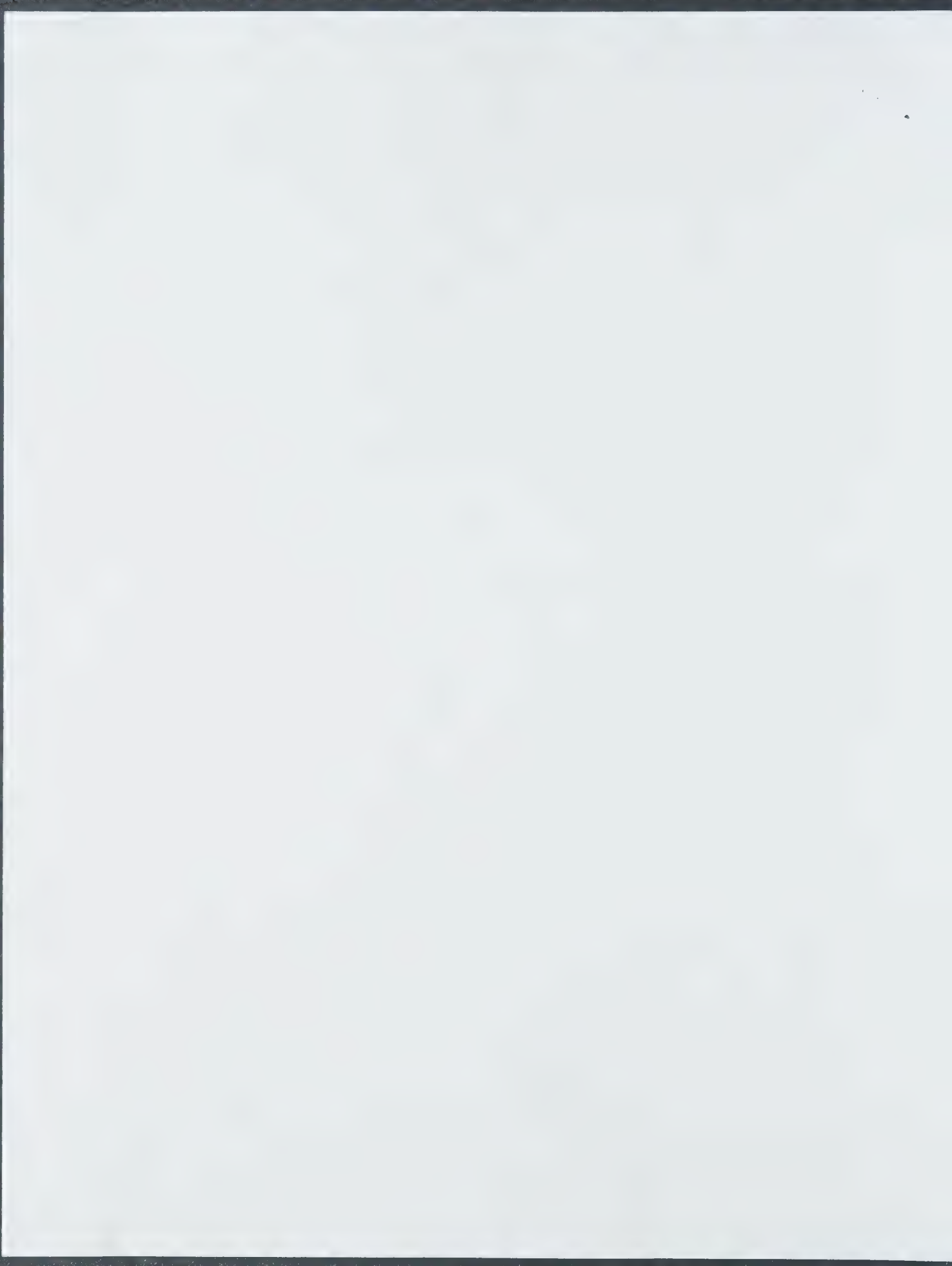
In the interests of time, I will email Dr. Bonehill today, and follow up with a letter. His work (and his location of previously-unpublished letters on the 1785 exhibition of the *View of Gibraltar*) is exciting, and obviously it is crucial that we get in the picture (as it were).

Best regards,  
Janet

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca

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to DAW

*Dr. Alfred Bader*  
924 East Juneau Avenue  
Astor Hotel - Suite 622  
Milwaukee, WI 53202  
Ph: 414 / 277-0730  
Fax: 414 / 277-0709  
e-mail: [baderfa@execpc.com](mailto:baderfa@execpc.com)

August 4, 2005

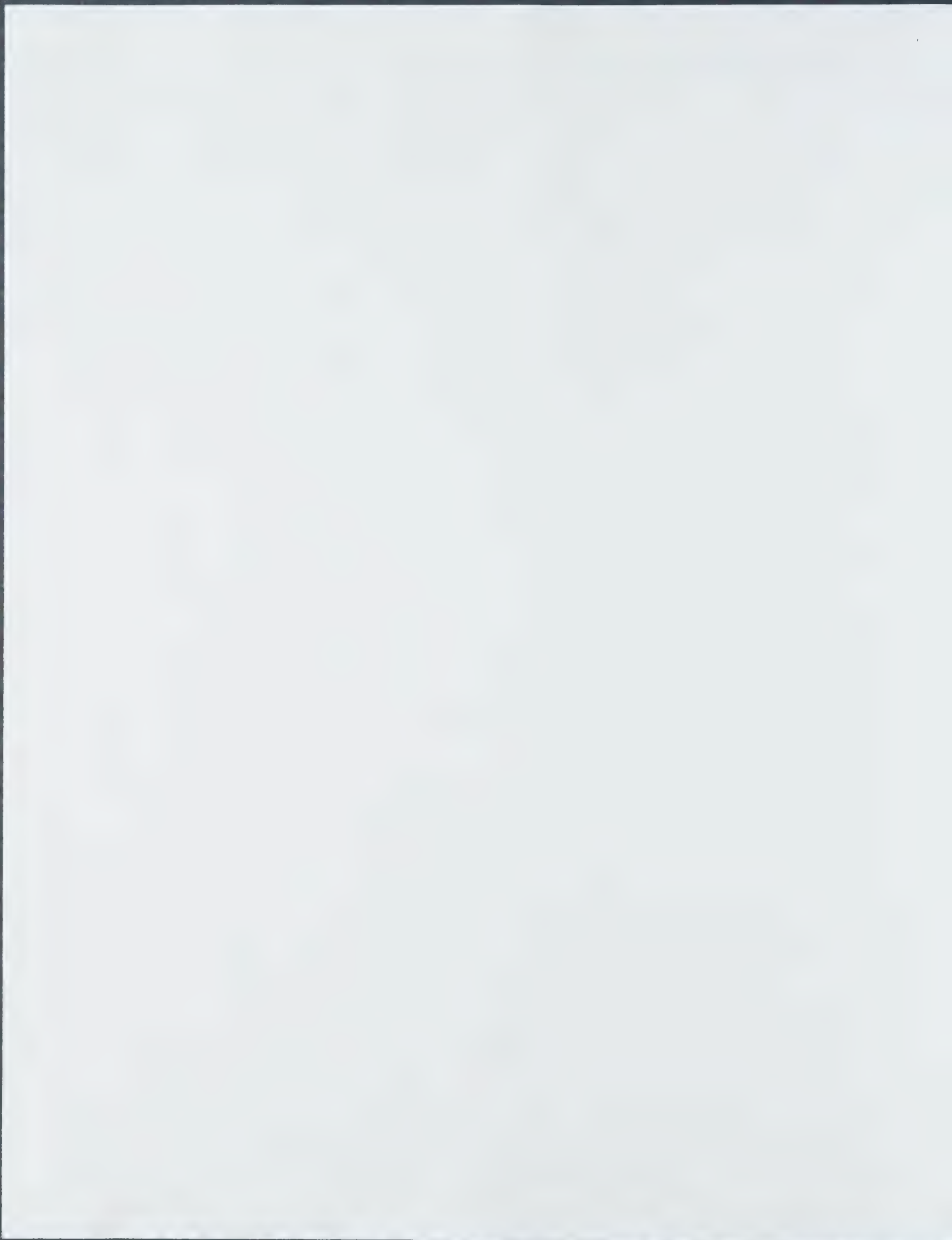
Dr. John Bonehill  
University of Leicester  
Department of History of Art & Film  
University Road  
Leicester LE1 7RH  
ENGLAND

Dear Dr. Bonehill,

I have only just returned from a long trip to Britain and so have only just seen your really exciting letter of June 29<sup>th</sup>. I immediately telephoned your department and your very pleasant department secretary told me that you may well be on holiday.

You addressed your letter to me at the Agnes Etherington Art Centre and I hope that Ms. Janet Brooke, the Director, has already replied to you. The painting which I bought at Christie's in New York is in fact the original by Joseph Wright of Derby.

I am working on a book to be entitled *More Adventures of a Chemist Collector* and I enclose an essay for that book which on pp.3-10 describes the history of the painting. Since arriving at Queen's University we have completed the provenance and Mrs. Brooke has probably sent that to you. Also, the painting has now been largely stripped, showing a good deal of the original paint, but also a lot of damage, particularly in the sky. I hope the conservation will be completed by next summer.







Dr. John Bonehill  
August 4, 2005  
Page Two

You and/or Dr. Craske may of course want to consider coming to Queen's to examine the painting either during or after conservation. There you might also like to look at seven small Wright of Derby landscapes.

To complete your documentation I enclose description of this painting, then attributed to Copley, #11 in the Lenz Art Gallery catalogue of 1968.

My first autobiography, *Adventures of a Chemist Collector*, was published by Weidenfeld & Nicolson in 1995 and if you would like to look at a copy of that, I am certain that my good friend Professor Johannes Schwaeble at your university will be able to show it to you. His telephone number in his office is 0116 252 5674 and at his home 0116 230 4162.

Of course I very much look forward to your reply, to meeting you when next I come to Leicester and to seeing your paper.

With best wishes I remain

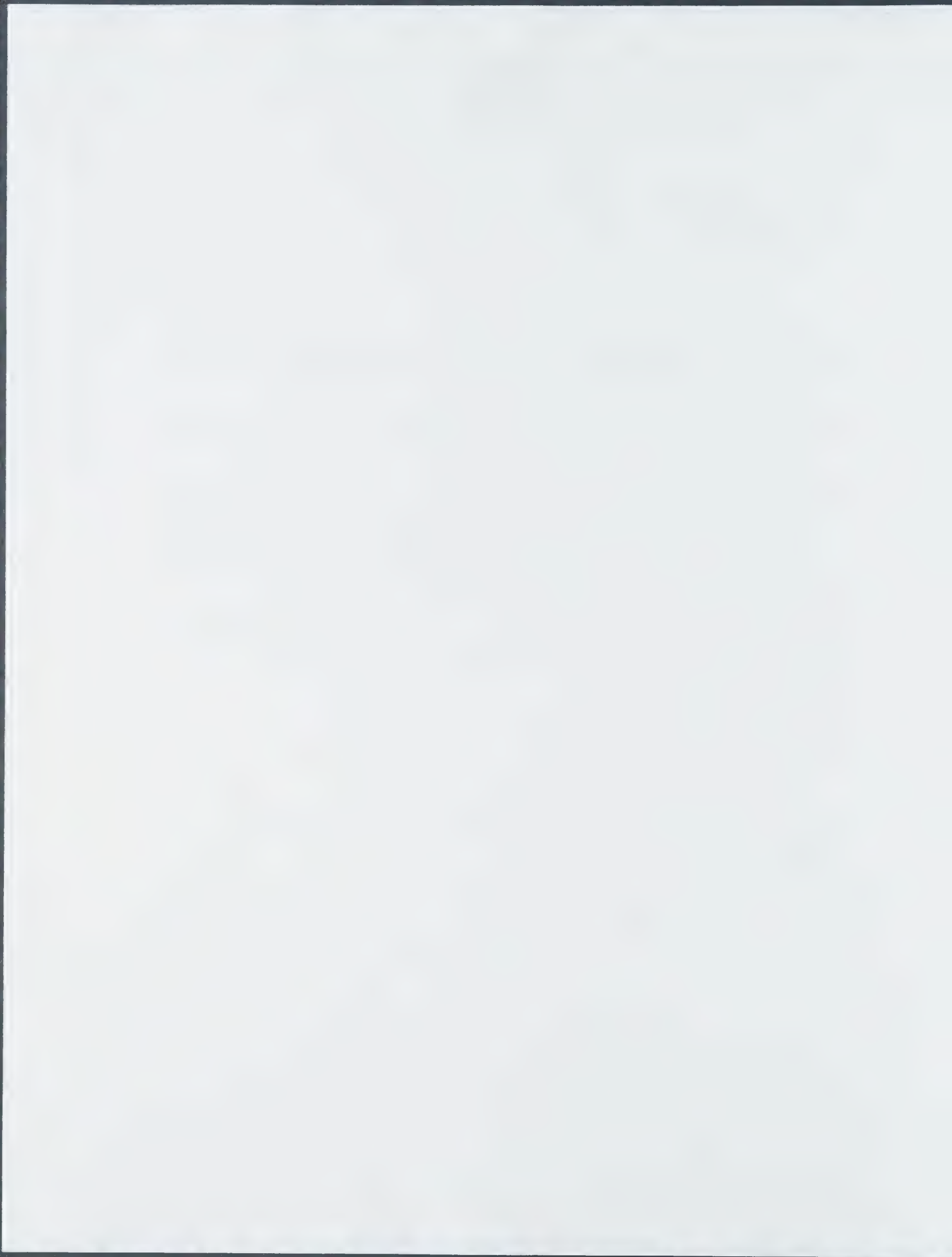
Yours sincerely,

Alfred Bader

AB/az

Enc.

C: Mrs. Janet Brooke





University of  
**Leicester**

Department of History of Art & Film

University Road  
Leicester LE1 7RH · UK  
Tel: +44 (0)116 252 2866 (*Dept Enquiries*)  
Fax: +44 (0)116 252 5128  
Email: arthistory@le.ac.uk  
Telex: 347250 LEICUN G

*Head of Department*  
**Professor David Ekserdjian**

Dr Alfred R. Bader  
Curator, Etherington Art Center  
c/o Queen's University  
University Avenue and Queen's Crescent  
Kingston Ontario K7L 4V5  
Canada

29 June 2005

Dear Dr Bader,

I was very kindly given your name and contact details by Piers Davies at Christies, New York. I had written to Mr Davies regarding the whereabouts of a picture sold at Christies in October 2001 as a *View of Gibraltar* by a follower of Joseph Wright of Derby. He informed me that the picture was now in your hands, and that you would be happy for me to contact you regarding the work.

I'm currently writing an article length study, in conjunction with Dr Matthew Craske (Department of History of Art, Oxford Brookes University), on Wright's one-man show of 1785 and its centrepiece *View of Gibraltar*. The intention is to publish this work initially in an academic journal, but it will eventually form part of a joint authored monograph on the artist. During the course of our research a number of fresh sources, including a series of previously unpublished letters by Wright, have come to our attention, and allow us a reasonably good understanding of the artist's intentions for the *View of Gibraltar*. Understandably, we would very much like to establish the relationship of the picture in your collection to Wright's work. It is obviously an extremely important picture in its own right, as well as being a useful reference point for Wright's painting, and, we feel, deserving of reconsideration in the light of the new information we have gathered. We would therefore be extremely grateful for any observations you may have yourself on the work, as well as a photograph of the picture. We would of course meet any expense.

Matthew and I will look forward very much to your reply.

With best wishes,

*John*

Dr John Bonehill  
Email: jsb3@le.ac.uk

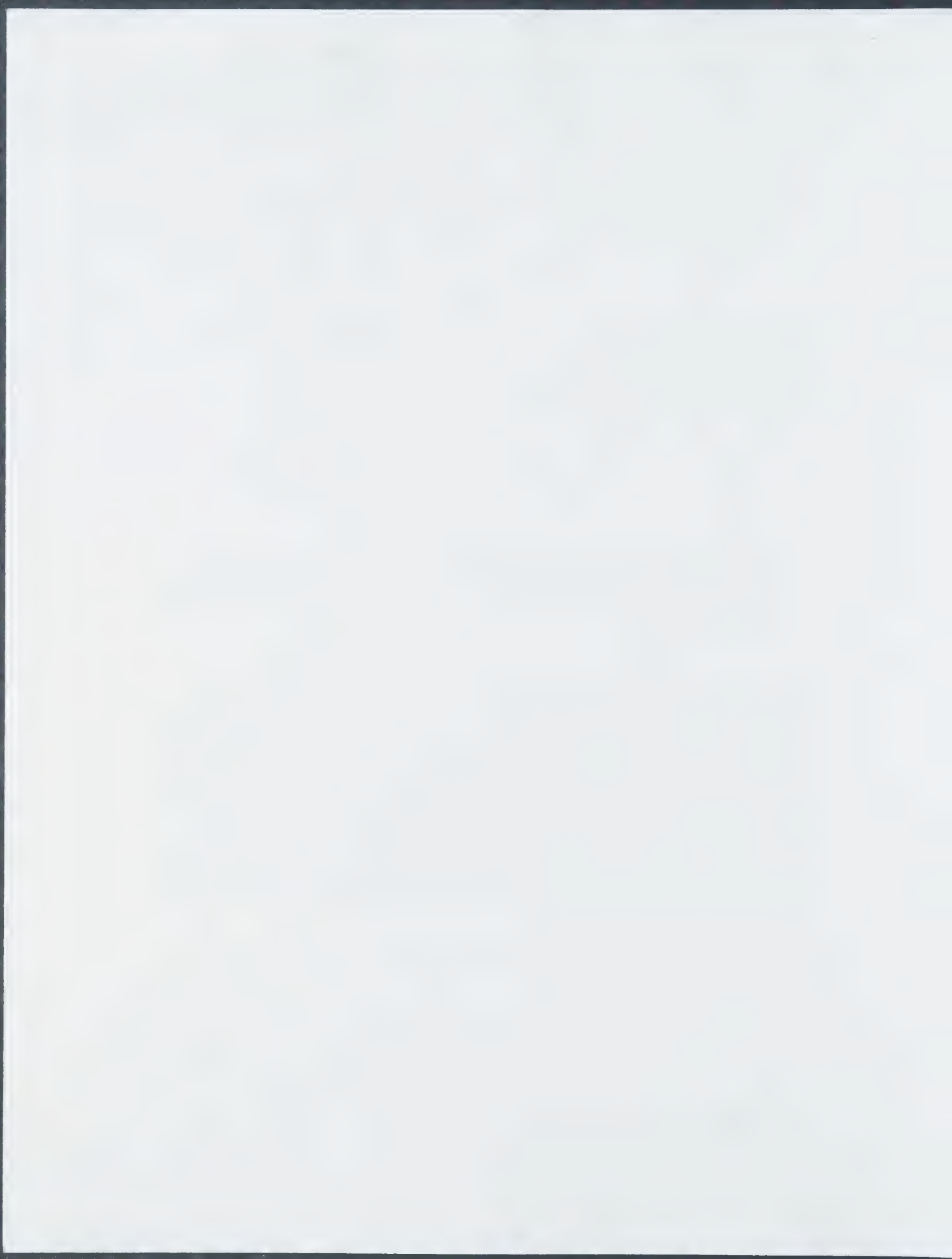
*To Dr. David de Witt  
fax 613 533 6765*

*David:  
Did you reply?  
Anna  
4/11/05*



THE QUEEN'S  
ANNIVERSARY PRIZES





RE: View of Gibraltar

**Subject:** RE: View of Gibraltar

**From:** Janet Brooke <brookej@post.queensu.ca>

**Date:** Wed, 10 Aug 2005 16:02:33 -0400

**To:** "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>

**CC:** David de Witt <3dad5@post.queensu.ca>, Alfred Bader Fine Arts <baderfa@execpc.com>

Dear John Bonehill,

I've attached a jpeg of the picture, but I fear it may be rather dark; let me know if the foreground figures are visible; if not I'll have another go at a scan.

Your research on the 1785 exhibition and Wright of Derby's strategies sound fascinating and I am sure it will yield important results. As it happens, in a previous position at the Art Gallery of Ontario, Toronto, I had the pleasure of working on the acquisition of another large canvas, a scene from *A Winter's Tale* (the Kedelston Hall version) and thus looked into the artist's relationship with Boydell and his exhibiting strategies. The emergence of "exhibition as private enterprise" was fascinating, particularly in its shaping of artistic ambitions.

Dr. Bader mentioned that we have a number of other works -- landscapes -- by Wright of Derby; these were acquired some years ago as a group. While they do not relate to your research on the 1785 exhibition, we can certainly send you a list if you wish.

Do you have a contact name at the Derby Museum and Art Gallery from whom I can obtain a jpeg or photo of the compositional study you mention?

I'll be very curious to learn to what extent the contemporary descriptions you have located match our painting.

Best regards,

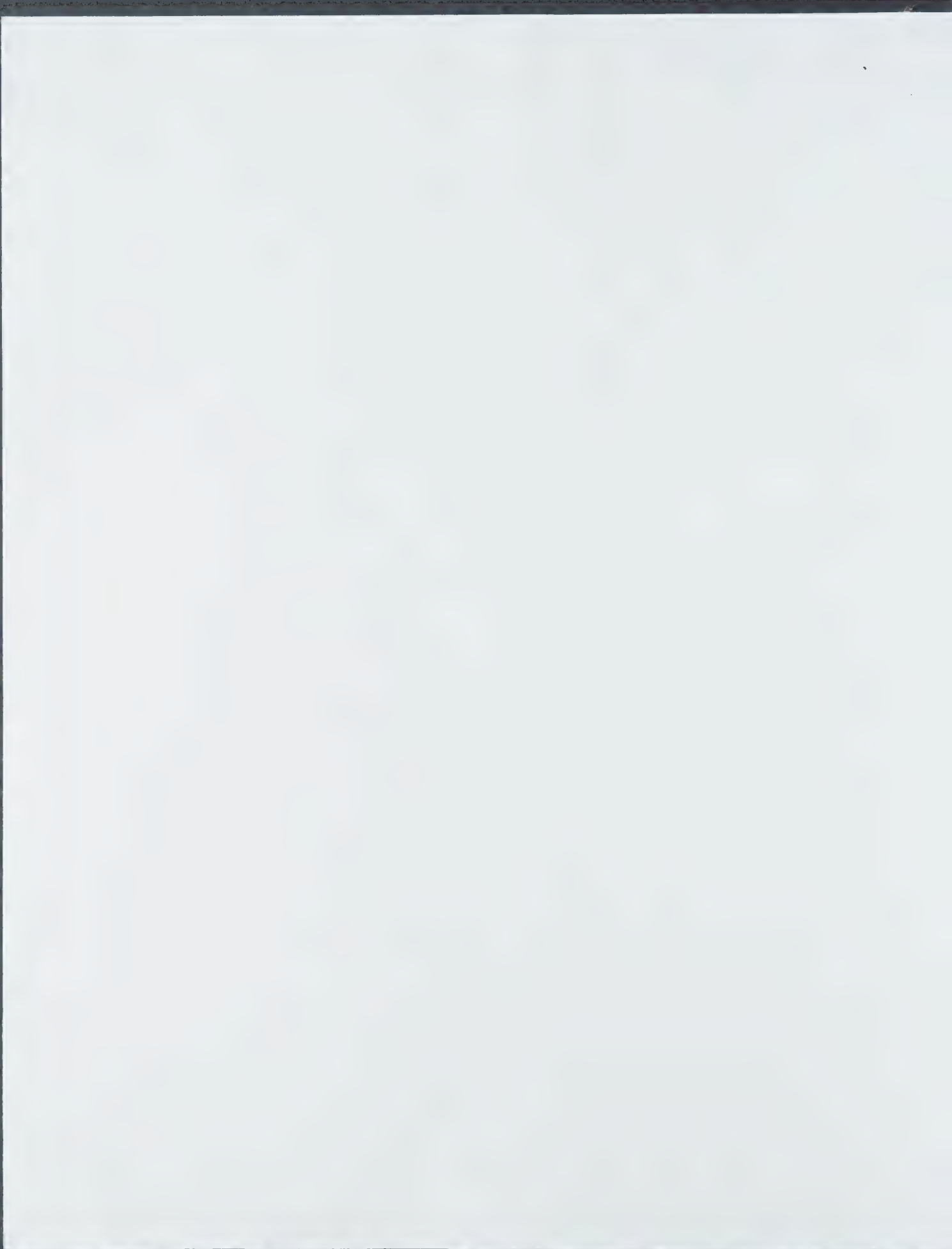
Janet Brooke

At 05:39 AM 10/08/2005, you wrote:

Dear Janet Brooke,

Many thanks for your prompt response to my letter. Please accept my apologies for this being initially misdirected: this was the address Christies supplied.

My research on the picture has necessarily fallen on the written evidence. Wright's work on the picture can be traced in some detail, from his initial conception of the piece through to its completion, via surviving correspondence with the poet William Hayley. This contains a number of detailed descriptions of the composition itself and the artist's ambitions for the picture. In addition, I have compiled a substantial folio of contemporary reviews dating from the picture's first exhibition, in Wright's one-man show in Covent Garden in 1785. Indeed, what I've come to realise is that the painting and the plan for this extremely novel kind of exhibition were in many ways joint enterprises. I'm of the opinion that the other exhibits in the show were all selected to highlight



certain aspects of the centrepiece, View of Gibraltar, for example. This all suggests that this was a picture of great significance to the artist, and late eighteenth-century British art generally. The exhaustive level of research the painting involved and the planning for the show all indicate that this was a work calculated to make a significant impression. I'm thrilled to find, therefore, that you have the work itself, and that the picture is now being restored. It's a picture that should be far better known.

I'd really be very grateful for any reproduction that you have, and a colour jpeg would be absolutely fine for the moment. This would enable me to match the work against the contemporary descriptions I have, and the one surviving compositional study in Derby Museum and Art Gallery.

Once again, I'm really very pleased to hear of your work on this picture, and I hope that my research into its development may be of some use to you.

With best wishes,

John Bonehill

---

From: Janet Brooke [mailto:brookej@post.queensu.ca]  
Sent: Tue 09/08/2005 19:00  
To: jsb3@leicester.ac.uk  
Cc: Alfred Bader Fine Arts; David de Witt  
Subject: View of Gibraltar

Dear Dr Bonehill,

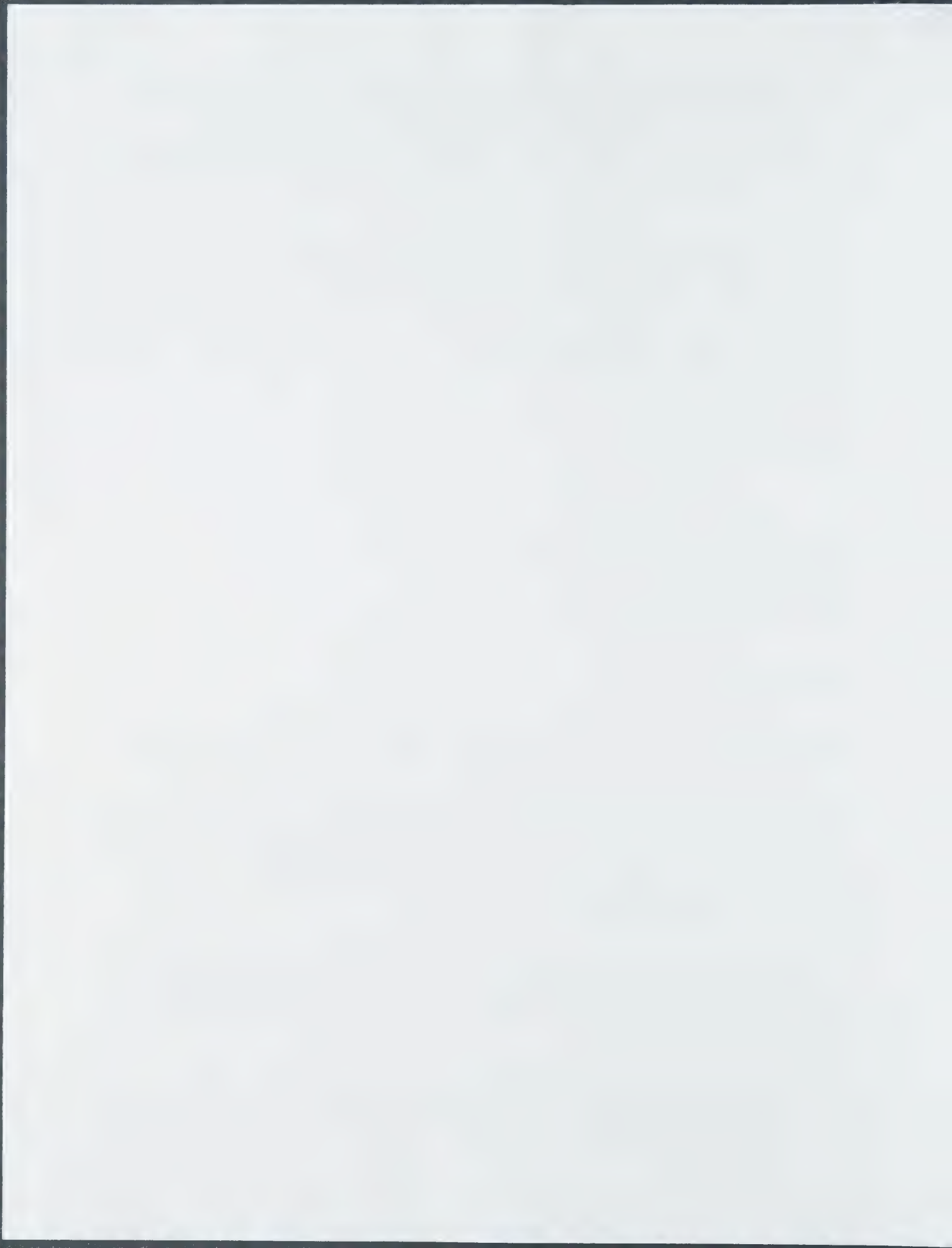
I have just today received a copy of your 29 June letter to Dr Alfred Bader, erroneously addressed to Art Centre (Dr Bader is a generous donor who resides in Milwaukee USA).

Your work on Wright of Derby's 1785 exhibition of the View of Gibraltar is of great interest to us, since, as you know, thanks to Dr Bader the work sold at Christie's in 2001 as a copy of that painting is in our collection. As Dr Bader has explained in his letter to you of 4 August (which you may not have yet received), our own provenance research on the work has confirmed that ours is indeed Wright of Derby's painting, though much damaged and overpainted, thus confirming an opinion long ago put forward by Benedict Nicolson.

We are in the process of cleaning the painting (although how far we take this process will depend on an evaluation of how much original paint indeed remains), and have plans to create an exhibition tracking the rather incredible story of its provenance and attribution history. Clearly your work intersects here, and I am very glad to know about it. I hope you will keep us posted as the research evolves.

We have black and white and colour photographs before restoration, and extensive detail documentation of the conservation work to date. I am happy to send you a reproduction; please let me know if you prefer b+w or colour, hard copy or jpeg.





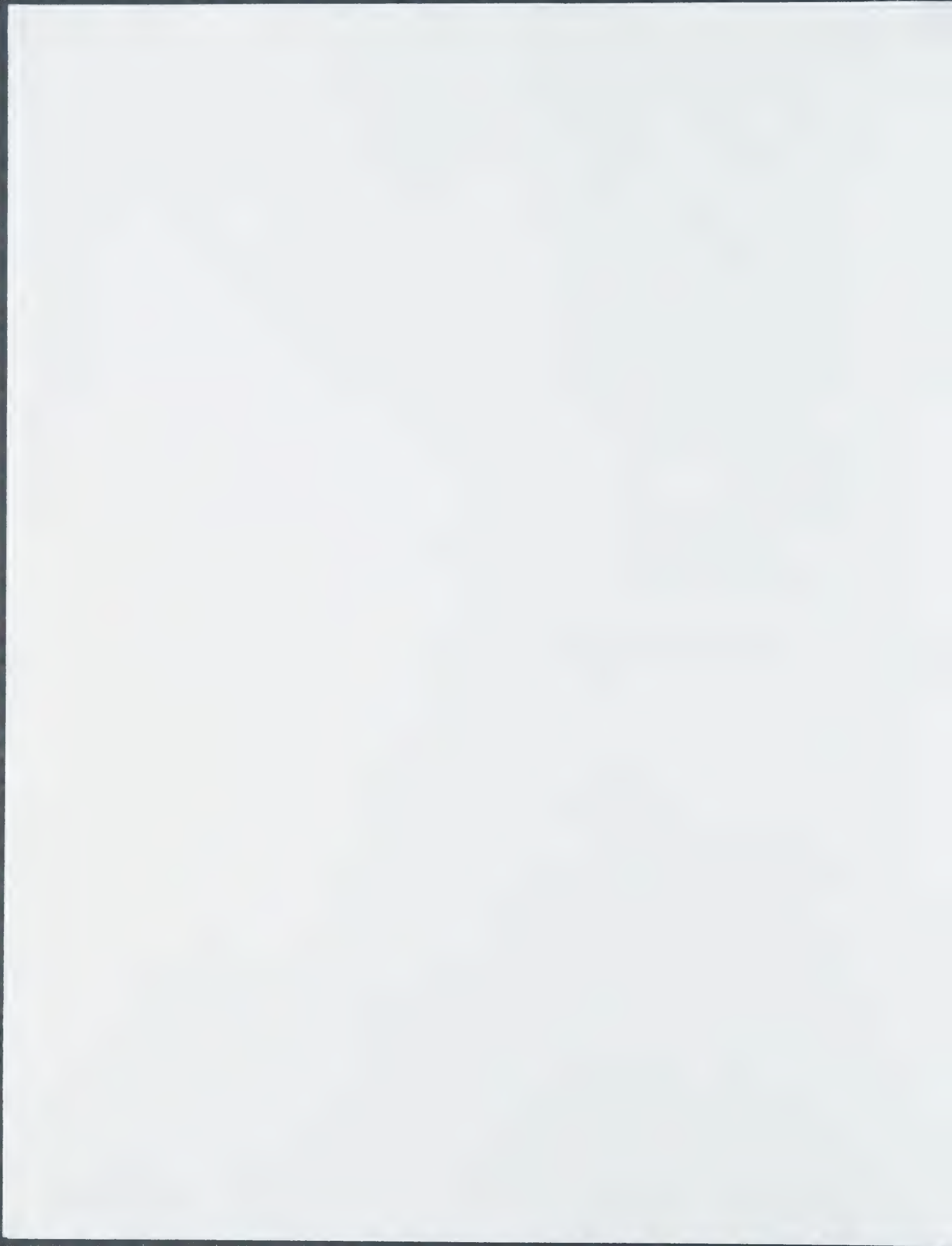
Sincerely,

Janet M. Brooke

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca

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Wright of Derby

**Subject:** Wright of Derby

**From:** Janet Brooke <brookej@post.queensu.ca>

**Date:** Wed, 24 Aug 2005 10:02:36 -0400

**To:** KLEMPANB@post.queensu.ca

**CC:** David de Witt <3dad5@post.queensu.ca>

Hi Barb,

Hope you've had a good and productive summer.

David is back from the US/Europe as of last week, and he and I have finally had a chance to share our thoughts on your very thorough report on the work on the Gibraltar. I'm hoping I can get together with you soon to ask some questions and to discuss next steps.

When are you back in Kingston? Let me know your plans and we'll set a time that works.

Best,

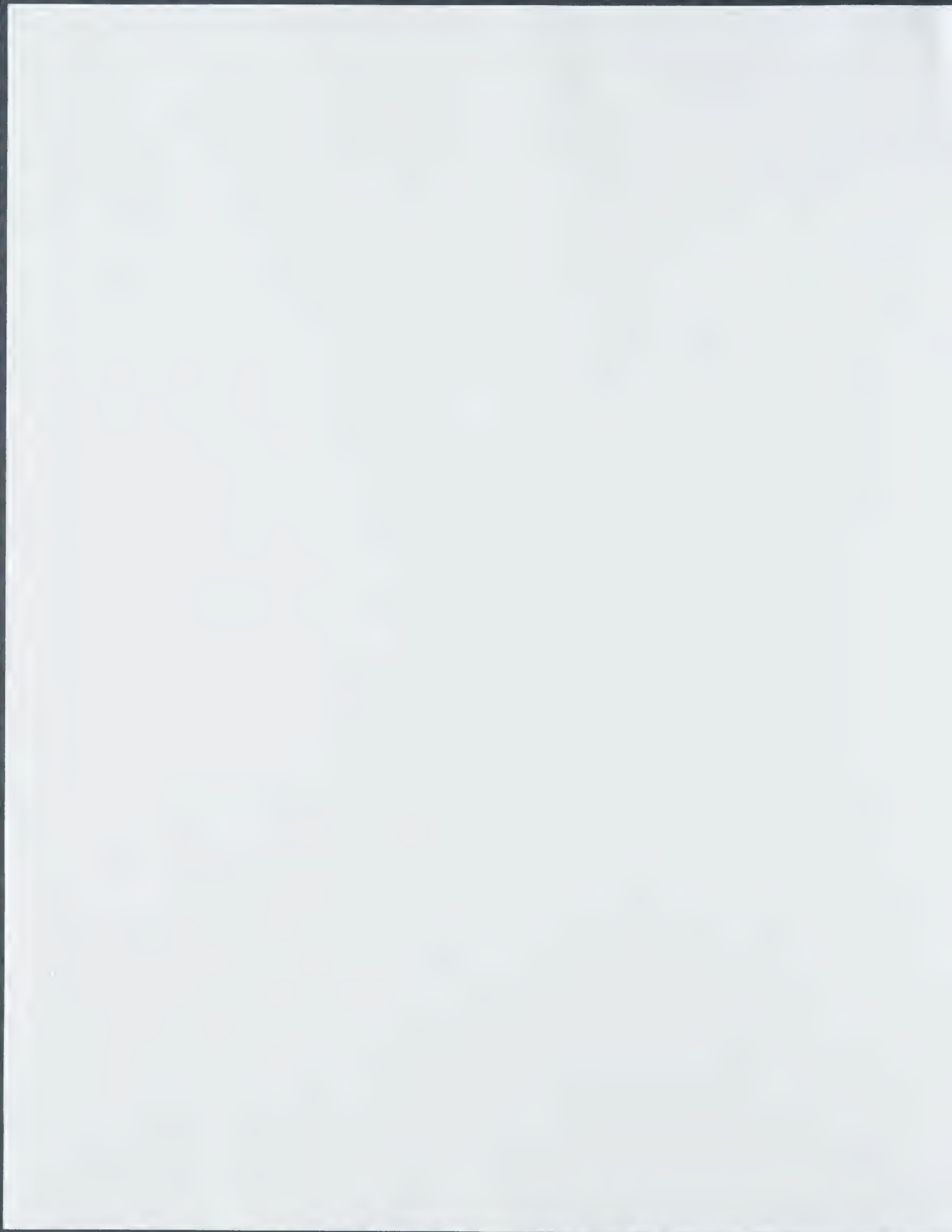
Janet

Janet M. Brooke, Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: [brookej@post.queensu.ca](mailto:brookej@post.queensu.ca)

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LAYING SIEGE TO THE ROYAL ACADEMY:  
WRIGHT OF DERBY'S *VIEW OF GIBRALTAR*  
AT ROBINS'S ROOMS, COVENT GARDEN,  
APRIL 1785

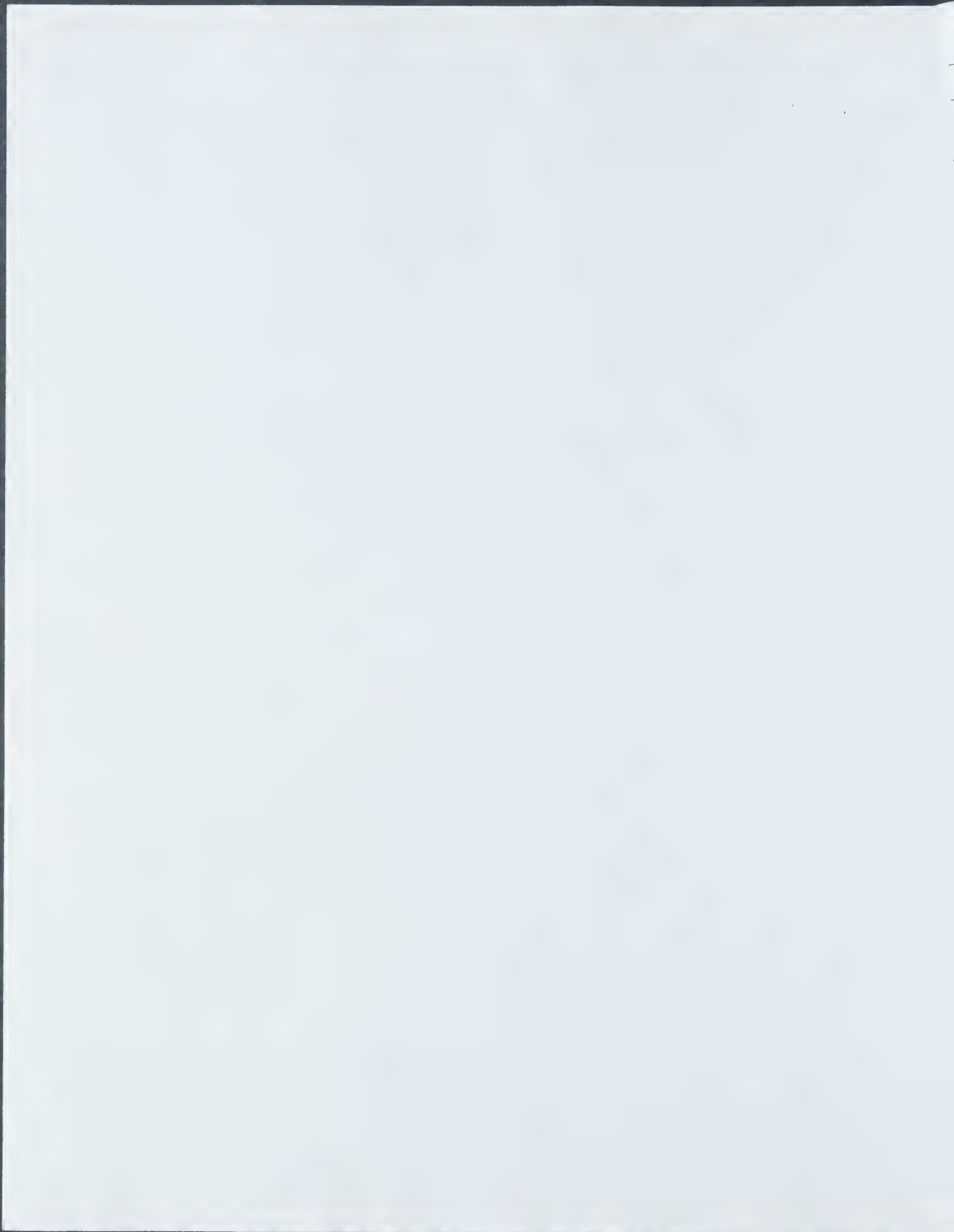
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JOHN BONEHILL



5.1 Joseph Wright, *The Maid of Corinth*, 1785. Oil on canvas, 106.3 × 130.8 cm. Washington, D.C.: National Gallery of Art.

On Wednesday 4 May 1785 the diarist Sylls Neville visited two exhibitions of contemporary art lately opened in London: the annual Royal Academy of Arts show, at Somerset House, and a one-off display devoted to the work of a single





5.2 Joseph Wright, *View of Gibraltar during the destruction of the Spanish Floating Batteries, 13 September 1782, 1783–85*. Oil on canvas, 152.5 × 259 cm. Kingston, Ontario: Agnes Etherington Art Centre.

artist's compass. *View of Gibraltar* was obviously conceived as a bold, audacious statement on the artist's part, intended to rival the American painters' work and calculated to attract the attention of the city's exhibition-going public.

Recent scholarship has effectively challenged a previously dominant view of Wright the marginal, provincial painter, and demonstrated his keen attentiveness to developments on the metropolitan scene. David Solkin has argued convincingly for the artist's responsiveness to the advent of public exhibitions in the 1760s, for example, as well as for Wright's subsequent 'desire to distance himself from the grand pretensions' of the Royal Academy, as indicated by an initial continued loyalty to the rival Society of Artists.<sup>7</sup> Such research has enabled greater understanding of the arresting, unprecedented iconography of those works that brought the painter to public prominence. This accounts, in turn, however, for the lack of critical scrutiny focused on Wright's later, apparently more conventional, subjects. The complexities of the painter's later dealings with the capital's artistic community, and his attempts to position himself in the greatly expanded exhibition culture of the 1780s are little understood. For by the late 1770s Wright had evidently come to recognize the pre-eminence of the Academy's annual exhibitions, and submitted works every year from 1778 until his secession. Once this became untenable, it became necessary to adopt expedient measures. With the Society of Artists failing, those figures finding themselves disillusioned with the conditions imposed by the Royal Academy conceived



alternative means of placing their work before the public. Indeed, Wright was but one of a number of prominent artistic personalities – including Copley and Thomas Gainsborough – opting to display their pictures separately, often as not highlighting works decidedly patriotic in theme.<sup>8</sup>

This essay examines the events surrounding Wright's decision to undertake the *View of Gibraltar*: a picture he considered crucial to his career and which fetched the highest price of any in his lifetime when going to the Wakefield wool merchant John Milnes for 420 guineas.<sup>9</sup> It is equally concerned, however, with the circumstances of its original exhibition. For the painting cannot be understood outside of the type of display in which it was first introduced. If the timing of the artist's show was, as he informed his close friend and collaborator William Hayley, intended 'to get the start of the Royalists', and therefore invite comparison with works displayed at Somerset House, then it was surely also meant to recall and rival that kind of one-off exhibition focused on the work of a single artist pioneered in recent years by figures like Copley.<sup>10</sup> That artist's contemporary history painting *The Death of the Earl of Chatham* had been displayed to great critical and commercial effect at Spring Gardens in the summer of 1781. This had been followed by the exhibition of the intensely dramatic *The Death of Major Pierson* (plate 5.3) in rented rooms at 28 Haymarket in mid-1784.<sup>11</sup> These innovative shows were geared principally towards the marketing of engravings after the works on display. Wright's exhibition was to differ in format, however, in not being directed towards the promotion of a print and placing a broader range of pictures on



5.3 John Singleton Copley, *The Death of Major Pierson*, 1782–84. Oil on canvas, 246.4 × 365.8 cm. London: Tate.

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pictures on



× 365.8 cm. London:

display. Nevertheless, it may still be aligned with such precedents, not least in the way exhibitions of this kind quite deliberately dramatized the tensions and antagonisms to be found in the contemporary art world. Such exhibitions, as Rosie Dias has pointed out, were understood as open displays of disaffection with the Royal Academy that highlighted the inadequacies of the country's premier artistic body.<sup>12</sup> It is also important to note that this new kind of art display was focused almost exclusively on paintings of a martial and declaratively patriotic theme, so serving to throw the failure of the Academy actually to realize its goal of a properly public-minded art – promoted so eloquently by the President Joshua Reynolds's *Discourses* – into still greater relief.

A wealth of correspondence and other material evidence relating to Wright's show allows unparalleled insight into the planning and level of provision required to stage such an exhibition. What follows details Wright's preparation of his 1785 display, with a particular emphasis on its centrepiece, for what these joint works reveal of one artist's relationship to what was widely perceived to be a moment of crisis for British art, as schisms and disaffection came to dominate aesthetic debate. This account will necessarily consider the social dimensions of Wright's artistic practice, most notably in its focus on the ever-closer alliance the painter was to forge with the Sussex poet William Hayley during this period. Indeed, in many ways Hayley, the self-styled 'Hermit of Eartham', came to shape the artist's exhibition through a variety of promotional activities, and was instrumental in constructing a view of the artist as a literary painter and 'man of feeling'. Wright made his plans to paint the dramatic events of the siege of Gibraltar known to the poet from the beginning, together with the scheme to introduce the picture to the public through a one-off exhibition. For it was clearly an ideal subject to take centre stage in the artist's show. If the choice of subject was unprecedented in Wright's career to date, *View of Gibraltar* was of obvious commercial potential and in accord with a conception of the artist as a painter of sensibility developed in works exhibited alongside.

#### VIEWS OF GIBRALTAR

Following the loss of the American colonies, the successful defence of the British garrison at Gibraltar, against the superior forces of a combined French and Spanish fleet, was widely seen as restoring honour to the country's military. After more than three years of siege warfare the Bourbon blockade had come to an end following a climactic battle waged over the night of 13 and 14 September 1782.<sup>13</sup> In an attempt to enforce the final submission of the garrison, the allies amassed a line of battering ships intended to breach fortress defences. However, these floating batteries were to succumb to a constant rain of red-hot shot from the defenders. Cannon fire striking the magazines of the ships, they exploded leaving the crews of the allied ships in what contemporary reports described as 'deepest Distress, and all imploring Assistance', forming 'a Spectacle of Horror not easily to be described'.<sup>14</sup> Abandoned by their own command, the garrison commander General George Augustus Elliot ordered his aide-de-camp Captain Roger Curtis to rescue the drowning.

With the eventual relief of the Rock a month later by a fleet under Admiral Lord Howe, reports of the final stages of the battle for the Rock appeared in extraordinary editions of the *London Gazette*. Taking the form of letters from



Curtis, Elliot and Howe, and intensely dramatic in content, they did much to cement these officers' reputations.<sup>15</sup> While Elliot and Howe attracted a good deal of adulation, emphasis was to fall on Curtis's selfless acts, with the officer claiming 'we felt it as much a Duty to make every Effort to relieve our Enemies from so shocking a Situation, as an Hour before we did to assist in conquering them.'<sup>16</sup> Hastily assembled accounts of the siege, alongside a flood of commemorative verse, prints and paintings, many sanctioned by key participants in the fight for the Rock, fleshed out these initial reports further, finding confirmation of national fortitude, fellow feeling and benevolence in the leading figures and events.

Resilience in the face of adversity, coupled with a benign benevolence, was of obvious appeal to those who cultivated a reputation for feeling, such as Wright and Hayley, while still calling to those like the poet who had been hostile to the war with the colonists.<sup>17</sup> Wright was among the first to recognize the potential of the subject, writing of his plans to commemorate the siege as early as mid-January 1783:

Ever since I read in the Papers the account of the late great Event of Gibrates I have been fired wth a Desire of bringing so great an effect on Canvass. My friends are anxious I should undertake the task, as ye subject for my pencil, but my Situation is very unfavourable for collecting the necessary materials for the composition of such a picture. An historical truth must be observed, and all the material Incidents of the Action . . . These must be got from some one who was witness to the Action, & who had the power of committing his Ideas to paper – Sr. Roger Curtis is the person to be applied to, . . . 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.<sup>18</sup>

This awareness of the intense rivalry between artists over the subject was to continue to trouble Wright in the coming months as he worked on his version of events. Central to these concerns was an acute sense of a need to access the kinds of information that would guarantee an 'historical truth'. These are both issues considered at length below. Here, it need only be noted that Wright turned to his correspondent for assistance in their management. Indeed, Wright's work towards his epic version of events, together with his plans for its eventual London exhibition, can be traced in some detail through surviving correspondence with Hayley.

#### 'ARTIST AND BARD IN SWEET ALLIANCE': HAYLEY'S ODE TO MR. WRIGHT OF DERBY

In a letter to Hayley confiding his still limited progress on the Gibraltar painting, dated 9 March 1783, Wright assured the poet: 'It is thought unnecessary by my friends, that my intention of painting the subject should be immediately known to the publick in a morning paper.'<sup>19</sup> Yet it was soon judged expedient to make the artist's plans public. Copley secured the commission from the City of London to commemorate 'the glorious defence and relief of Gibraltar' within days of Wright's letter, usurping his principal rival Benjamin West.<sup>20</sup> That year's Academy exhibition saw William Hamilton, James Jefferys, Thomas Whitcombe and West's seventeen-year-old son Lamarr West all show works on the subject, causing the critic of the *Morning Chronicle* to complain that his patience had been 'literally worn out with looking at floating batteries and Gibraltar'.<sup>21</sup> Writing to Hayley

again at the end of April, with the show at Somerset House only recently opened, Wright was thanking his friend 'for informing the publick of my intention of painting the Action before Gibraltar, wch I find many little dirty souls are endeavouring to suppress, by saying I came too late to get instruction'.<sup>22</sup> Wright's sense of frustration over the competition for ownership of the subject, then being played out on the walls of the Great Room and in the London press, is palpable. His irritation is also to be found in a postscript lamenting the difficulties in completing his picture, the artist observing: 'Copley you see is a lucky man, the Citizens have given him a commission of 1200 to paint them a picture.'<sup>23</sup> These are surely the set of circumstances that led to the appearance of Hayley's *Ode to Mr. Wright of Derby*, 'distributed, without regular publication' in the summer of 1783.<sup>24</sup>

This extended verse tribute calls on the Derby painter to 'Give to our view our favorite scene of Fame, / Where Britain's Genius blaz'd in glory's brightest flame.'<sup>25</sup> There follows an effusive panegyric to the staunch defenders of the nation's military pride at Gibraltar, as embodied in the figures of Curtis and Elliot. For Hayley, their heroism presented a 'glory', in which both the country's military and artistic communities might share, and ascend to their true, deserved prominence:

Rival of Greece, in arms, in arts,  
 Tho' deem'd in her declining days,  
 Britain yet boasts unnumber'd hearts,  
 Who keenly paint for public praise:  
 Her battles yet are firmly fought  
 By Chiefs with Spartan courage fraught:  
 Her Painters with Athenian zeal unite  
 To trace the glories of the prosperous fight,  
 And gild th' embattled scene with art's immortal light.<sup>26</sup>

Connections between British arms and the development of a national art were made frequently by contemporaries to emphasize the patriotic nature of artists' endeavours. Here, Hayley represents victory at Gibraltar as an opportunity for the promotion of an art committed to classical principles. Characterizing Britons as the natural, virtuous heirs to the effusions of classical culture, where the country's unique constitutional freedoms were to be likened to the Athenian democratic ideal, had been a common assertion throughout the eighteenth century. Indeed, it had been an animating principle behind Hayley's first major publication, *An Essay on Painting* of 1778. That work had comprised a comparative history of the art in ancient and modern times across two epistles: the first described its origins and status, together with the accomplishments of the Greeks, its sad decline and eventual revival in Italy; the second examined painting's renewed ascendancy in more recent times, culminating with the achievements of his contemporaries and fellow countrymen. For Hayley, the rise of English painting in the present age, recalling the grandeur of Athenian achievement, could be dated to an earlier moment of military triumph, to the glories of the Seven Years' War, 'When BRITAIN triumph'd, thro' her wide domain, / O'er FRANCE, supported by imperious SPAIN'.<sup>27</sup>

*An Essay on Painting* exerted no little influence on Wright, inspiring the artist's meditation on the origin of painting, *The Maid of Corinth* (plate 5. 1); a commission for the potter Josiah Wedgwood, destined to be exhibited alongside *View of Gibraltar*



in Covent Garden.<sup>28</sup> Wright may also have found the arguments for a civic-minded painting that run throughout the poem of relevance when he conceived the *View of Gibraltar*. Instructive words could be found for realizing such a picture, along with guidance on the appropriate form of presentation. For the most telling aspect of Hayley's *Essay*, as regards its relevance to an understanding of Wright's intentions at this moment, came by way of a lengthy footnote reflecting on the 'annual entertainments' afforded by the spectacle of the city's art exhibitions:

Our exhibitions at once afford both the best nursery for the protection of infant genius, and the noblest field for the display of accomplished merit: nor do they only administer to the benefit of the artist, and the pleasure of the public: they have a still more exalted tendency; and when national subjects are painted with dignity and force, our exhibitions may justly be regarded as schools of public virtue. Perhaps the young soldier can never be warmly animated to the service of his country, than by gazing, with the delighted public, on a sublime picture of the expiring hero, who died with glory in her defence.

This imaginary exhibition anticipates the kind of show staged by Copley in the early 1780s. It is notable, however, that while conceiving of the display as a rousing, even jingoistic experience, and advocating the inclusion of suitably stirring scenes, Hayley was still anxious that such 'martial enthusiasm' be balanced. In support of these sentiments, the poet cited the authority of Vicesimus Knox's *Essays, Moral and Literary* on 'how the heart is mollified, the manners polished, and the temper sweetened, by a well-directed study of the arts of imitation'.<sup>29</sup> This description of an exhibition room, animated by 'national subjects' of a resolutely patriotic and martial theme, yet simultaneously tempered by the model, soothing effects of the fine arts, aptly describes the kind of display that – as we shall see – Wright, with Hayley's assistance, was to mount in Covent Garden in early 1785. That show was conceived, of course, as an explicitly anti-Academic statement; an aspect also anticipated in Hayley's earlier verse.

*An Essay on Painting* had been dedicated to George Romney, and – according to the poet's *Memoir* – intended 'to animate the genius and promote the reputation of that aspiring yet diffident artist'.<sup>30</sup> Hayley's verse to the Derby painter was obviously conceived in a similar manner, calculated to advance, endorse and sponsor. To return to the later *Ode*, Hayley's puff for Wright's still unrealized painting carefully distanced the artist's work from that of his competitors:

Tho' many a hand may well portray  
The rushing war's infuriate shock,  
Proud Calpe bids thee, WRIGHT! display  
The terrors of her blazing rock.<sup>31</sup>

These lines betray something of the painter's anxiety in having come 'too late to get instruction', especially given the number of artists undertaking or already having exhibited works on the theme. What is equally noteworthy is Hayley's concern, even at this early date, to relate plans to depict events at Gibraltar to the artist's ongoing dispute with the Royal Academy, where 'envious leagues'

And dark cabals, and base intrigues  
 Exclude meek Merit from his proper home;  
 Where Art, whom Royalty forbade to roam,  
 Against thy talents clos'd her self-dishonor'd dome.<sup>32</sup>

Wright had been defeated in the ballot for Academicianship, where Garvey had been preferred, in February 1783, and this is as likely to have prompted Hayley's *Ode* as much as the sudden flood of pictures depicting events on the Rock. Hayley's verse struck an appropriate chord for Wright who, in thanking the poet, mused: 'Some little time ago I rec'd 100 copies of your charming ode would I deserved what your warm friendship has lavished on me some of wch I distributed among my friends, but would it not be more advantageous to me, to spread abroad the rest when my picture is finished, especially if I make an exhibition of it, wth some others.'<sup>33</sup> Evidently, the Covent Garden show that was to eventually open some eighteen months later had already been conceived. Following the suggestion of Hayley's earlier verse, *View of Gibraltar*, a painting celebrating the country's military excellence, would take centre stage.

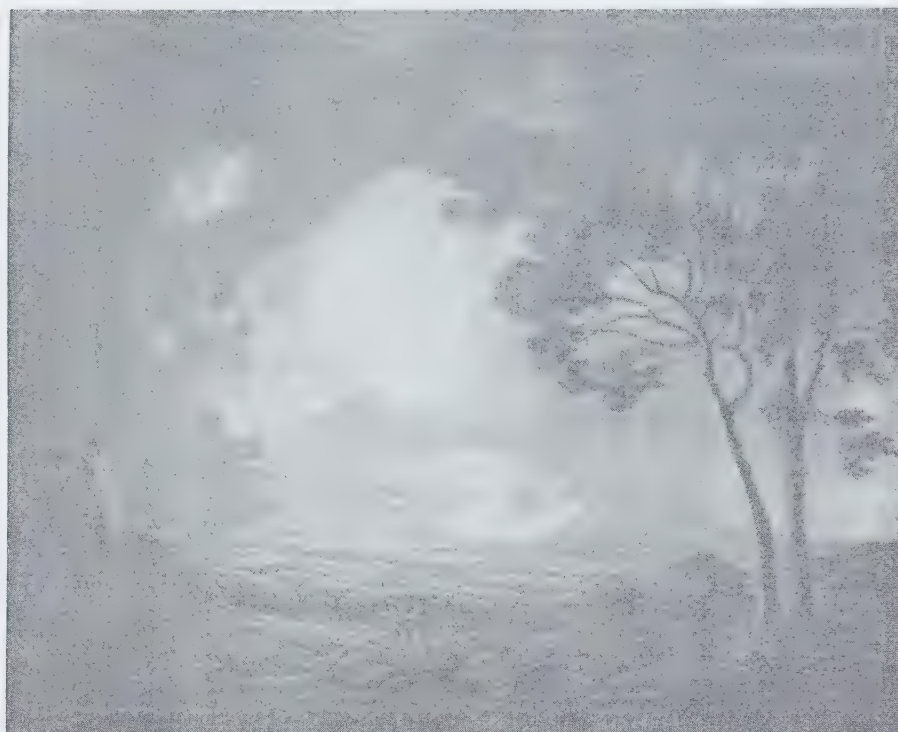
#### VIEW OF GIBRALTAR

Progress on the *View of Gibraltar* was slow, with the painter often laid low by those regular bouts of ill health the valetudinarian Wright was widely known to suffer. If that mode of one-off exhibition popularized by Copley provided a significant precedent for artists wishing to control the display and marketing of their work, the American painter's insistence on historical accuracy was equally influential. Copley went to extraordinary lengths to guarantee the apparent authenticity of his Gibraltar painting, for example; courting serving officers like the chronicler of the siege, Colonel John Drinkwater, and making exhaustive preparatory studies.<sup>34</sup> Following Copley's lead, virtually all artists intent on pursuing subjects of this nature sought to assert the accuracy of their designs, whether by reference to appropriate documentary evidence or collusion with an eyewitness. Such was Wright's concern to ensure a degree of fidelity to events on the Rock he made at least two rare excursions to London. Wright visited the Treasury in the company of John Whitehurst, a long-time Derby associate then with an official post at the Mint, who provided an introduction to the Office. According to an unpublished letter of 9 March 1783, Wright was able to copy there two 'Drawings for the sake of the scenery wch is grand indeed, independent of the Action, & if I should paint two pictures it will do admirably for that, in wch the scenery shall be principal, the Action subservient, & make a good Companion to the other, where the action will be principal.'<sup>35</sup>

It appears that at this stage Wright intended to execute two pictures of the siege. This is further demonstrated by the catalogue for the Covent Garden show, which relates:

In the first (which is now exhibited) he has endeavoured to represent an extensive view of the scenery combined with the action. In the second (which he hopes to finish hereafter) he proposes to make the action his principal object, and delineate the particulars of it more distinctly.<sup>36</sup>

*View of Gibraltar*, as exhibited in 1785, was not therefore the picture Wright had originally planned. Nor was it the painting Hayley had trumpeted in the *Ode*,



5.4 Joseph Wright, *An Eruption of Mount Vesuvius, with the Procession of St Januarius's Head*, 1778. Oil on canvas, 162 × 213.4 cm. Moscow: Pushkin State Museum of Fine Arts.

which had placed emphasis on the acts of benevolence of Curtis and Elliot. Unable to establish contact with Curtis, as originally planned, and so lacking appropriate forms of information, it is to be assumed the artist fell back on his knowledge of the spectacular, sublime scenes encountered in Italy. Views of an active Vesuvius, often paired with scenes of the spectacular fireworks of the Roman Girandola, had been mainstays of the artist's repertoire since his visit to Italy in the mid-1770s. Works like *An Eruption of Mount Vesuvius, with the Procession of St Januarius's Head*, exhibited at the Royal Academy in 1778, and its companion, *The Girandola, or Grand Fire Work at the Castle of St Angelo in Rome*, shown at the same institution the following year, demonstrate the ambitious nature of many of these pictures (plates 5.4 and 5.5). Large-scale works, with the night sky lit in a dramatic, startling manner, such pictures provided a ready precedent for the 'fine blaze' of a *View of Gibraltar*.<sup>37</sup> They were also instructive models for that work, in locating the evocation of sublime phenomena in a specific topography.

While it might be supposed that the second picture was to conform more readily with the kind of work brought to prominence by Copley or West, Wright appears to have considered the exhibited work to have been most comparable to the work of marine specialists like Dominic Serres or Richard Paton, who were both to essay works on the siege of Gibraltar. Pictures by these artists were largely evaluated in terms of a fidelity to eyewitness authority. Understandably, as the





5.5 Joseph Wright, *The Girandola, or Grand Fire Work at the Castle of St Angelo in Rome*, 1779. Oil on canvas, 162.5 × 213 cm. St Petersburg: Hermitage Museum.

date of exhibition neared, Wright became anxious that his work might be judged according to criteria of this kind; a letter to Hayley expressing concern over his lack of familiarity with 'naval matters'.<sup>38</sup> That the picture's exhibition was therefore to be managed carefully was an issue of some concern.

A letter to the editor of the *General Evening Post*, dated 16 January 1785 and signed 'Fabius Pictor', made the artist's intentions public just three months before the painting went on show:

It has long been lamented by every lover of the fine arts, that so distinguished a genius as Mr. Wright of Derby, should chuse his place of residence so far remote from the capital, more especially as he, for some reason, does not exhibit with his brethren of the Royal Academy; in Consequence of which the public, in a great degree, are deprived of the pleasure of contemplating his excellent performances . . . I have lately seen some landscapes by Mr. Wright, at Mr. Gisborn's, in Derby, and Mr. Boothby's, at Ashburn, which would do honour to the pencil of *Claude Lorraine*; which contain the *breadth* of Wilson, the *masterly touches* of Loutherbourn, and the *freshness* of nature. Indeed, it is generally allowed that no painter ever showed such *various powers* with *equal force* as the artist in question.

The ingenious and liberal Mr. Wedgewood, whose judgment in painting is indisputable, gives a most interesting account of the sublimity of Wright's late representation of the repulse of the Spaniards before Gibraltar, which, by his best judges who have seen it, is said to be his master-piece.



Surely, Mr. Editor, this capital piece with several others upon historical subjects now in his possession, would be a noble treat to the public. I trust his friends will not suffer his modesty to withhold him from an Exhibition in this metropolis. Unless he can be prevailed on to put some such plan in execution, the *amateurs* and thousands of his admirers will be deprived of viewing these noble performances, which I may venture to say, without presumption, afford a greater variety of *subject*, and a more finished style of *execution*, than is to be met with in the works of any painter living.<sup>39</sup>

This notice is worth quoting at some length for its eloquent summary of the forthcoming exhibition's agenda, not least in that the lament for the artist's absence from the metropolitan scene establishes the dispute with the Academy as the context for its staging. This puff was the first of a steady stream of press



5.6 John Raphael Smith after Joseph Wright, *William and Margaret*, published 12 April 1785. Mezzotint, 45.5 × 55.5 cm. Derby: Derby Museum and Art Gallery.

notices to appear in the lead-up to the Covent Garden show. Stretching back to the appearance of Hayley's *Ode* in the summer of 1783, such communiqués are indicative of a concentrated manipulation of the mechanisms of urban publicity, the strategies of which extended to the publication by John Raphael Smith of a mezzotint of the show's *William and Margaret*, simultaneous with the opening of the exhibition (plate 5.6).<sup>40</sup> These publications participated in a concerted attempt not only to publicize but, in concert with the material organization of Robins's Rooms, to control the reading of Wright's exhibits.

## VIEW OF GIBRALTAR AT MR ROBINS'S ROOMS, COVENT GARDEN

Wright's show opened at the fashionable auction house Robins's Rooms on Monday 11 April 1785, running until mid-June. Critical response was favourable from the beginning, picking up on arguments already forwarded in the press. 'We cannot withhold our admiration', wrote the *Morning Post's* reviewer, 'when we consider that so many capital pieces came from the pencil of the same artist in the various branches of fancy, historical, landscape, and portrait painting.'<sup>41</sup> This sense of the artist's uniqueness had been commonplace from the beginnings of his exhibiting career.<sup>42</sup> Such views were in accord with those accounts of 'genius' forwarded by contemporaries, which frequently highlighted the ability to 'treat with equal facility the sublime beauties of historic composition, agreeable scenes of landscapes, portraits from life, and many various subjects'.<sup>43</sup> No doubt Wright's selections placed emphasis on the variety of his productions with such conceptions in mind. But reviewers were also keen to highlight the broad appeal of the artist's exhibits, likely to 'please the eye of the rude and of the critical spectator'.<sup>44</sup> This stress on Wright's varied abilities did not mean, however, that the works exhibited were not also intended to conform to an overarching, regulating scheme.

Writing two months earlier, of his plans for the exhibition and supplying a list of the works he intended to show, the artist had asked Hayley to compose descriptions for certain pictures and select appropriate verse for an accompanying catalogue. Flattering the poet for his 'concise elegant language', Wright considered guidance of some kind necessary, in part, for 'the ignorant are by much the greater part of the Spectator'.<sup>45</sup> Mark Hallett has recently demonstrated the ways in which contemporary displays of paintings at the Royal Academy, as exemplified by the hang of 1784, fostered an aesthetic and narrative dialogue across adjacent exhibits; sometimes accidental but often intended (plate 5.7).<sup>46</sup> If we are to accept that Wright's withdrawal from the competition for attention on the laden walls of Somerset House was prompted by the shabby treatment of earlier works, as noted at the beginning of this essay, then it might be supposed that the frequently unfortunate juxtaposition of images in that environment also played its part. To judge from the organization of the artist's own Covent Garden show, there was an evident attempt to direct the audience's experience. Visitors to Robins's Rooms were to be guided around the exhibits, with the catalogue acting in the manner of a vade-mecum, mediating responses.<sup>47</sup> Considered in this light, Hayley's selections for the catalogue are revealing, not least in that the frontispiece carried a quotation from William Mason's 1783 translation of Charles Alphonse Dufresnoy's *De arte graphica*; perhaps the most influential of academic exegeses on the doctrine of *ut pictura poesis* (plate 5.8). This inclusion is indicative of the mutually supportive roles painting and poetry had in the exhibition itself. Verse from Milton's *Comus*, Percy's *Reliques of Ancient English Poetry*, Pope's translation of Homer's *Odyssey*, and Hayley's own *Essay on Painting* were to be found in the catalogue, prompting a particular kind of viewing experience. Read in conjunction with the images, these extracts were no doubt intended to arouse the sensibilities by reference to an audience's familiarity with these texts and so reinforce the emotive force of the picture being considered.

Claims for commonality between painting and poetry rested not only on a shared iconography but on a mutual concern for the imitation and improvement

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5.7 Johann Heinrich Ramberg, *The Royal Academy Exhibition of 1784: The Great Room, North Wall*, c. 1784. Pen, ink and wash with watercolour. By courtesy of the Trustees of the British Museum.

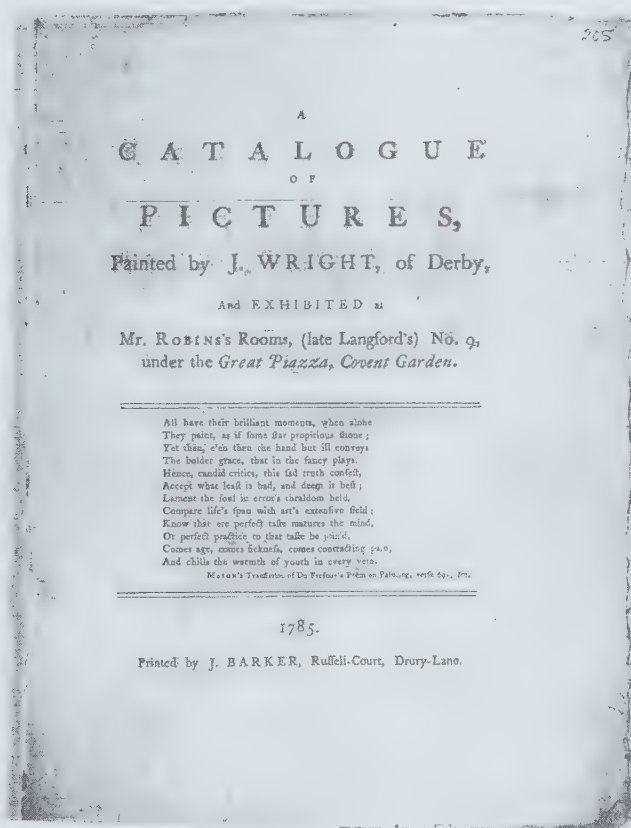
of rude nature. Both art forms functioned by creating images, which impressed themselves upon the reader's or viewer's mind. Dufresnoy's explorations of these ideas were well known to English audiences through John Dryden's translation in the late seventeenth century. Yet, Wright's catalogue cites Mason's more recent version, which had been published with a commentary by Reynolds. This might be seen as an act of homage, Hayley having expressed his admiration for this work elsewhere, but was also surely intended to rival this other contemporary collaboration of artist and poet.<sup>48</sup> With regard to the verse acting as the catalogue introduction, it might be suggested that the extract established a wider context in which the show as a whole was to be seen, allowing the more learned visitor to work through its implications from there. The lines selected are to be found in a section of Dufresnoy's work describing the need for artists to study, and the cost of a life spent in dedicated seclusion, where 'Comes age, comes sickness, comes contracting pain,/And chills the warmth of youth in every vein'. The inclusion of these sentiments gestures towards a conception of the modest artist in retirement increasingly assigned to Wright at this moment, having been initially cultivated by Hayley's *Ode*. But to evoke Dufresnoy was also to draw a parallel with another notable exile from the Academy, the French theorist having refused membership of the Paris Academie founded in 1648, preferring to stay loyal to the artists' guild, the *Maitrise*.<sup>49</sup>

The identification of the artist with the tradition of *ut pictura poesis* and with a path of isolated study was continued in a series of impromptu verses, penned by

Hayley and published in the London press a little less than a month into the show's run. These were dedicated to individual exhibits, but culminated in lines addressed to the centrepiece picture:

Ye Sons of Albion view, with proud delight,  
This Rock that blazes in the tints of Wright:  
Behold the proof, that British minds and hearts,  
Are Honour's darlings, both in arms and arts:  
With double triumph here, let Britons say -  
Britons alone could rule this fiery fray:  
This miracle of art a Briton wrought,  
Painting as boldly as his Country fought.<sup>50</sup>

These lines recall the sentiments of Hayley's earlier *Ode to the painter*; copies of which were very possibly for sale at Robins's Rooms.<sup>51</sup> They reinforced the



5.8 A Catalogue of Pictures, Painted by J. Wright, of Derby, and Exhibited at Mr. Robins's Rooms, (late Langford's) No.9, under the Great Piazza, Covent Garden, 1785. Derby: Derby Local Studies Centre.



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5.9 Joseph Wright, *The Lady in Milton's 'Comus'*, 1785. Oil on canvas, 101 × 127 cm. Liverpool: Walker Art Gallery.

patriotic nature of the artist's enterprise, elevating the painter to near heroic status. Once more, as in the *Ode*, such a line of argument needs to be understood in contrast with the apparent failing of the Royal Academy to pursue a similarly elevated path. This was a comparison also made, as we shall see, by contemporary critics. For now, it is worth noting that this proudly patriotic narrative was being generated, not only by the placement of notices in the press but also through the actual layout of Wright's show.

For *View of Gibraltar* is positioned in the exhibition catalogue at the close of a carefully plotted sequence. If each picture obviously bore individual scrutiny, or was in some instances to be compared with its companion, it might be suggested that the exhibition, as a whole, had a cumulative effect that reinforced the central qualities of the lead picture. *The Lady in Milton's 'Comus'* and its companion, *The Widow of an Indian Chief watching the arms of her deceased husband*, are the first pictures listed in the catalogue (plates 5.9 and 5.10). They are identical in size, and follow a broadly similar compositional format, based upon a diagonal division of the canvas, where a dark foreground mass opens out to a distant vista. The first of these paintings focuses on the distresses suffered by the chaste lady of Milton's poem, lost in eerie woodland at night and subjected to the terrors of the eponymous pagan god. Its companion focuses on what the exhibition catalogue calls the 'mournful duty' of the native American widow, guarding the 'martial

habilments' of her dead husband.<sup>52</sup> If we allow ourselves to be led by the exhibition catalogue, *William and Margaret* (plate 5.6) follows these works: a gothic narrative of ghostly visitation and unrequited love. This theme of love thwarted is also addressed in a painting of Ovid's despairing lover, *Julia*, and paired paintings of Hero and Leander. Listed in the catalogue at XIII and XIV, *The Maid of Corinth* (plate 5.1) and *Penelope unravelling her web, by lamp-light* (plate 5.11) were also companions: focusing respectively on the mythical inventor of portraiture, who is moved to trace the image of her soon-to-depart lover's face as an act of solace, and the patient and virtuous wife of Ulysses. These works might be seen to link back to the distressed women of the works encountered first. They are of the same size and share the cameo-like quality of those paintings. Indeed, these four pictures might be seen to comprise an ensemble that encouraged the viewer to reflect on the differing but complementary virtues of the protagonists: maintained in three instances despite the anguish of marking or mourning a husband's or lover's absence or passing.

Hayley had conceived, directly inspired, or advised on the imagery of all of these works, and their subjects all conform to a model of virtuous femininity established by his own signature work, *The Triumphs of Temper*. This long, didactic poem had instructed young women in the benefits of preserving a good temper and gentle disposition even under the most trying conditions. Its heroine, Serena,



5.10 Joseph Wright, *The Widow of an Indian Chief watching the arms of her deceased husband*, 1785. Oil on canvas, 101.6 × 127 cm. Derby: Derby Museum and Art Gallery.





5.11 Joseph Wright, *Penelope unravelling her web, by lamp-light*, 1785. Oil on canvas, 101.6 × 127 cm. Malibu: J. Paul Getty Museum.

is subjected to many trials in her journey through the realm of Spleen, surviving a series of encounters with the torturous monsters of ill temper. By exercising her courage and will, she gradually enters the sphere of Sensibility in which virtue and happiness reside. Her patience and good nature throughout these tests is rewarded with an intelligent, handsome and gentle husband. Characters of this kind were, of course, an established feature of the literature of sensibility. They excited sentimental feeling by bearing their misfortunes with dignity; the woman as virtuous victim being regarded, as John Brewer has recently observed, as 'exceptionally erotic and appealing'.<sup>53</sup> Critics reviewing Wright's show responded appropriately, finding 'great sobriety' in the grief of Penelope, and 'a striking representation of dejection, unmoved by surrounding terrors' in the Indian widow.<sup>54</sup>

These canvases of virtuous women might be seen to engage the passions and so moderate the excesses of the violent narrative that dominated the room. Their example prompted the requisite kind of sympathetic feeling necessary to temper the narrative of sublime action found in *View of Gibraltar*. Indeed, the sublime was recognized to be reliant on the capacity for sympathy, with contemporary theorists, such as Lord Kames, recognizing that 'the histories of conquerors and heroes' or 'some grand and heroic action' provoked 'the sympathetic emotion of virtue'.<sup>55</sup> In addition, Wright's paragons of feminine virtue, bearing their





101.6 × 127 cm.

5.12 Joseph Wright, *A View in Dovedale. Evening*, 1785. Oil on canvas, 62.5 × 77.8 cm. Oberlin College, OH: Allen Memorial Art Museum.

suffering with a stoic quietude, separated from their husbands, lovers or family, in the case of Penelope and the Indian widow by war, might be seen as icons of the civilizing, domestic virtues and social continuity under the warrior's protection.

In Wright's exhibition, the sensibilities of the audience were to be further mobilized by a series of views, interspersed between these subject pictures, taking in the Mediterranean and native landscape. If the show did much to assert Wright's credentials as a literary painter, then there was a like effort to promote his skills as landscapist. Though the majority of these works remain untraced, titles and other works on these subjects from the period provide a good sense of their likely character. Concerned to demonstrate an equal facility across various modes of landscape depiction, the exhibits saw the artist moving between works in a classicizing, Claudian manner, to a Rosa-like portrayal of the sublime, or to pictures demonstrating a more unconventional application, to what Reynolds dismissed memorably as the 'Accidents of Nature'.<sup>56</sup> These paintings included views of the cascades, grottes, lakes and volcanoes of the Neapolitan landscape and coastline, likely to summon a rich array of cultural and historical associations. But the display also incorporated scenes of dramatic, craggy landforms derived from studies of the artist's native Derbyshire (plate 5.12). This was a landscape that itself attracted no little admiration, as a site of philosophical

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speculation – through the activities of figures like John Whitehurst – and scenic tourism. Views of Dovedale and Matlock, High Tor, as exhibited by Wright, were very soon to enjoy a very particular resonance, featuring prominently in William Gilpin's influential 1786 publication, *Observations relative to Picturesque Beauty*. This celebration of the rugged beauties and wonders of the national topography was, of course, central to a broader cultural concern with the representation of Britain and Britishness during this period, often associated with an apparently unspoilt, untouched vision of the countryside. In the context of the display in Robins's Rooms, such images were, therefore, entirely congruent with the commemoration of patriotic virtues in the exhibition's centrepiece, while the views of the Italian landscape on show reinforced conceptions of the nation's position as heir and protector to the values of classical culture.

A mental reshuffling of the exhibition's pictorial and textual elements reveals, then, any number of possible visual links or thematic exchanges between supporting works and the centrepiece *View of Gibraltar*. For this image of the nation's forces engaged in bloody conflict, yet benevolent in victory, is reinforced by an imagery celebrating the land and values they protect and the domestic virtues they safeguard. The exhibits establish a complex series of crisscrossing narratives, couched in essentially emotive terms, intended to invite contemplation and emulation, in a manner consistent with the recommendations of Hayley's *Essay on Painting*. Unsurprisingly, given the level of the poet's involvement, Wright's Covent Garden show conformed closely to the vision of an appropriately civilized and patriotic showcase for the artist's talent that the poem proposed: celebrating the values of sensibility, most conspicuously through a painting addressing a suitably dramatic, yet also edifying, episode from the nation's military history. Yet, as we have seen, there was also a concern to demonstrate the distinctiveness of Wright's art, a point recognized by the *Artist's Repository* in its review of the exhibition's centrepiece:

We have had many representations of this event, in almost all degrees between good and bad. Shall we say their more early appearance prevented this picture from being *bespoke*? We rather think so, than to suppose Mr. W.'s merit on the subject *could* be overlooked; or that no one thought of employing the only Artist capable of defending Gibraltar *upon canvas* as it should be.<sup>57</sup>

These words were obviously intended to evoke memories of previously exhibited paintings. But the comparison was given additional weight by works on display at that very moment just a few hundred yards away from Covent Garden.<sup>58</sup>

George Carter's one-man show, also centred on a large-scale painting of the siege of Gibraltar, opened at Pall Mall, in rooms formerly used by the Royal Academy, within days of Wright's show.<sup>59</sup> Other rival versions of events put before the public at this moment included a print by Benjamin Pouncy and Paul Sandby and a *View of Gibraltar* by Serres shown at Somerset House.<sup>60</sup> If it is unlikely that Wright would have anticipated this kind of competition, he was – as we have seen – clearly concerned to invite comparison with the Royal Academy. Critical responses to that year's show amply demonstrate the success of this tactic. For reviewers of the 1785 Royal Academy exhibition were all but unanimous in expressing their disappointment, with one critic finding many works not even



'worthy of the honour of a place in a country ale house club-room'.<sup>61</sup> Most newspapers agreed with the *General Advertiser's* assessment, that 'The exhibition, this year, affords either a melancholy proof of the arts declining, or that men of merit, except a few, have taken some dislike to the Royal Academy.'<sup>62</sup> As such remarks indicate, critics were as exercised by those artists absent from the walls of Somerset House, as by those who had sent works. According to the *General Evening Post*, 'envious partialities' in the Academy had meant that 'some of the most considerable masters have retired in disgust.'<sup>63</sup> One reviewer who lamented the absence of 'Mr. Wright, Mr. Gainsborough, Mr. Romney, Mr. Stubbs, Mr. Marlow, & c.', however, found comfort in that 'The first of these gentlemen (Mr. Wright) has opened an Exhibition, consisting entirely of his own works.'<sup>64</sup>

Wright's dispute with the Royal Academy was evidently common knowledge, as indicated by Neville's journal cited at the beginning of this essay. But if Neville had, at the time, been unclear as to the reasons for the break, he would have found an explanation in an open letter to the public from one 'Timothy Tickle' published a fortnight after his visit. In a series of despatches printed in the *Public Advertiser*, Tickle highlighted 'several artists of the first rank' who had abandoned the Academy 'on account, as it is said, of ill treatment they received from the leading members'.<sup>65</sup> These letters, like the views of the exhibition critics, are to be seen as part of that more general antipathy towards the Academy considered earlier. Too great a concern with the more overtly commercial genres like portraiture was seen as one of the contributing factors prompting an inability to pursue forms of artistic practice likely to serve the interests of the Academy's publics. Its high-handed, tyrannical treatment of its own membership was only further demonstration of this failure. One of the notable features of Tickle's approach to these issues, coming in his defence of Wright having been 'driven to make an exhibition of his own', is the way in which that artist's disaffection is traced back beyond the humiliation of Garvey's preferment to the schisms of the late 1760s, occasioned by the founding of the Royal Academy.<sup>66</sup> Tickle called for a return to the model of establishment represented by the Society of Artists, and for those artists marginalized by the Academy to 'form a rival exhibition'.<sup>67</sup> In this light, Wright's Covent Garden show was surely to be seen as an exemplary rallying point; suggestive of the ways in which the general decline of British art might be reversed. That Wright's exhibition was calculated to prompt such suggestions is indicated by the catalogue, with its incorporation of complementary verse (a practice disallowed by the Academy since the mid-1770s) or by its advertising of works as available for purchase (a vulgarity long abandoned by the Academy) or the references to Dufresnoy (the pseudonym adopted by the Society of Artists' chaplain, James Wills, in a series of vicious attacks on the Academy back in the late 1760s).<sup>68</sup>

This sense of old rivalries renewed had been foremost in the painter's plans for his painting and its exhibition from the beginning. The artist's Covent Garden show, centred on his epic *View of Gibraltar*, was always intended to expose the inadequacies of the country's premier artistic body by highlighting the conflicts, confrontations and infighting that marked the metropolitan art world of the mid-1780s. Visitors to Wright's one-man exhibition were not only encouraged to place its centrepiece in the context of the other exhibits. They were also invited to relate this canvas to works on display across the city. In this light, the artist's *View of*

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Gibraltar was to be understood as representing an authentic expression of a properly public-minded and patriotic artistic practice. Those reviewers cited above offer eloquent testimony to the success of such tactics.

Yet, for all of these achievements, the show evidently cost Wright dearly. In not being able to execute the painting as originally intended, arriving at the compromise of a scene of distant action rather than a more immediate work, along the lines pioneered so successfully by Copley, Wright had not been able to capitalize on the potential for a print after the picture. This must surely have been his original intention, having proved so lucrative for the American painter, and been at the forefront of his mind in planning an exhibition around the painting. Wright's problems were compounded by the fact that, despite being advertised as available for purchase in the Covent Garden exhibition catalogue, *View of Gibraltar* went unsold. Having invested a great deal of his energies and professional reputation in the picture, he was left to contemplate taking the rather desperate measure of disposing of the work by lottery. That is, until his most enthusiastic and loyal patron, John Milnes, took the painting for the extravagant sum of 420 guineas, some twelve months after the show had first opened.<sup>69</sup>

#### Notes

My thanks to Matthew Craske for discussing the material contained in this article with me.

- 1 S. Neville, *The Diary of Syllas Neville 1767-1788*, ed. B. Cozens-Hardy, Oxford, 1950, 326-7.
- 2 The fullest discussions of these issues are to be found in W.T. Whitley, *Artists and their Friends in England 1700-1799*, 2 vols, London, 1928, vol. 2, 340-3 and B. Nicolson, *Joseph Wright of Derby: Painter of Light*, 2 vols, London and New York, 1968, vol. 1, 14-16.
- 3 For a complete list of the artist's exhibited works, see Nicolson, *Joseph Wright*, vol. 1, 273-8.
- 4 [W. Hayley], *A Catalogue of Pictures, Painted by J. Wright, of Derby, and Exhibited at Mr. Robins's Rooms, (late Langford's) No.9, under the Great Piazza, Covent Garden, London, 1785*.
- 5 The picture illustrated here was first identified as Wright's work in the early 1970s, and was later accepted by Nicolson: see B. Erdman, 'Wright of Derby's *The Siege of Gibraltar*', *Burlington Magazine*, 116, 1974, 270-4; B. Nicolson, 'Wright of Derby: addenda and corrigenda', *Burlington Magazine*, 130, 1988, 745-58. This initial acceptance was later to be questioned, resulting in the picture being re-attributed to a copyist. However, documentary evidence, together with recent analysis of the paint, suggests that this is the work identified as Wright's and known to be in the Overstone Park collection (Northamptonshire) by the mid-nineteenth century. This badly damaged picture is now undergoing restoration before taking centre stage at an exhibition demonstrating its provenance organized by its present home, the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario. I am grateful to Dr Alfred Bader and the Centre's Director, Janet Brooke, for communicating their findings on the picture's history to me.
- 6 Cf. *Morning Post*, and *Daily Advertiser*, 18 April 1785, 1; *Morning Herald*, and *Daily Advertiser*, 19 April 1785, 1.
- 7 D.H. Solkin, *Painting for Money: The Visual Arts and the Public Sphere in Eighteenth-Century England*, New Haven and London, 1993, 270, and more recently 'Joseph Wright of Derby and the Sublime Art of Labour', *Representations*, 83 Summer 2003, 167-94, esp. 187-8.
- 8 Contemporary accounts of Gainsborough's relationship with the Academy indicate an unhappiness with the 'improper situation' of his pictures in the Great Room at Somerset House, leading him to exhibit his pictures in his own studio (see *Public Advertiser*, 26 May 1785, 2).
- 9 The price is confirmed in a letter from J. Wright to W. Hayley, 12 April 1786, pasted in an extra-illustrated copy of William Bemrose, *The Life and Works of Joseph Wright, Commonly Called 'Wright of Derby'*, London and Derby, 1885, Derby Museum and Art Gallery.
- 10 The artist's remark on the timing of his exhibition is to be found in a letter from J. Wright to W. Hayley, 17 February 1785, in Bemrose, *Life and Works*, Derby Museum.
- 11 For the exhibition of these paintings, see J. Prown, *John Singleton Copley*, 2 vols, Cambridge, MA, 1966, II, 275-91, 290, 302-310.

- 12 See R. Dias, "'A world of pictures': Pall Mall and the Topography of Display', in M. Ogborn and C.J. Withers, eds, *Georgian Geographies: Essays on Space, Place and Landscape in the Eighteenth Century*, Manchester, 2004, 92–113. I am grateful to Stephen Daniels for bringing this important essay to my attention.
- 13 For modern accounts of the siege, see T.H. MacGuffie, *The Siege of Gibraltar 1779–1783*, Basingstoke, 1965, and J. Russell, *Gibraltar Besieged 1779–83*, London, 1965.
- 14 *London Gazette Extraordinary*, 8 November 1782, 3.
- 15 Curtis and Howe's communiqués appear in the issue cited in the previous note, and Elliot's in the edition for 12 November 1782.
- 16 *London Gazette Extraordinary*, 8 November 1782, 3.
- 17 Hayley's politics during this period are best exemplified by his verse tribute to the oppositionist hero, Augustus Keppel, *Epistle to Admiral Keppel*, London, 1779.
- 18 J. Wright to W. Hayley, 13 January 1783, Derby Local Studies Centre.
- 19 J. Wright to W. Hayley, 9 March 1783, Fitzwilliam Museum, Cambridge.
- 20 *Proceedings of the Committee to consider the most suitable mode to be adopted by the Court of Common Council to express its gratitude to General Elliott, Lord Howe etc.*, Corporation of London Record Office, Guildhall, Misc.Mss/19515, 18 March 1783.
- 21 *Morning Chronicle and London Advertiser*, 30 May 1783, 3.
- 22 J. Wright to W. Hayley, 26 April 1783, Fitzwilliam Museum, Cambridge.
- 23 J. Wright to W. Hayley, 26 April 1783. Copley had actually undertaken the work for the reduced fee of 1,000 guineas, 'hoping the Advantages of an Exhibition of the Picture and the publication of a print from it' would 'compensate him for the time and study requisite for completing so large a Work' (*Proceedings*, 18 March 1783).
- 24 W. Hayley, *Memoirs of the Life and Writings of William Hayley, Esq., ... and Memoirs of his Son Thomas Alphonso Hayley, the Young Sculptor*, 2 vols, ed. J. Johnson, London, 1823, vol. 1, 303.
- 25 W. Hayley, 'Ode to Mr. Wright of Derby, 1783', in *Poems and Plays*, 6 vols, London, 1785, vol. 1, 142. The poem was originally published as *Ode to Mr. Wright of Derby*, Chichester, 1783.
- 26 Hayley, 'Ode to Mr. Wright of Derby', vol. 1, 144.
- 27 William Hayley, 'An Essay on Painting', in *Poems and Plays*, vol. 1, 32. This verse was originally published as *A Poetic Epistle to an Eminent Painter*, London, 1778.
- 28 For discussions of the painting and its commission, see Nicolson, *Joseph Wright of Derby*, vol. 1, 143–6; J. Egerton, ed., *Wright of Derby*, London, 1990, 132–4; and, most illuminatingly, A. Bermingham, 'The Origin of Painting and the Ends of Art: Wright of Derby's Corinthian Maid', in J. Barrell, ed., *Painting and the Politics of Culture: New Essays in British Art*, Oxford, 1992, 135–66.
- 29 Hayley, 'An Essay on Painting', vol. 1, 98–9.
- 30 Hayley, *Memoirs*, vol. 1, 172.
- 31 Hayley, 'Ode to Mr. Wright of Derby', vol. 1, 145.
- 32 Hayley, 'Ode to Mr. Wright of Derby', vol. 1, 145.
- 33 J. Wright to W. Hayley, 31 August 1783, Fitzwilliam Museum, Cambridge.
- 34 This aspect of Copley's picture is considered at length in J. Bonehill, 'Exhibiting war: John Singleton Copley's *The Siege of Gibraltar* and the staging of history', in J. Bonehill and G. Quilley, eds, *Conflicting Visions: War and Visual Culture in Britain and France, c.1700–1830*, Aldershot, 2005, 139–68.
- 35 J. Wright to W. Hayley, 9 March 1783, Fitzwilliam Museum, Cambridge. Details of a second expedition to the Treasury to make sketches are given in a letter to Hayley dated 26 April 1783, Fitzwilliam Museum, Cambridge.
- 36 [Hayley], *Catalogue of Pictures*, 8.
- 37 Wright may have wanted to encourage such a comparison, in showing *A distant view of Vesuvius from the shore of Posilipo* and *The Companion, in the gulf of Salerno*, alongside *View of Gibraltar* in the Covent Garden show.
- 38 J. Wright to W. Hayley, 17 February 1785, in Bemrose, *Life and Works*, Derby Museum.
- 39 *General Evening Post*, 20–22 January 1785, 4.
- 40 The print bears a publication date of 12 April 1785. Wright's friendship and professional relationship with Smith is discussed in E.G. D'Oench, 'Copper into Gold': *The Prints of John Raphael Smith 1751–1812*, New Haven and London, 1999, esp. 106.
- 41 *Morning Post, and Daily Advertiser*, 16 April 1785, 2.
- 42 'A Lover of the Arts' found *The Experiment with a Bird in an Air Pump* demonstrated 'a very great and uncommon genius in a peculiar way', for example. This much-quoted review is from the *Gazetteer and New Daily Advertiser*, 23 May 1768, 4.
- 43 [C. Taylor], *The Artist's Repository and Drawing Magazine*, 5 vols, London, 1794, vol. 4, part 1, 45. For an illuminating and apposite discussion of the role of genius in the cultivation of a distinctive artistic sensibility during this period, see M. Craske, *Art in Europe 1700–1830*, Oxford, 1997, 35–6.
- 44 *Morning Post, and Daily Advertiser*, 20 April 1785, 2.
- 45 J. Wright to W. Hayley, 17 February 1785, in Bemrose, *Life and Works*, Derby Museum.
- 46 M. Hallett, 'Reading the Walls: Pictorial Dialogue at the British Royal Academy', *Eighteenth-Century Studies*, 37 (2004), 581–604. Hallett's arguments provided much of the stimulus for the discussion that follows.
- 47 Suggestive remarks on the role of the catalogue in ordering a viewer's experience of contemporary Royal Academy exhibitions are to be found in C.S. Matheson, 'A shilling well laid out': the Royal Academy's Early Public', in D.H. Solkin, ed., *Art on the Line: The Royal Academy Exhibitions at Somerset House 1780–1836*, New Haven and London, 2001, 39–53.

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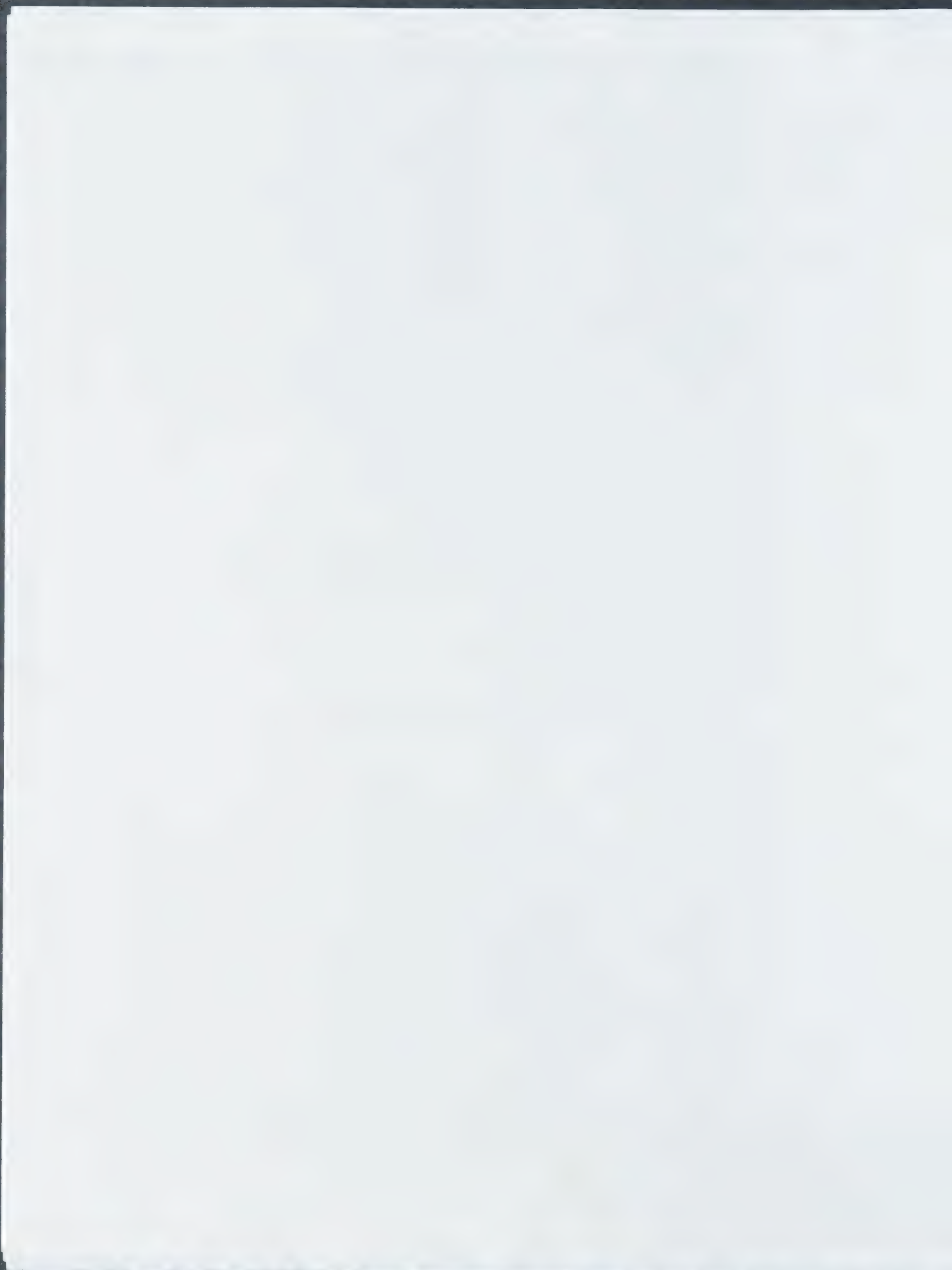
aintings, see J.  
ols, Cambridge.

- 48 Mason had evidently sent a copy of the translation to Hayley, inspiring the latter to pay tribute in verse to the older poet and his collaborator: see 'To Mr. Mason', in *Poems and Plays*, vol. 1, 181-2.
- 49 Matthew Hargraves has recently demonstrated that Dufresnoy's name might be evoked in order to summon such associations in an earlier instance of anti-Academic polemic, in his *Candidates for Fame: The Society of Artists of Great Britain 1760-1791*, New Haven and London, 2005, 100.
- 50 'On Wright's, of Derby, Picture of Gibraltar. Caple's Address to Britain', *Morning Post, and Daily Advertiser*, 7 May 1785, 3. Verses to other exhibits appeared in the *Morning Post, and Daily Advertiser*, 29 April 1785, 4 and *Public Advertiser*, 3 May 1785, 2.
- 51 This suggestion derives from a letter from J. Wright to W. Hayley, 28 December 1783, in Bemrose, *Life and Works*, Derby Museum.
- 52 [Hayley], *Catalogue*, 4.
- 53 J. Brewer, "'Love and Madness': Sentimental Narratives and the Spectacle of Suffering in Late Eighteenth-Century Romance', in P. de Bolla, N. Leask and D. Simpson, eds, *Land, Nature and Culture 1740-1840: Thinking the Republic of Taste*, Basingstoke, 2005, 131-47, 132.
- 54 *Morning Post, and Daily Advertiser*, 20 April 1785, 2.
- 55 H. Home, Lord Kames, *Elements of Criticism*, 2 vols, 6th revised edn, Edinburgh, 1785, vol. 1, 63.
- 56 J. Reynolds, *Discourses on Art*, ed. R. Wark, New Haven and London, 1975, 70.
- 57 [Taylor], *The Artist's Repository*, vol. 4, part 1, 101-102.
- 58 For a fascinating discussion of the topography of display in this period, see Dias, 'A world of pictures'.
- 59 The first announcement I have been able to find comes in *Morning Herald, and Daily Advertiser*, 26 April 1785, 1.
- 60 For Pouncy and Sandby's work, see *Morning Herald, and Daily Advertiser*, 2 May 1785, 2. Serres had exhibited a similar titled work at the Royal Academy the previous year, and was to send a further two in 1787.
- 61 *General Advertiser*, 28 April 1785, 3.
- 62 *General Advertiser*, 28 April 1785, 3.
- 63 *General Evening Post*, 26-28 April 1785, 4. See also *General Advertiser*, 2 May 1785, 3.
- 64 *Public Advertiser*, 27 April 1785, 2.
- 65 *Public Advertiser*, 17 May 1785, 1. Letters defending Stubbs and Gainsborough were to follow on 23 and 26 May respectively.
- 66 *The Public Advertiser*, 17 May 1785, 2.
- 67 *Public Advertiser*, 17 May 1785, 2.
- 68 The 'Fresnoy' letters of the 1760s have been discussed most fully of late in Hargraves, *Candidates for Fame*, 100 passim.
- 69 Details of Wright's plans to dispose of the painting by lottery are given in a letter to D. Daulby dated 14 November 1785, in Bemrose, *Life and Works*, Derby Museum.



# AFRICAN HISTORY





## Alfred Bader Fine Arts

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**From:** Bonehill, Dr J.S. [jsb3@leicester.ac.uk]  
**Sent:** Wednesday, October 10, 2007 10:16 AM  
**To:** Alfred Bader Fine Arts  
**Subject:** RE: Wright of Derby

Dear Alfred Bader,

Many thanks for your email, I'm so pleased to hear of the progress on the Gibraltar painting and hope to see it before long. As I'm sure you are aware, there is a conference to coincide with the Wright in Liverpool exhibition next month, where I hope to meet with Janet Brooke. I hope arrangements to see the picture might be made then. My article on the picture and its first exhibition is due to appear anyway, and I will send you through a copy as soon as it arrives.

I'm also rather excited about the lots you mention, and will contact John Hart.

With best wishes,

John

-----Original Message-----

**From:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]  
**Sent:** Wed 10/10/2007 15:47  
**To:** John Bonehill  
**Cc:** David De Witt; Janet M. Brooke  
**Subject:** Wright of Derby

Dear Dr. Bonehill,

I am happy to be able to tell you that I visited Queen's a few days ago and looked at the conserved Wright of Derby which looks very good indeed. I do hope that you will have a chance to see it before long.

May I bring your attention to a book dealer in Norfolk whose name is John Hart at Doebarne, Front St., Binham, Norfolk NR21 0AL.

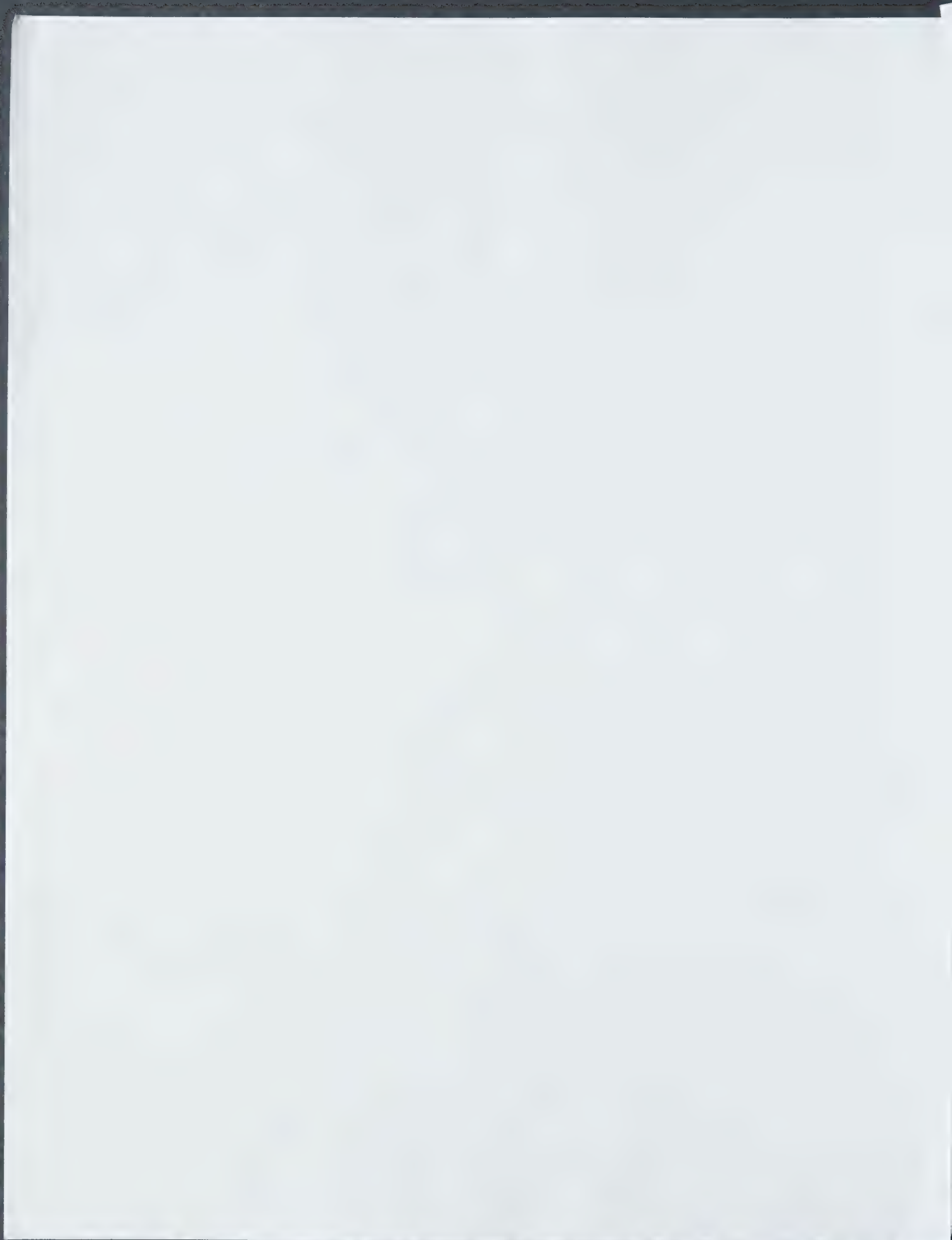
In his catalog #80 he lists three items that may well interest you. Lot #34 is an 8 page catalog of 1784 dealing with the Battle of Gibraltar. For that he is asking £3500.

Lot #35 is a manuscript list, presumably written by Wright of Derby for which he would like £2,000. And lot #36 is memoir of October 1797.

Best wishes,

Alfred Bader





To: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>  
From: Janet Brooke <brookej@post.queensu.ca>  
Subject: RE: FW: Joseph Wright Drawings  
Cc:  
Bcc:  
Attached:

Hello John,

I had a chance to chat with the head of the Art Dept on Sunday; he's pleased to see a lecture organized here, but reminded me that the department does not offer courses currently in 18th century studies (hard to believe, but true), so that there would be no context for a seminar with grad students (i.e. no grad students). No problem; it just means less work for you once you get here!

Our academic structure is different than yours; after Christmas, students start up in early January, and courses end on 7 April. To include a lecture in your visit, the optimal time period would be February-March (excluding Reading Week 20-24 February, when all the students leave town to go skiing or to the Caribbean). Might something work for you in this time frame? None of this is essential, of course, as the main purpose of your visit is our W. of D., so if a lecture works, great; otherwise it does not drive the process. It's just something to plump up your BC submission.

Best,

Janet

At 05:59 AM 11/09/2005, you wrote:

Hi Janet,

Many thanks for all this. It will be my first time in Canada, so will want to make the most of the visit and take in as many of these collections as possible.

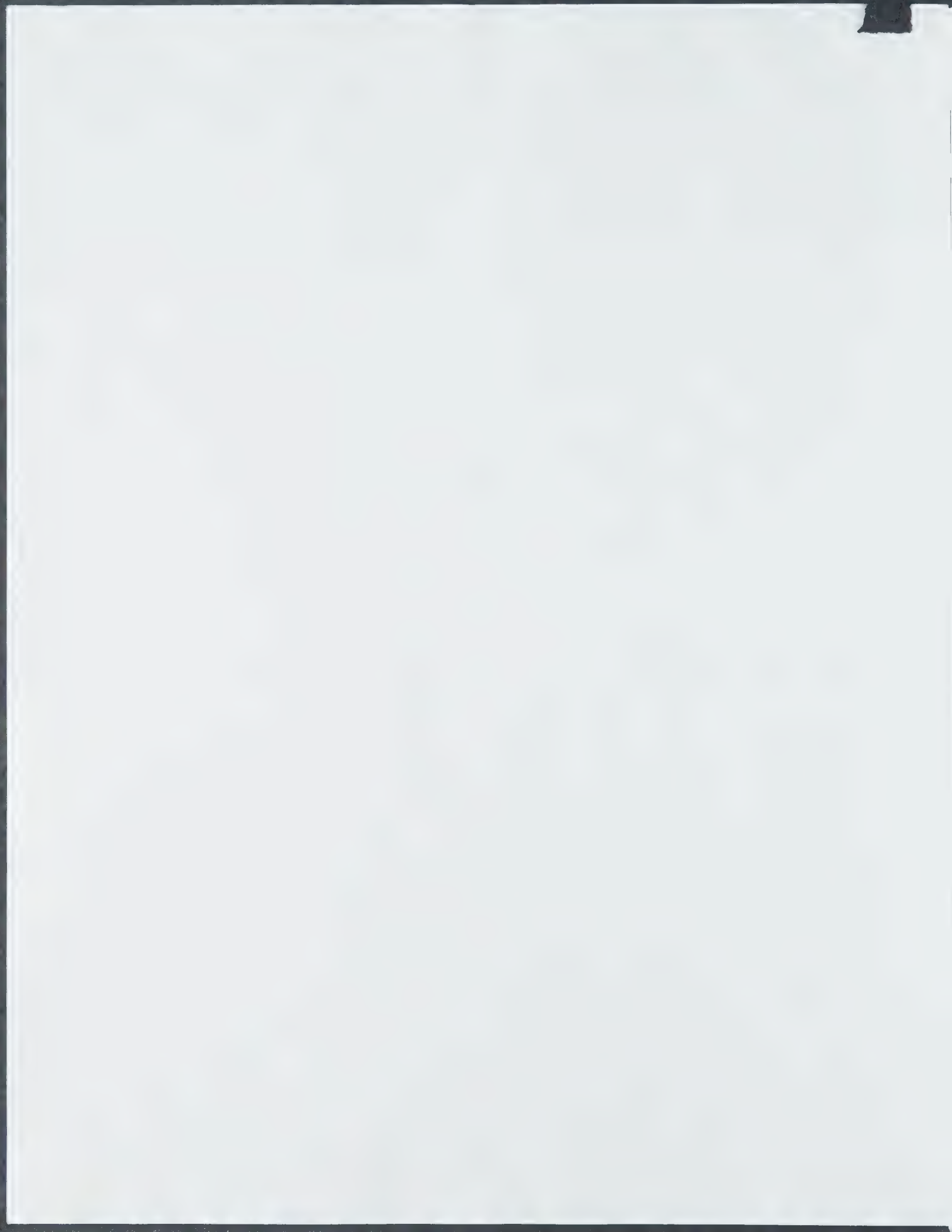
I'll look forward to hearing from you again when you've spoken to the Art Dept.

With best wishes,

John

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From: Janet Brooke [mailto:brookej@post.queensu.ca]  
Sent: Fri 09/09/2005 15:51  
To: Bonehill, Dr J.S.  
Subject: RE: FW: Joseph Wright Drawings







*Falls on the Big Sioux River  
Sioux Falls, South Dakota*

## L.D. ANDREWS

A PRIVATE DEALER IN THE FINE & DECORATIVE ARTS

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Friday, January 28, 2005

Dr. Alfred Bader  
Alfred Bader Fine Arts  
924 East Juneau Avenue, Suite 622  
Milwaukee, Wisconsin 53202

Dear Alfred:

Thank you for your phone calls and your kind letter of January 24. I hope that the photocopy of the Elgin Academy/Sears Gallery catalogue might someday prove helpful to you as a research tool.

Yes, I do have a good black and white photo of the large painting. I have not set an asking price on it; I have not offered it for sale in the 30 years I have owned it. There is no firm attribution on this piece.

Again, thank you for your letter and your friendship.

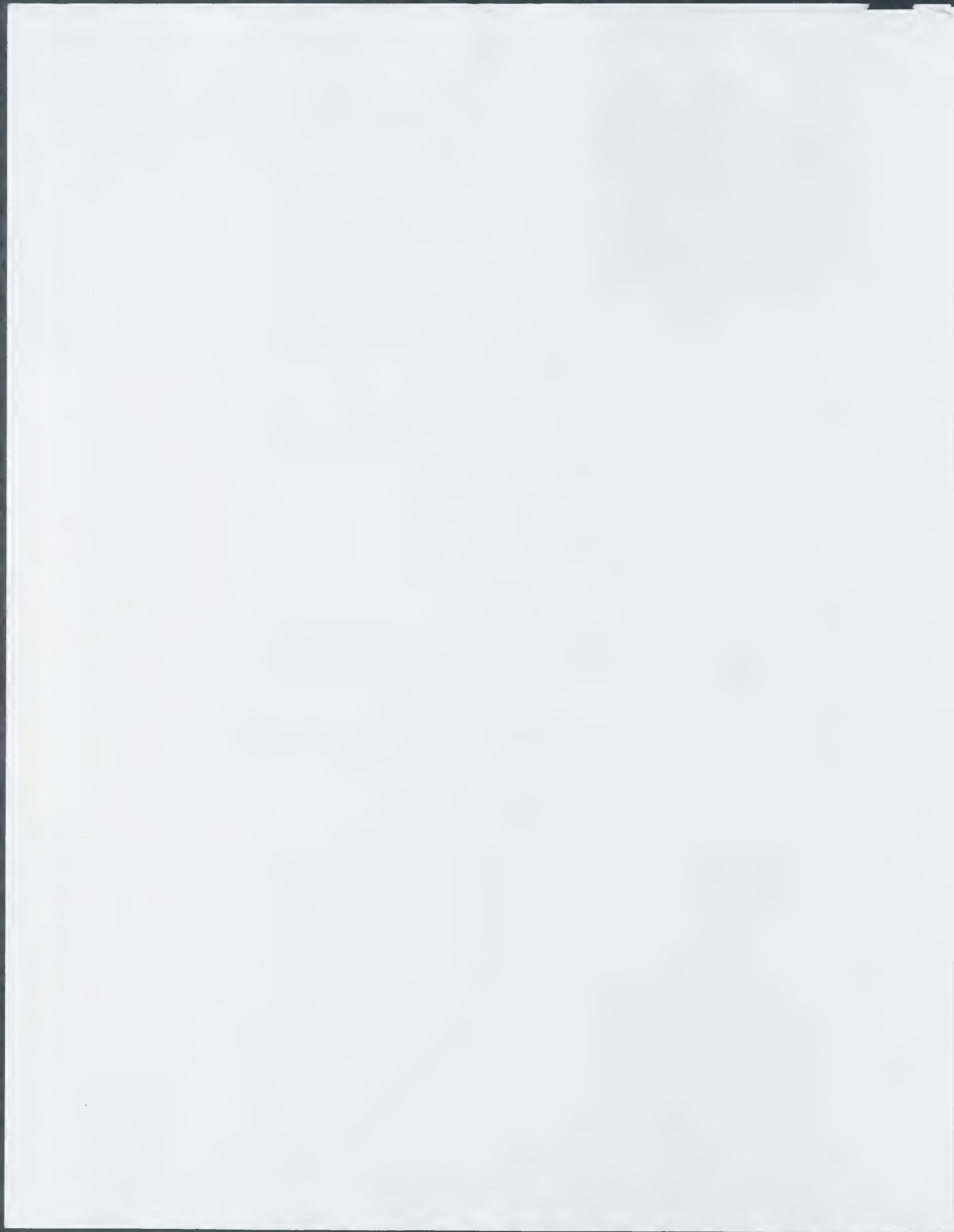
Yours truly,

L. D. Andrews

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*"One might live as long without pictures as with them, but not so well."*

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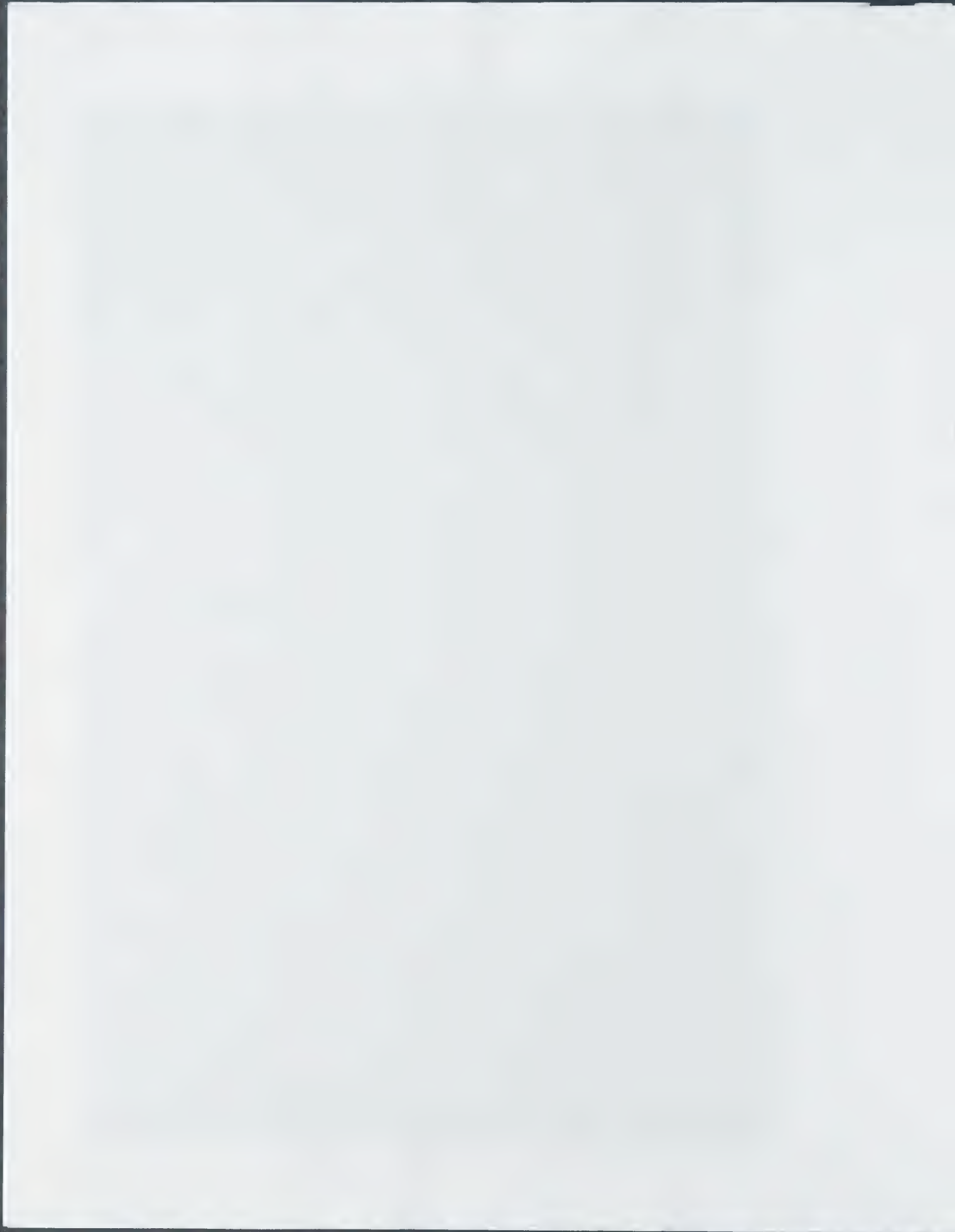


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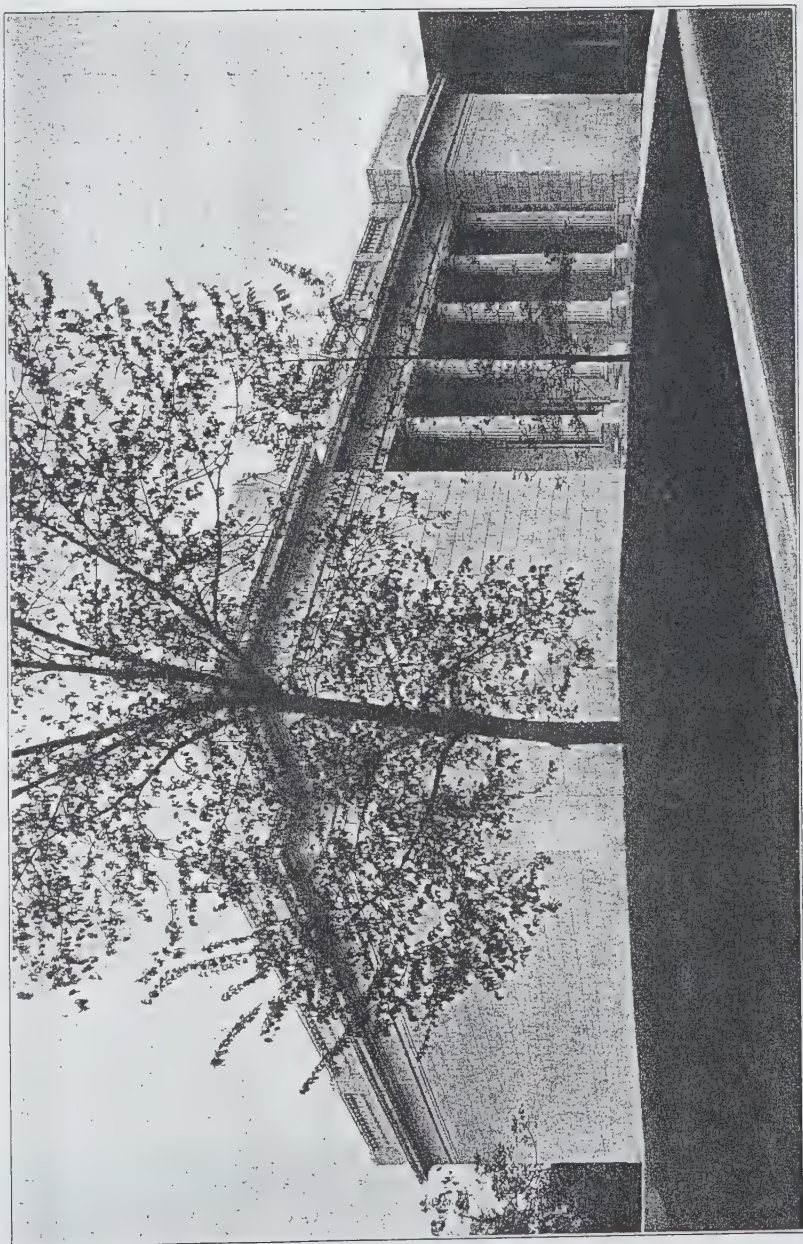




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THE LAURA DAVIDSON SEARS ACADEMY OF FINE ARTS





**T**HE Building and Collection are part of the equipment of the Elgin Academy and Junior College.

The gallery is open to the public upon one afternoon or one evening of each week, (except when closed for temporary reasons), without charge for admission. It will be open to the public at such other times as may be determined by the Art Committee.

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### *The Art Committee*

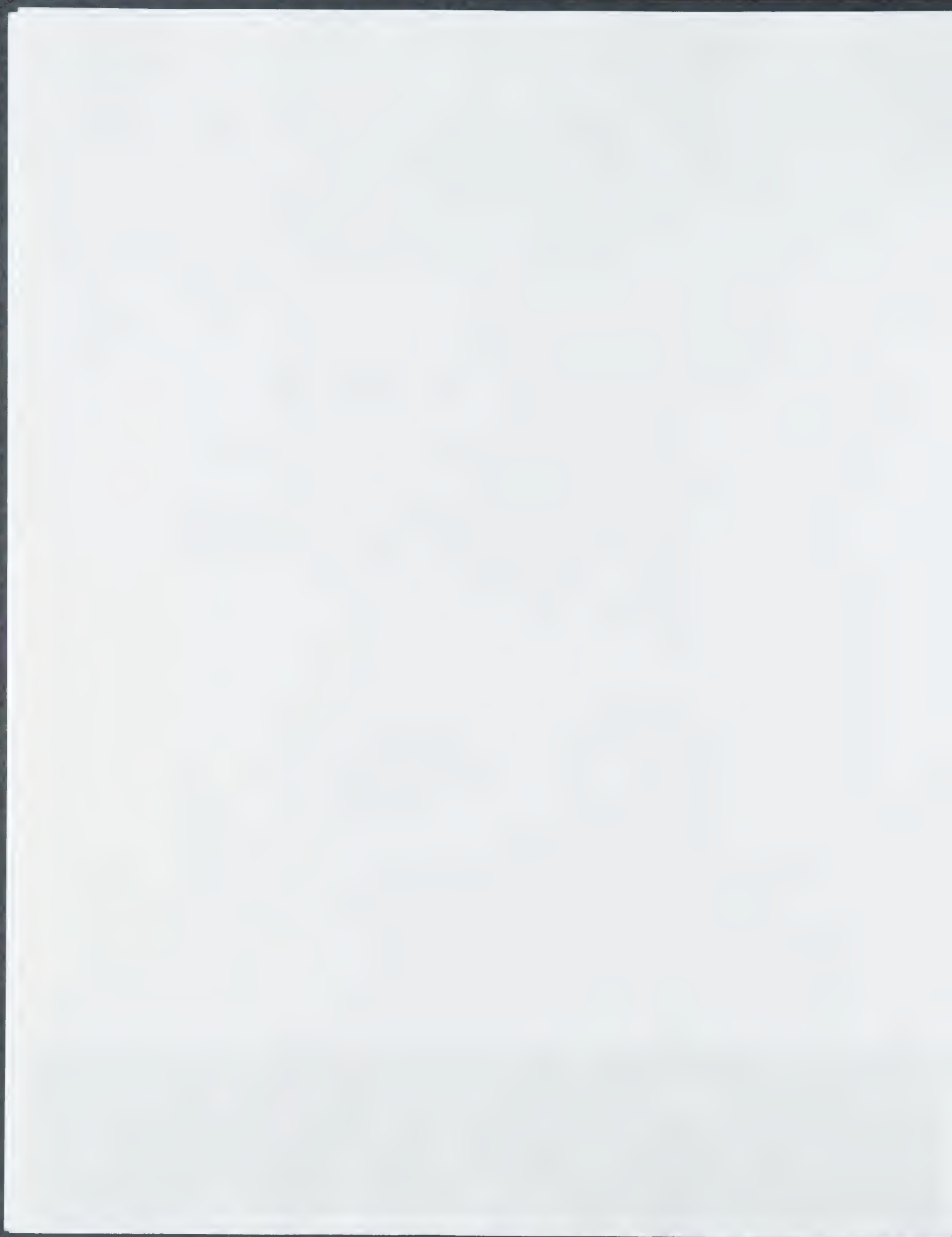
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Karl J. Stouffer, (ex-officio), Principal of Elgin Academy.  
Mrs. Howard C. McNeil, representing the Board of Trustees.  
Helen M. Woodruff, representing the Faculty.  
John C. Barclay, representing the Academy Alumni Association.  
Mrs. Willis L. Black, representing the Woman's Club of Elgin.  
Mrs. Wm. Scott Bell, representing the Art Study Club of Elgin.  
Nathaniel C. Sears.  
Mrs. Laura Davidson Sears.

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Helen M. Woodruff, A. M.  
Instructor and Lecturer  
upon Art History and Art Appreciation  
~~Marc D. Yarwood~~, Curator  
*Sara E. Bell*

History and Authentication of the paintings will be shown to visitors, who may be interested, upon application to the Curator.



### List of Painters

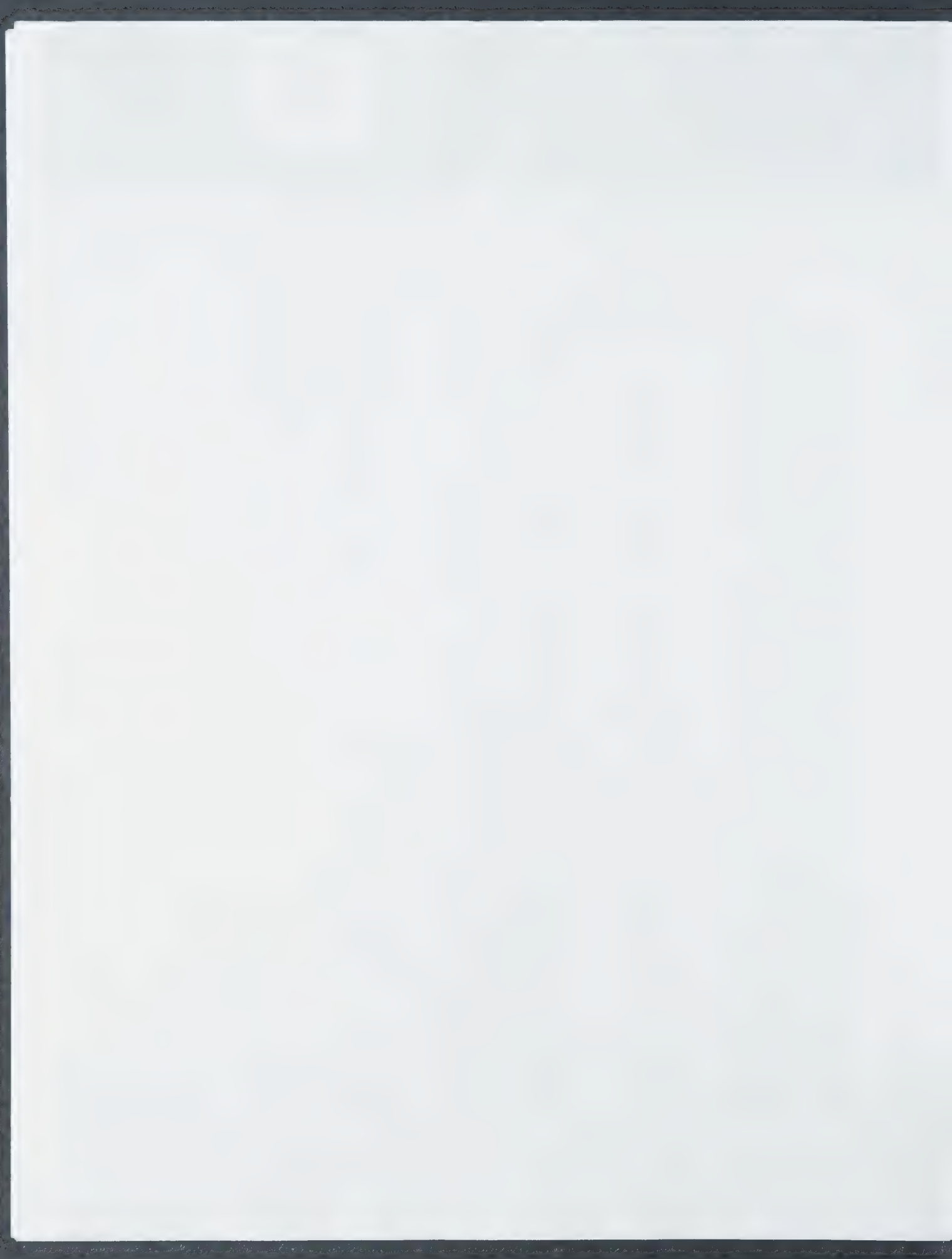
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Beard, Wm. H.	N. A.	Johnson, Eastman	N. A.
Bierstadt, Albert	N. A.	Jones, Francis C.	N. A.
Blakelock, Ralph A.	N. A.	Jowett, Mathew Harris	
Boughton, George H.	N. A.	Keith, William	
Bridgman, F. A.	N. A.	Kensett, J. F.	N. A.
Brown, J. G.	N. A.	Kitchell, H. M.	
Carter, Dennis Malone		Kyle, Joseph	A. N. A.
Chapman, J. G.	N. A.	LeClear, Thomas	N. A.
Chase, Wm. M.	N. A.	Leutze, Emanuel	N. A.
Church, Frederick E.	N. A.	McCord, George D.	
Church, F. S.	N. A.	Martin, Homer	N. A.
Cole, Thomas	N. A.	Moran, Edward	
Coman, Charlotte B.,	A. N. A.	Morse, Samuel F. B.	N. A.
Copley, John Singleton		Murphy, J. Francis	N. A.
Crane, Bruce		Neagle, John	
Cropsey, Jasper F.	N. A.	Nyholm, Arvid	
Casilear, John W.	N. A.	Palmer, Pauline	
Daingerfield, Elliott,	N. A.	Peale, Charles Willson	
Davis, Chas. H.	N. A.	Peale, Rembrandt	N. A.
Dougherty, Paul	N. A.	Ranger, Henry W.	N. A.
Doughty, Thomas		Read, T. Buchanan	
Dunlap, William	N. A.	Ream, Carducis P.	
Durand, Asher B.	N. A.	Ritschel, William	N. A.
Duveneck, Frank	N. A.	Rosenthal, Albert	
Dyer, Chas. Gifford		Sargent, John Singer	N. A.
Earl, Ralph		Smibert, John	
Elliott, Chas. Loring	N. A.	Smith, Francis Hopkinson	
Foster, Ben	N. A.	Stuart, Gilbert	
Fuller, George	N. A.	Savage, Edward	
Gay, Edward	A. N. A.	Sully, Thomas	
Genth, Lillian M.	A. N. A.	Svendsen, Svend	
Gruppe, Charles P.		Symons, Gardner	N. A.
Hart, James M.	N. A.	Trumbull, John	
Hart, William	N. A.	Tryon, Dwight W.	N. A.
Hassam, Childe	N. A.	Vanderlyn, Pieter	
Hamilton, James	N. A.	Vedder, Elihu	N. A.
Healy, G. P. A.	N. A.	Waugh, Frederick J.	N. A.
Hesselius, John		Weir, J. Alden	N. A.
Hicks, Thomas	N. A.	Wendt, William	A. N. A.
Hill, Thomas		West, Benjamin	
Homer, Winslow	N. A.	Whistler, J. A. McN.	
Hunt, Wm. Morris		Weigand, Gustave	
Huntington, Daniel	N. A.	Williams, Frederick Ballard	N. A.
Inness, George	N. A.	Waldo, Samuel Lovett	A. N. A.
Inman, Henry	N. A.	Wiggins, Carlton	N. A.
Irvine, Wilson		Wollaston, John	
Jarvis, John Wesley		Wyant, Alexander H.	N. A.
		Yates, Cullen	A. N. A.

The Laura

A

P





Joseph	
William	
Eastman	N. A.
Francis C.	N. A.
Mathew Harris	
William	
J. F.	N. A.
H. M.	
Joseph	A. N. A.
Thomas	N. A.
Emanuel	N. A.
George D.	
Homer	N. A.
Edward	
Samuel F. B.	N. A.
J. Francis	N. A.
John	
Arvid	
Pauline	
Charles Willson	
Embrandt	N. A.
Henry W.	N. A.
Buchanan	
Arducis P.	
William	N. A.
, Albert	
John Singer	N. A.
John	
Francis Hopkinson	
Gilbert	
Edward	
Thomas	
Svend	
Gardner	N. A.
John	
Wright W.	N. A.
, Pieter	
John	N. A.
Frederick J.	N. A.
Alden	N. A.
William	A. N. A.
Benjamin	
J. A. McN.	
Gustave	
Frederick Ballard	N. A.
Samuel Lovett	A. N. A.
Carlton	N. A.
John	
Alexander H.	N. A.
Allen	A. N. A.

## *Illustrations*

—  
Frontispiece

The Laura Davidson Sears Academy of Fine Arts

—  
Christ Feeding the Multitude

Benjamin West

—  
The Siege of Gibraltar

John Singleton Copley

—  
A Pensioner of the Revolution

John Neagle

—  
Portrait of Mrs. Betsy Hartigan

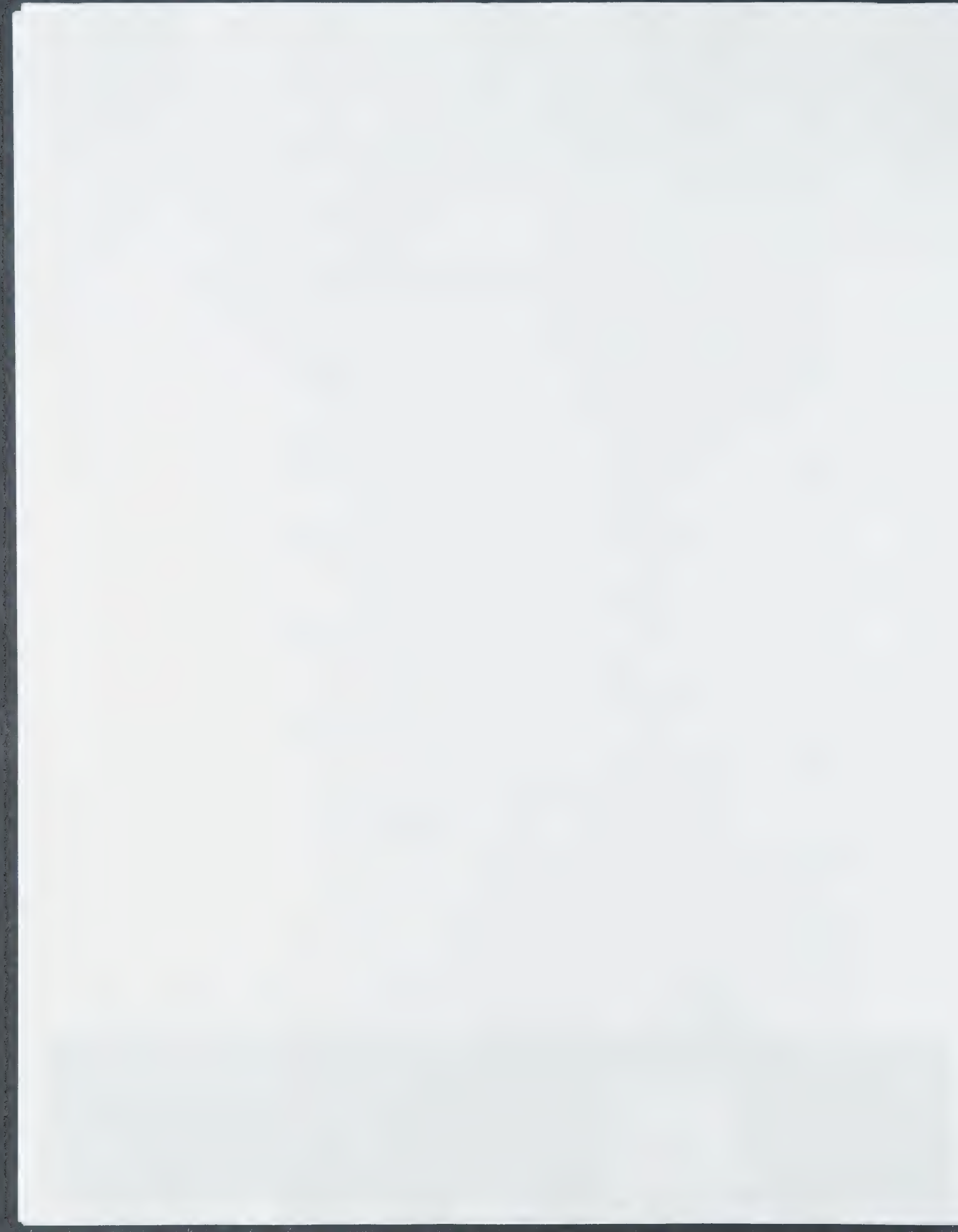
Gilbert Stuart

—  
On the Beach,—Ostend

J. A. McN. Whistler

—  
Portrait of a Girl

Frank Duveneck





## *Octagon*

Contains Marble Copies of  
THE CROUCHING VENUS  
(of the Vatican)  
Gift of Mrs. L. B. Hamlin

AUGUSTUS CAESAR  
(of the Vatican)  
Gift of Miss May C. Davidson

YOUNG ANTINOUS  
(of the Louvre)

VENUS DE MILO  
(of the Louvre)

and

American Paintings

1

LANDSCAPE AND CLOUDS  
Charles H. Davis, N. A.

2

HUDSON RIVER LANDSCAPE  
Thomas Cole, N. A. 1801-1848

3

WOOD INTERIOR  
William Wendt, A. N. A.

4

AT THE RICHARDAIS  
Frederick A. Bridgman, A. N. A.

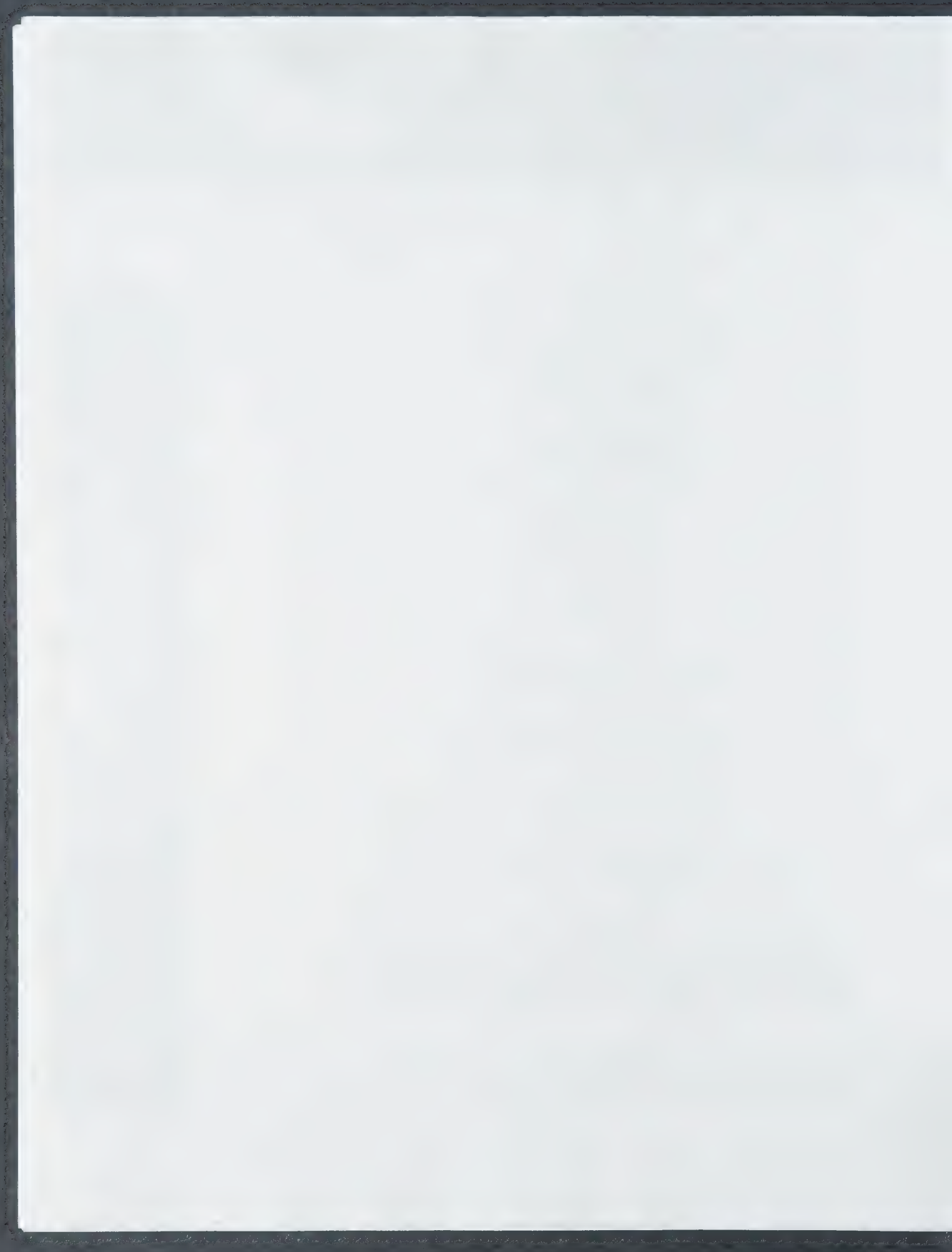
## *Gallery A*

This room contains etchings, engravings and mezzotints including Piranesi engravings, gift of Mr. Harry F. Rich, and the Rosenthal collection of etchings, lithographs and mezzotints by Max Rosenthal 1833-1918 and by Albert Rosenthal, the gift of Mr. Albert Rosenthal.

## *Gallery B*

This room contains photographs of paintings and sculpture. It is also intended to be used for Loan Exhibitions.







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N. A.

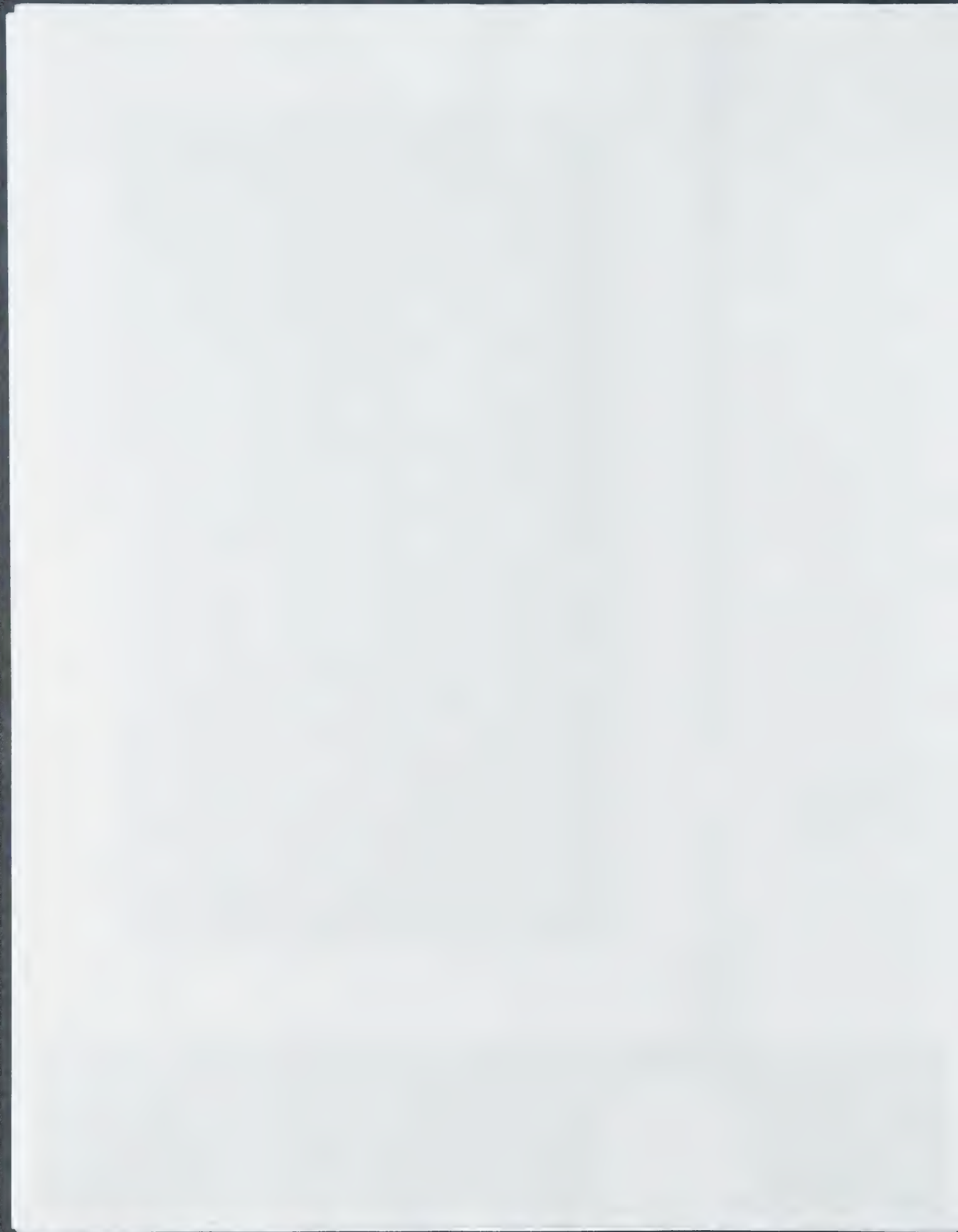
and mezzotints includ-  
Rich, and the Rosen-  
zotints by Max Rosen-  
gift of Mr. Albert Ros-

ngs and sculpture. It  
s.



CHRIST FEEDING THE MULTITUDE—Benjamin West







THE SIEGE OF GIBRALTAR — John Singleton Copley

Early and

Daniel  
 Replica of pai  
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 John S

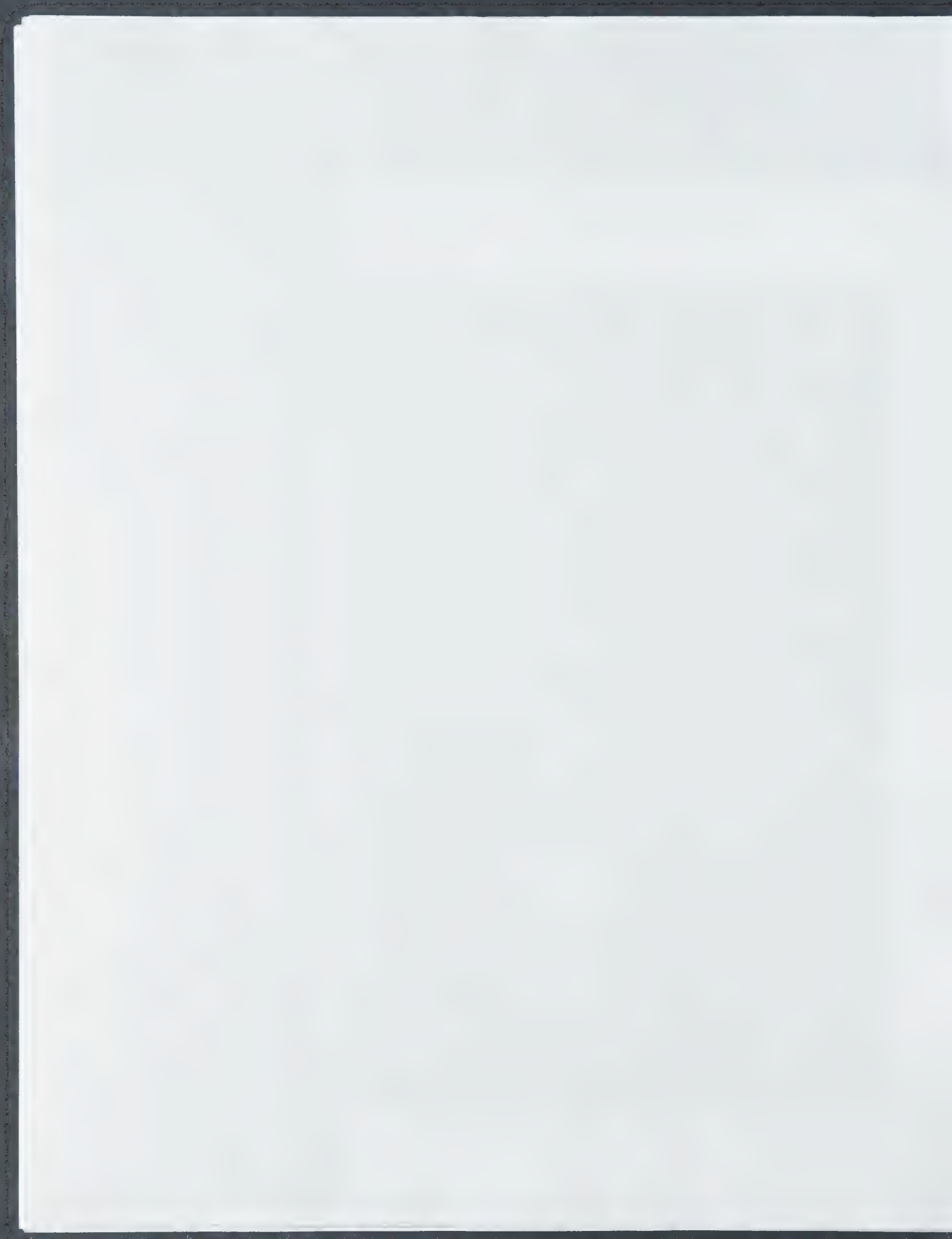
The

Jam

J. Al

Winsle

WAS  
 Ed







THE SIEGE OF GIBRALTAR—John Singleton Copley

## Gallery C

### Early and Middle Period American Painters

5

#### MERCY'S DREAM

Daniel Huntington N. A. 1816-1906.

Replica of painting in Corcoran Gallery. Another replica in Metropolitan Museum

6

#### A PENSIONER OF THE REVOLUTION

John Neagle 1799-1865

7

#### THE LAST SUPPER

Benjamin West 1738-1820

8

#### SKETCH

Washington Allston 1779-1843

9

#### CHRIST FEEDING THE MULTITUDE

Benjamin West 1738-1820

This painting is the gift of Prof. and Mrs. A. G. Sears

10

#### BEGGAR AND DAUGHTER

Thomas Sully 1783-1872

11

#### ON THE MOUNT OF OLIVES

Benjamin West 1738-1820

12

#### SKETCH

Thomas Sully 1783-1872

13

#### THE SIEGE OF GIBRALTER

John Singleton Copley 1737-1815

14

#### LANDSCAPE

Thomas Doughty 1793-1856

15

#### YELLOW WARBLER

James J. Audubon 1780-1851

16

#### STILL-LIFE

J. Alden Weir N. A. 1852-1919

17

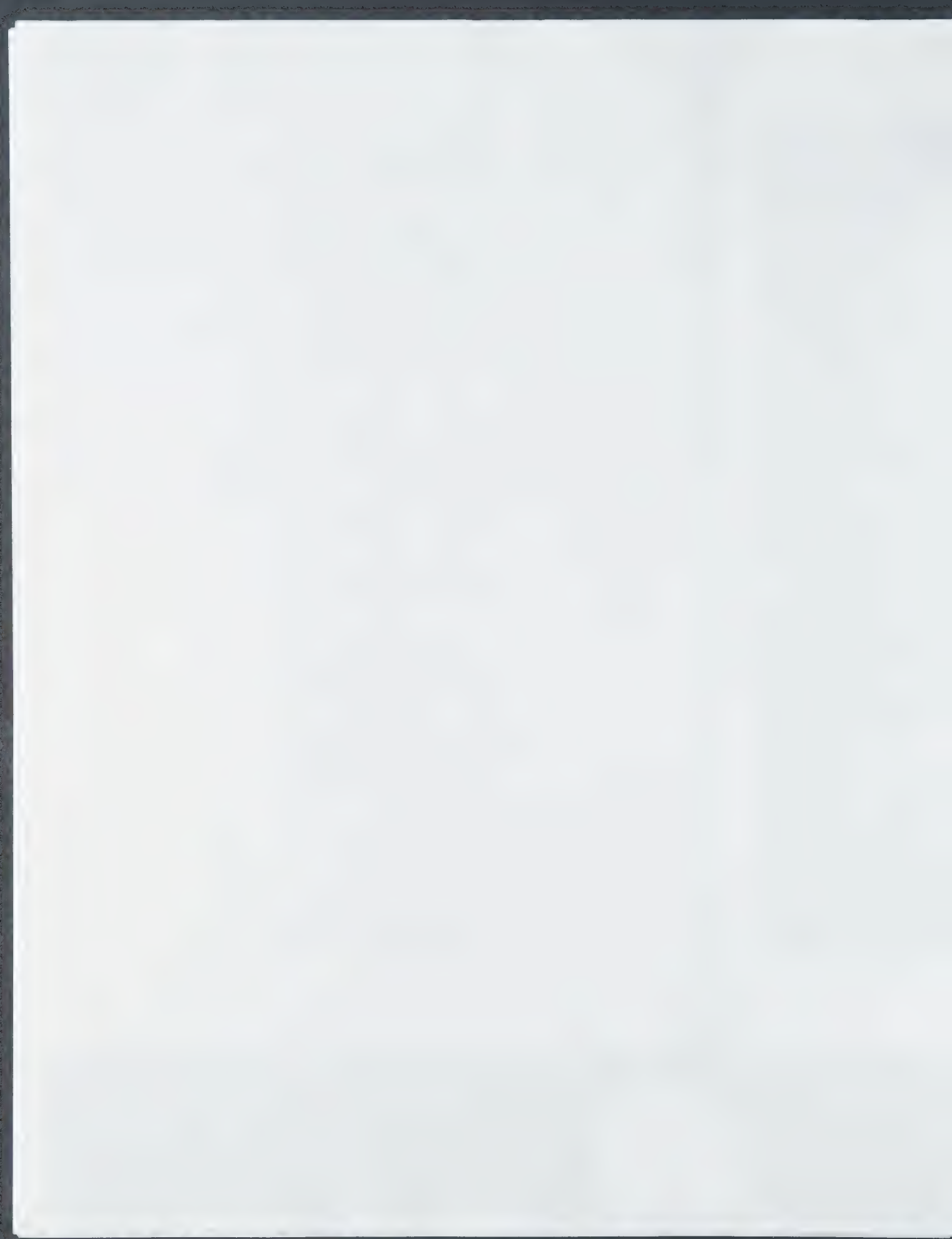
#### SKETCH

Winslow Homer N. A. 1836-1910

18

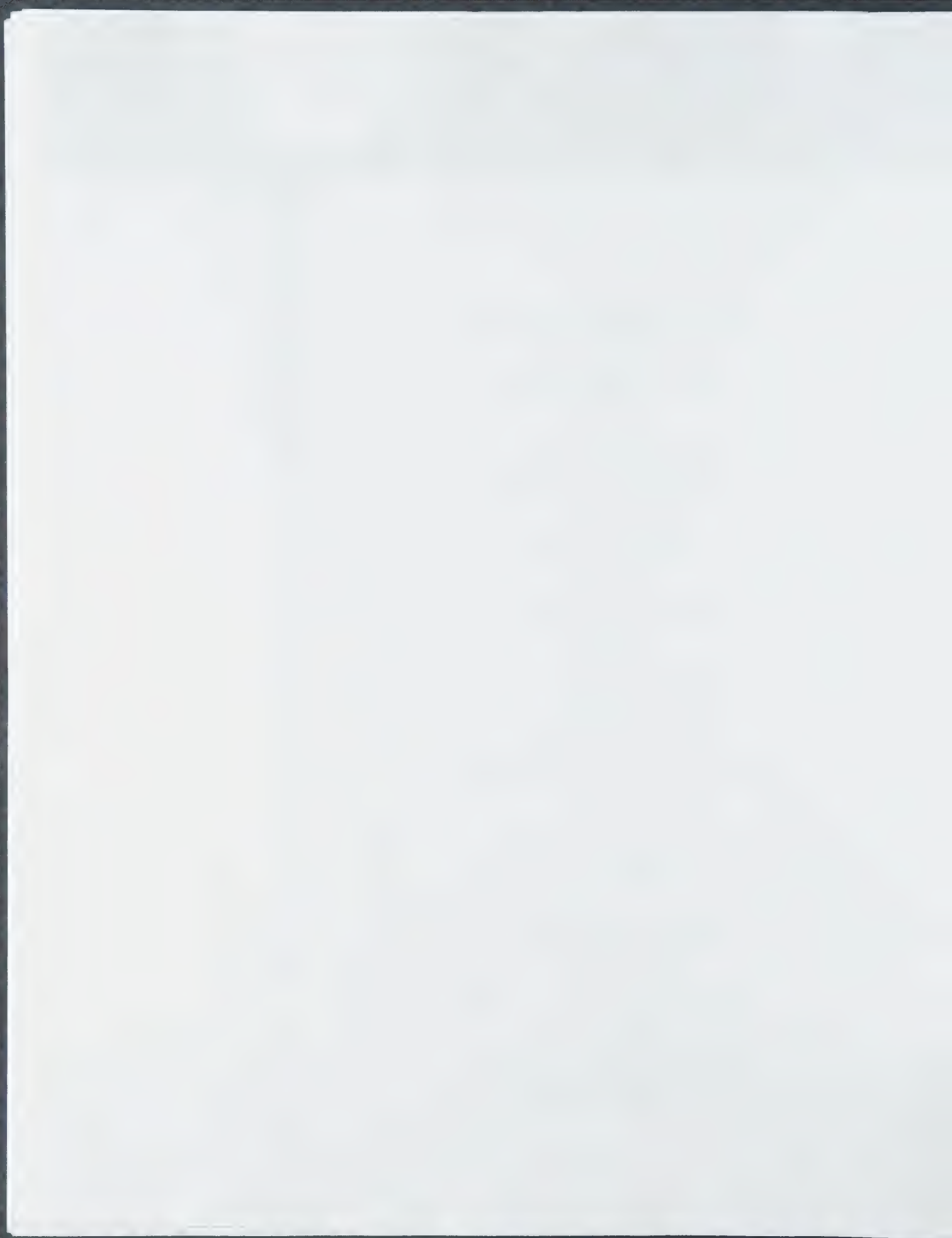
#### WASHINGTON AND FAMILY

Edward Savage 1761-1817



19	NIAGARA FALLS	E
	Frederick E. Church N. A. 1826-1900	
20	LANDSCAPE	Willie
	George Inness N. A. 1825-1894	
21	ROSINA	J.
	Elihu Vedder N. A. 1836-1923	
22	ON THE BEACH—OSTEND	Ralph
	J. A. McN. Whistler 1834-1903	
23	RUNAWAY SLAVE	Eastr
	Winslow Homer N. A. 1836-1910	
24	A FAMILY GROUP	Fran
	Joseph Kyle, A. N. A. 1815-1863	
25	LANDSCAPE	Tho
	Joseph Jefferson 1829-1905	
26	SORRENTO	Ca
	J. G. Chapman N. A. 1808-1889	
27	WOOD INTERIOR	IN Cha
	Ralph A. Blakelock N. A. 1847-1919	
28	MARINE	LA Jan
	Edward Moran 1824-1901	
29	SCENE IN VENICE	Thor
	Francis Hopkinson Smith 1838-1915	
30	ON A SPREE	T.
	William H. Beard N. A. 1821-1900	
31	SEABREEZE	Alb
	George H. Boughton N. A. 1834-1905	
32	LANDSCAPE	
	Homer Martin N. A. 1836-1897	
33	THE GUARDIAN	Edw
	George Fuller N. A. 1822-1884	





26-1900

34

MARINE

Edward Moran 1824-1901

35

STILL-LIFE

William M. Chase N. A. 1849-1916

1894

36

RED RIDINGHOOD

J. G. Brown N. A. 1831-1913

1923

37

THE RAPIDS

Ralph A. Blakelock N. A. 1847-1919

END

1903

38

FEEDING THE TURKEY

Eastman Johnson N. A. 1824-1906

-1910

39

PORTRAIT OF A GIRL

Frank Duveneck N. A. 1848-1919

-1863

40

A FRIENDLY WARNING

Thomas Hicks N. A. 1823-1890

905

41

STILL-LIFE

Carducis P. Ream 1837-1897

-1889

42

INTERIOR OF ST. MARKS

Charles Gifford Dyer 1846-1911

47-1919

43

LANDSCAPE

William Keith 1839-1911

01

44

LANDSCAPE AND CATTLE

James M. Hart N. A. 1828-1901

8-1915

45

YOUNG AMERICA

Thomas LeClear N. A. 1818-1882

1-1900

46

SHERIDAN'S RIDE

T. Buchanan Read 1822-1872

34-1905

47

MOUNTAIN BROOK

Albert Bierstadt N. A. 1829-1902

-1897

48

YOSEMITE INDIANS

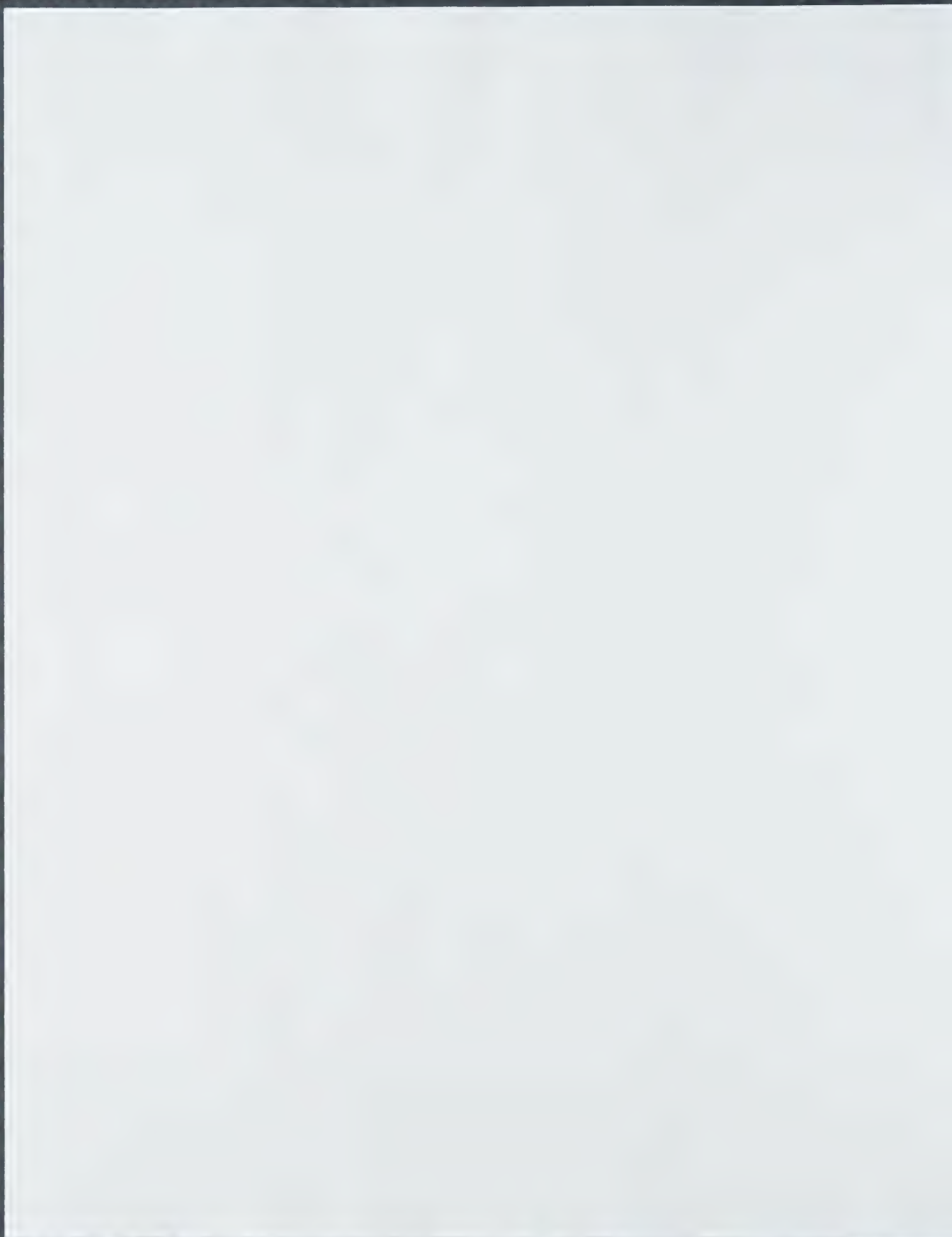
Thomas Hill 1829-1908

-1884

49

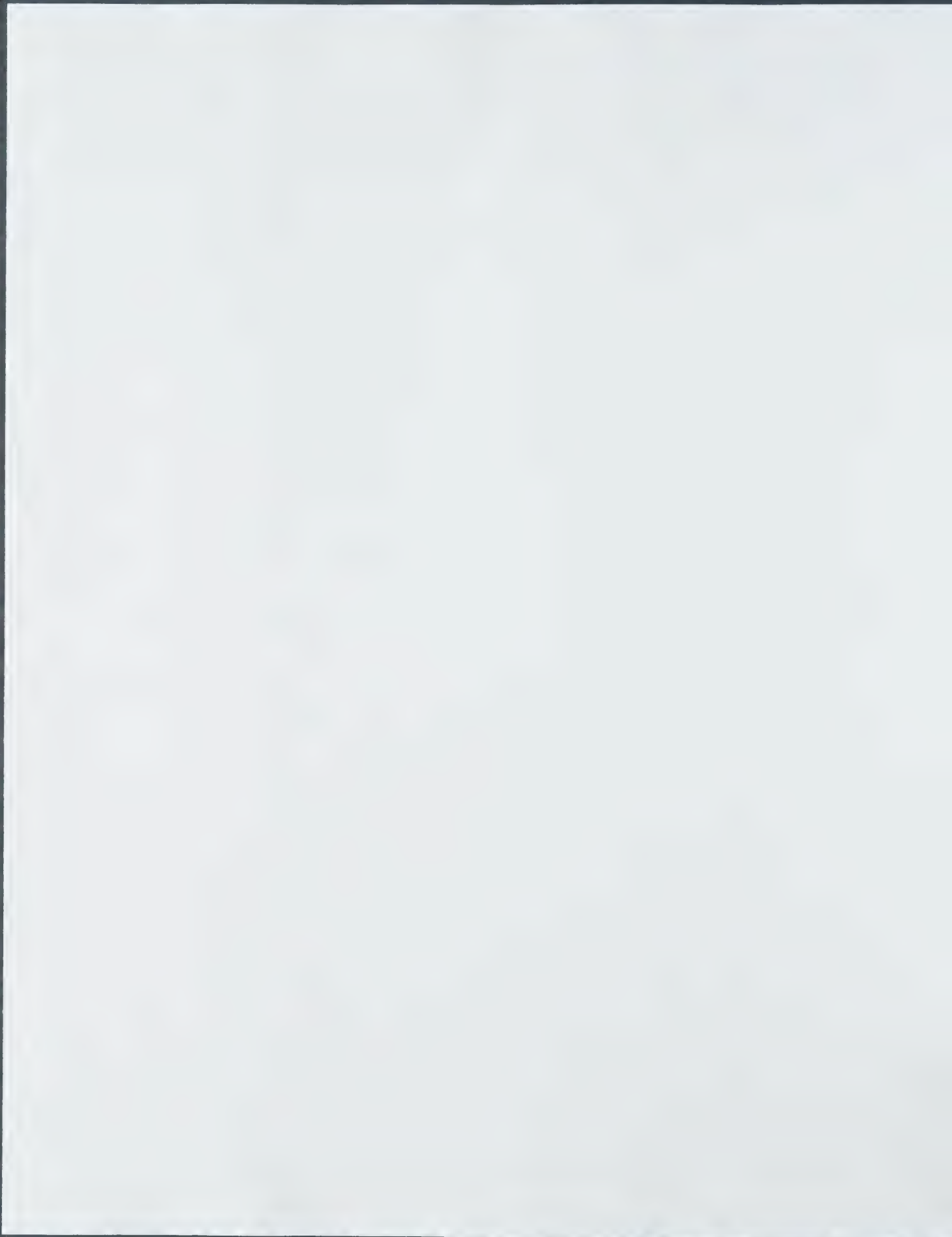
LANDSCAPE

Edward Gay A. N. A. 1837-1924





50	YOSEMITE VALLEY Thomas Hill 1829-1908	Early
51	LANDSCAPE George Inness N. A. 1825-1894	PORTRAIT OF Eman
52	IN THE ADIRONDACKS Alexander H. Wyant N. A. 1836-1892	PORTRAIT Wil
53	LANDSCAPE William Hart N. A. 1823-1894	PORTRAIT Matth
54	MARINE Edward Moran 1824-1901	PORTRAIT Henr
55	NIAGARA FALLS Albert Bierstadt N. A. 1829-1902	PORTRAIT Jc
56	LANDSCAPE J. F. Kensett N. A. 1818-1872	PORTRAIT OF Piet
57	LANDSCAPE Thomas Cole N. A. 1801-1848	PORTRAIT Jo
58	PALISADES William M. Chase N. A. 1849-1916	PORTRAIT Williar
59	LANDSCAPE William Morris Hunt 1824-1879	PORTRAIT Gi
60	LANDSCAPE John W. Casilear N. A. 1811-1893	PORTRAIT ( Pe Gi
61	NIAGARA FALLS IN WINTER Jasper F. Cropsey N. A. 1823-1900	PORTRAIT OF Charle
62	A SALT MARSH James Hamilton N. A. 1819-1878	PORTRAIT John
63	CLOUDBURST IN COLORADO CANYON William Keith 1839-1911	PORTRAIT OF Charle



**Gallery D**

Early American Portrait Painters

64

1894  
S  
36-1892  
PORTRAIT OF FREDERICK E. CHURCH N. A.  
Emanuel Leutze N. A. 1816-1868

65

894  
PORTRAIT OF MARGARET BERRYMAN  
William Jennys—about 1800

66

PORTRAIT OF MAJOR McKENNY  
Matthew Harris Jowett 1787-1827

67

01  
PORTRAIT OF MR. DUSTIN  
Henry Inman N. A. 1801-1846

68

1902  
PORTRAIT OF A CHILD  
Ralph Earl 1751-1801

69

872  
PORTRAIT OF MASTER JOHN TAYLOR  
John Smibert 1688-1751

70

848  
PORTRAIT OF HELENA BOGARDUS VAN BUREN<sup>4-Cf. Cat., A.F.</sup>  
Pieter Vanderlyn 1680-1758  
*De Forest Coll.*

71

PORTRAIT OF ELIZABETH SPRIGG  
John Hesselius 1728-1788  
*Sale, Room A of  
Galleries, May 4  
1922 (20)*

72

0-1916  
PORTRAIT OF GEORGE WASHINGTON  
William Dunlap N. A. 1766-1839

73

1879  
PORTRAIT OF MRS. BETSY HARTIGAN  
Gilbert Stuart 1755-1828

74

-1893  
PORTRAIT OF GEORGE WASHINGTON  
(with Masonic regalia)  
Period painting manner of  
Gilbert Stuart 1755-1828

75

TER  
-1900  
PORTRAIT OF GENERAL GEORGE WASHINGTON  
Charles Willson Peale 1741-1827

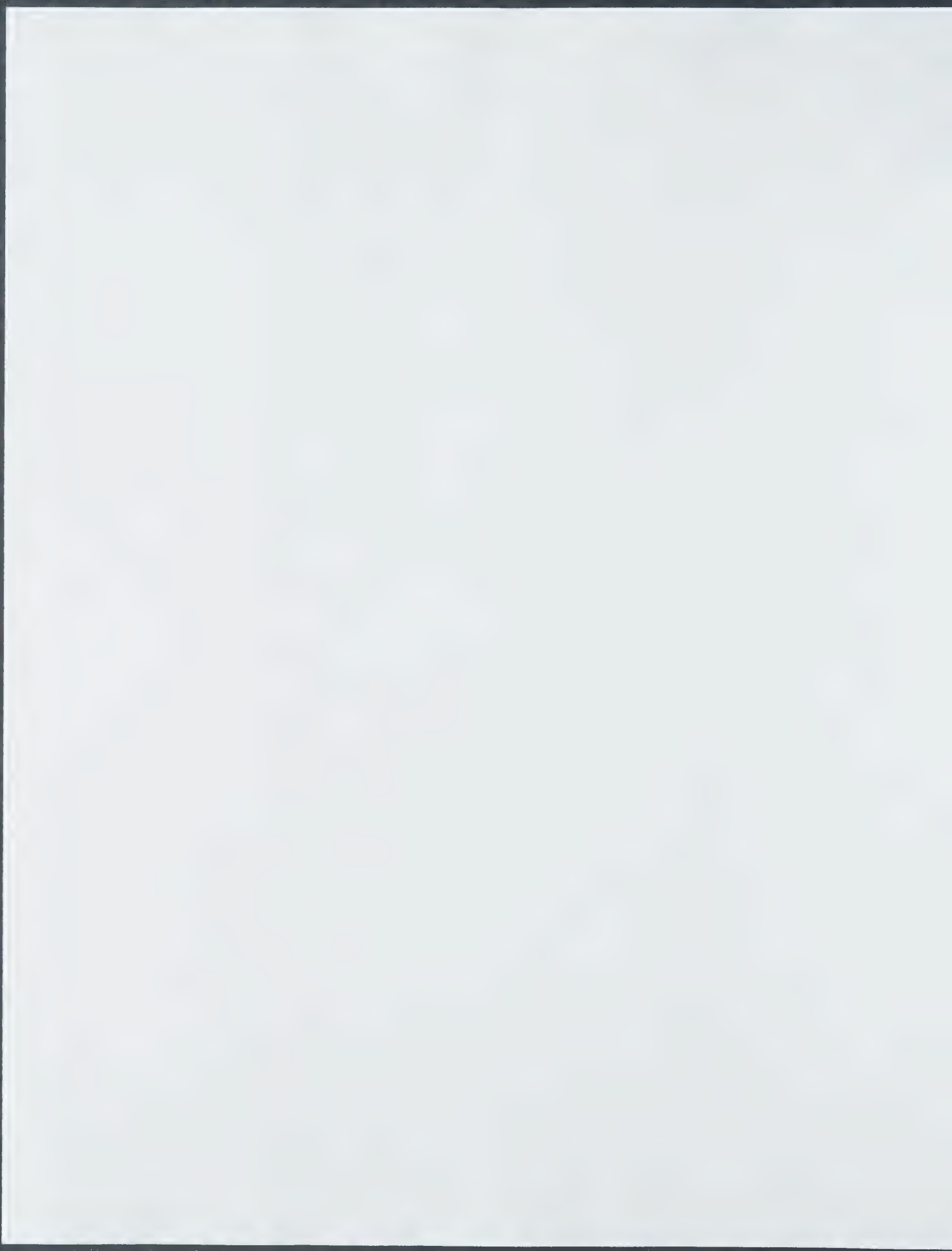
76

1878  
PORTRAIT OF AN ADMIRAL  
John Wollaston—about 1750

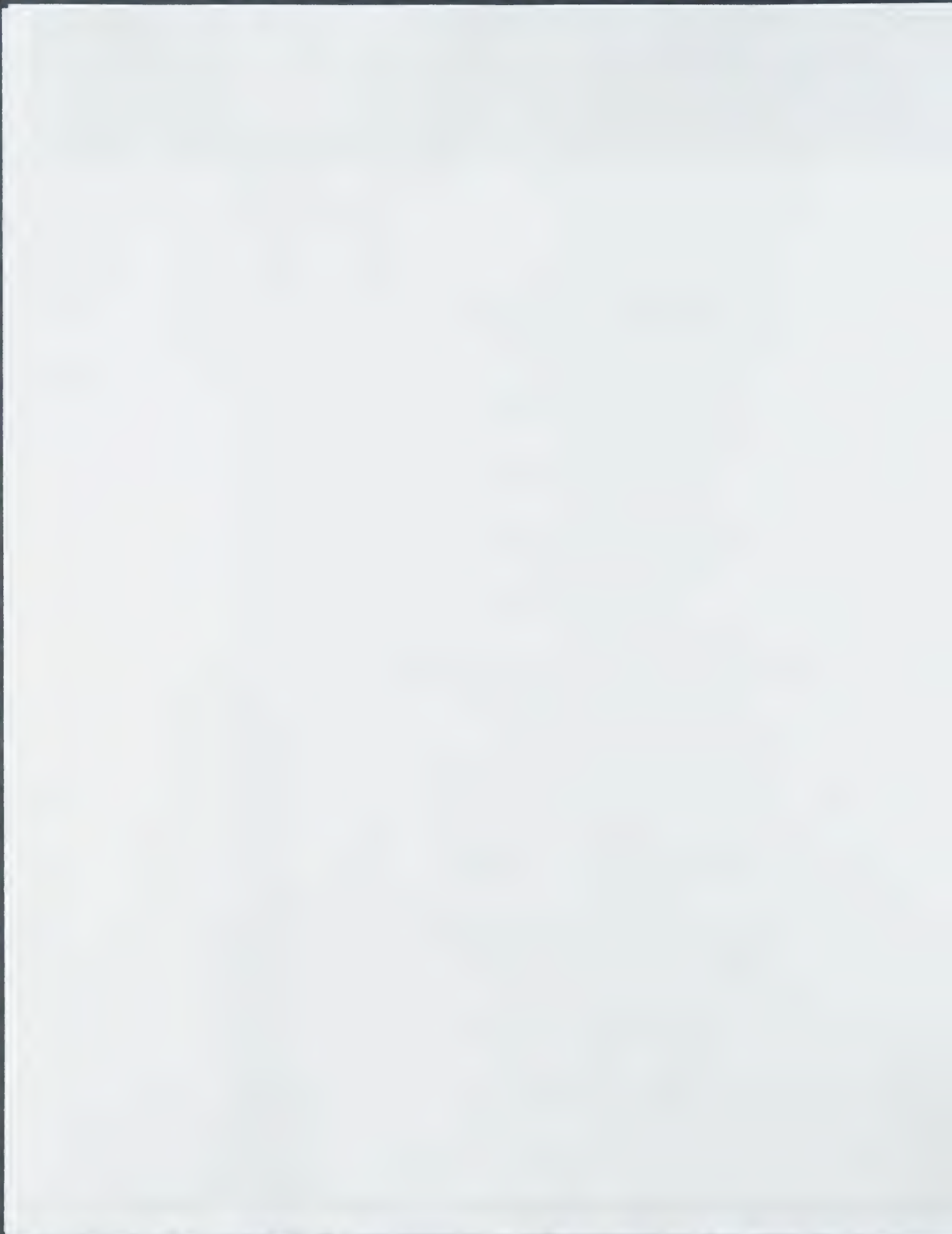
77

CANYON  
I  
PORTRAIT OF COLONEL GEORGE WASHINGTON  
Charles Willson Peale 1741-1827





78	POORTRAIT OF MRS. WILLIAM T. HUGHES Rembrandt Peale N. A. 1778-1860	POI Samuel
79	POORTRAIT OF COMMODORE JAMES BARRON John Singleton Copley 1737-1815	Late and
80	POORTRAIT OF SETH LOW Eastman Johnson N. A. 1824-1906	
81	POORTRAIT OF HENRY CLAY John Wesley Jarvis 1780-1839	
82	POORTRAIT OF RUFUS GRISWOLD Dennis Malone Carter 1827-1881	
83	POORTRAIT OF VIRGINIA SULLY (The artist's daughter) Thomas Sully 1783-1872	F
84	STUDY POORTRAIT OF STELLA DYER (Grand niece of James T. Gifford, the founder of Elgin) George P. A. Healy N. A. 1813-1894 This painting is the gift of the daughters of Mrs. Stella Dyer Loring	
85	POORTRAIT OF PRESIDENT FRANKLIN PIERCE Asher Brown Durand N. A. 1796-1886	E
86	POORTRAIT OF JUDGE WILLIAM L. MARCY Charles Loring Elliott N. A. 1812-1868	LAN
87	POORTRAIT OF MOSES HICKS GRINNELL Samuel Lovett Waldo, A. N. A. 1783-1861	F. TH M
88	POORTRAIT OF CHARLES GIFFORD DYER (nephew of James T. Gifford, the founder of Elgin) George P. A. Healy N. A. 1813-1894 This painting is the gift of the daughters of Mrs. Stella Dyer Loring	FAR Cha: STUDY POR
89	POORTRAIT OF JOHN LAWRENCE John Wesley Jarvis 1780-1839	D
90	POORTRAIT OF JOHN FLOYD John Trumbull 1756-1843	I





HUGHES  
1860

ES BARRON  
1815

W  
1906

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WOLD  
881

ULLY

A DYER  
(under of Elgin)  
3-1894  
ughters of

LIN PIERCE  
6-1886

L. MARCY  
2-1868

RINNELL  
783-1861

RD DYER  
(under of Elgin)  
3-1894  
ughters of

RENCE  
39

YD

91  
PORTRAIT OF I. W. FORBES  
Samuel F. B. Morse N. A. 1791-1872

*Gallery E*

Late and Contemporary American Painters

92  
LADY AND LYRE  
Francis C. Jones N. A.

93  
HARBOR IN DELFT  
Charles P. Gruppe

94  
THE GOSSIPS  
Pauline Palmer

95  
MARINE  
Frederick J. Waugh, N. A.

96  
AUTUMN MOON  
Ben Foster N. A.

97  
LANDSCAPE  
Bruce Crane

98  
THE GOOSE-GIRL  
Elliott Daingerfield N. A.

99  
LANDSCAPE AND CATTLE  
Carlton Wiggins N. A.

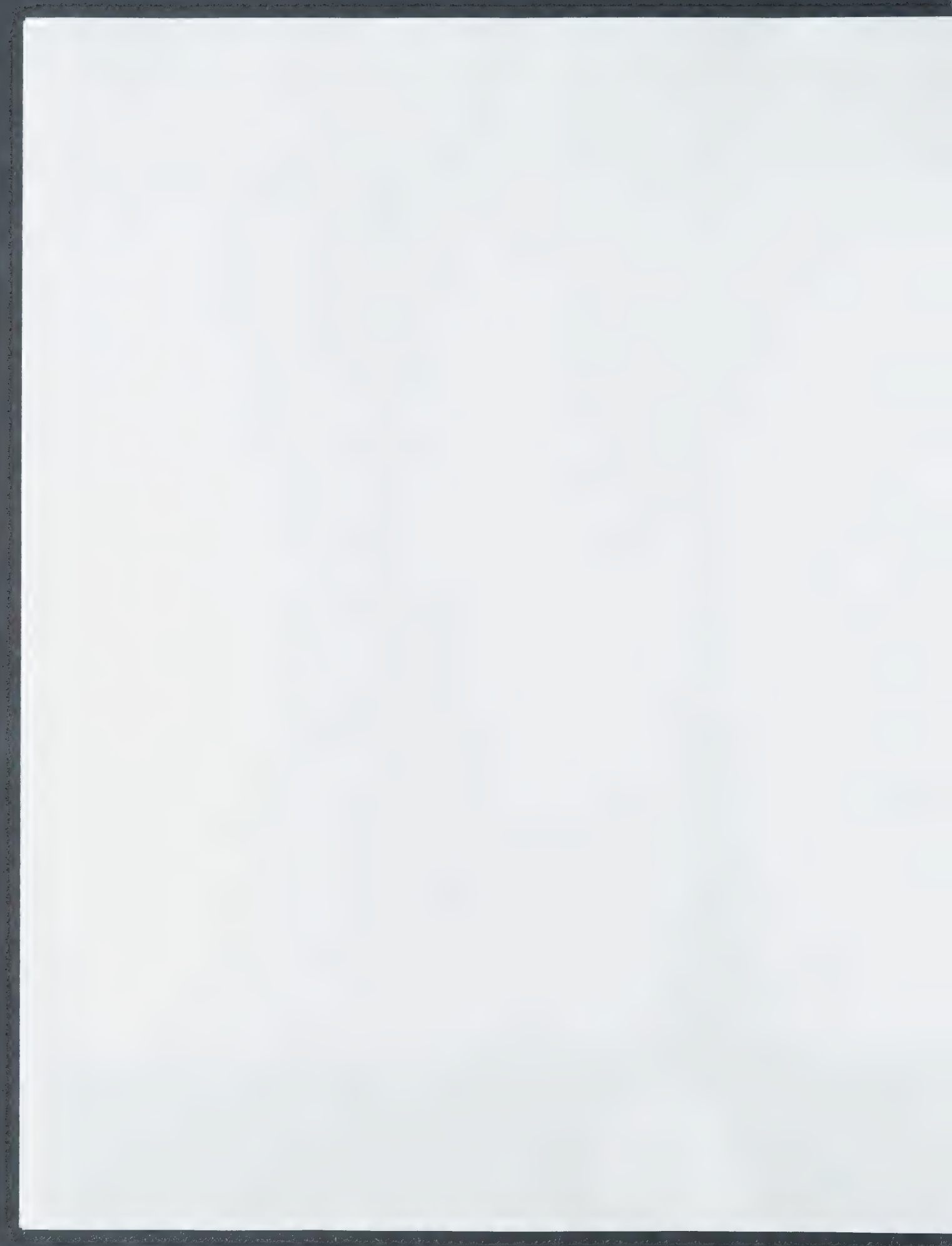
100  
LANDSCAPE  
F. Ballard Williams N. A.  
This painting is the gift of  
Mr. Charles W. Dilworth

101  
FARM HOUSE IN HOLLAND  
Charlotte B. Coman A. N. A.

102  
STUDY PORTRAIT OF ARTIST'S DAUGHTER  
Arvid Nyholm

103  
LANDSCAPE  
Dwight W. Tryon N. A.

104  
HUDSON RIVER  
Lillian Genth A. N. A.

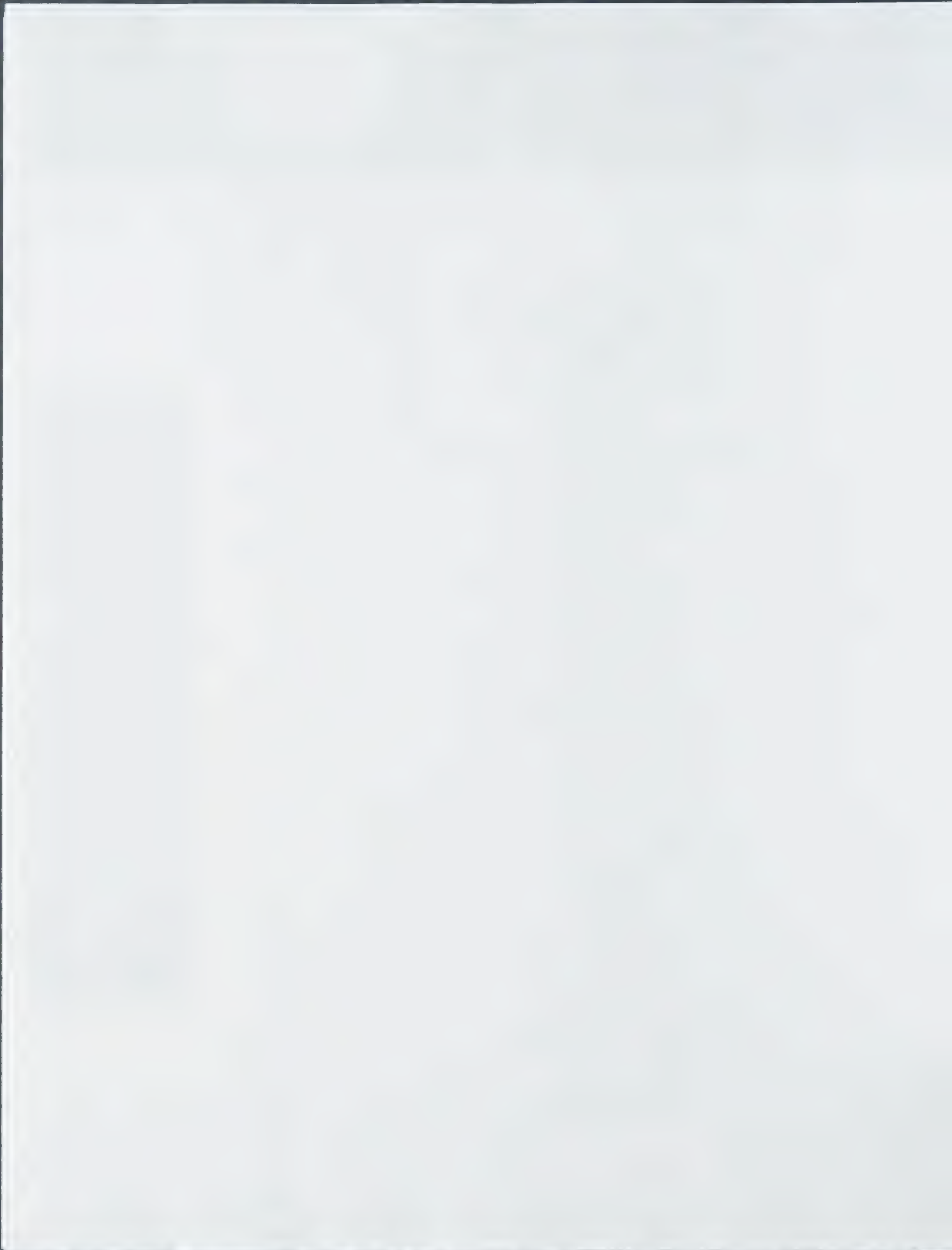


- 105  
 LANDSCAPE AND CENTAUR  
 Elliott Daingerfield N. A.
- 106  
 SKETCH  
 John Singer Sargent N. A.
- 107  
 LANDSCAPE  
 Wilson Irvine
- 108  
 HORSE AND CART ON HOLLAND COAST  
 William Ritschel N. A.
- 109  
 LANDSCAPE  
 J. Francis Murphy N. A.
- 110  
 HARBOR  
 Henry W. Ranger N. A.
- 111  
 HORSE AND CART  
 William Ritschel N. A.
- 112  
 LANDSCAPE  
 George D. McCord
- 113  
 CHRISTMAS MORNING  
 Svend Svendsen
- 114  
 THE WADERS  
 Charles P. Gruppe
- 115  
 LANDSCAPE  
 Cullen Yates A. N. A.
- 116  
 LANDSCAPE  
 William Keith
- 117  
 MARINE  
 Paul Dougherty N. A.
- 118  
 LANDSCAPE  
 Gustave Wiegand
- 119  
 AFTER THE OPERA  
 Childe Hassam N. A.
- 120  
 MELTING SNOW  
 Gardner Symons N. A.



A PENSIC



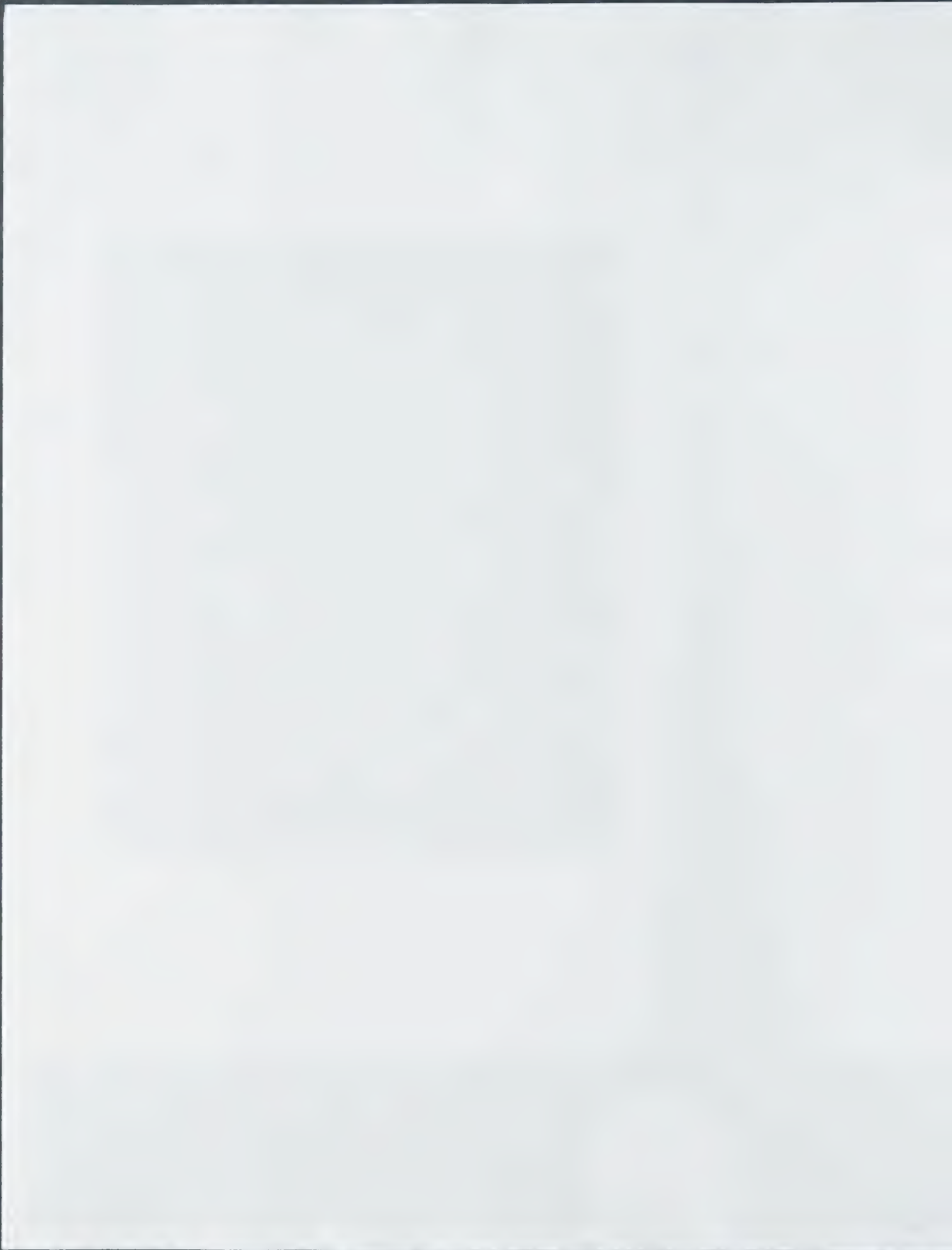


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A PENSIONER OF THE REVOLUTION—John Neagle







PORTRAIT OF MRS. BETSY HARTIGAN—Gilbert Stuart

C  
F.

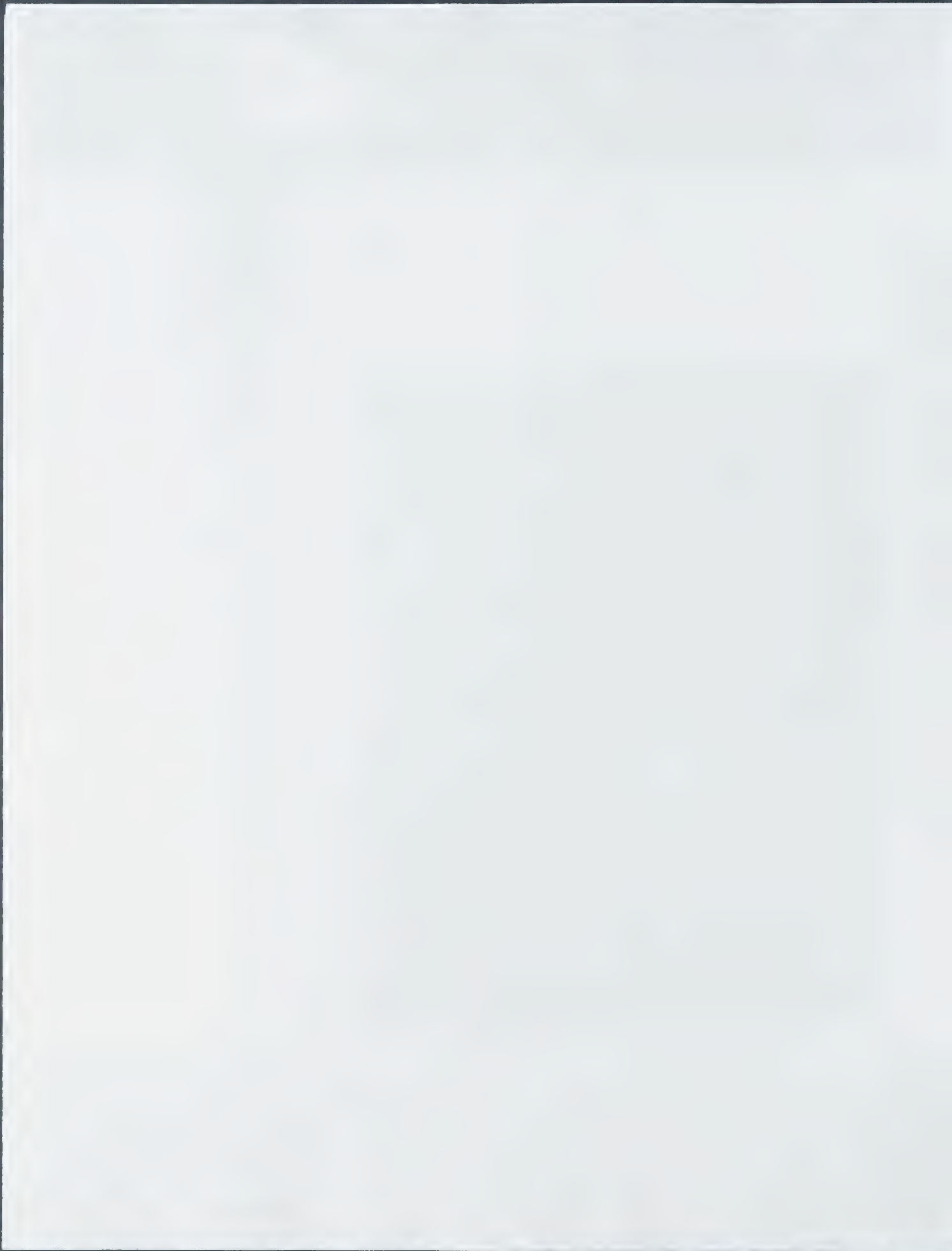
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after t

MARBLE CO

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PAIN



121  
GIRL FEEDING SWANS  
Frederick S. Church N. A.

122  
THE RED FAN  
Albert Rosenthal  
This painting is the gift of the Artist

123  
LANDSCAPE  
H. M. Kitchell

The following gifts were received  
after this catalog had been printed:

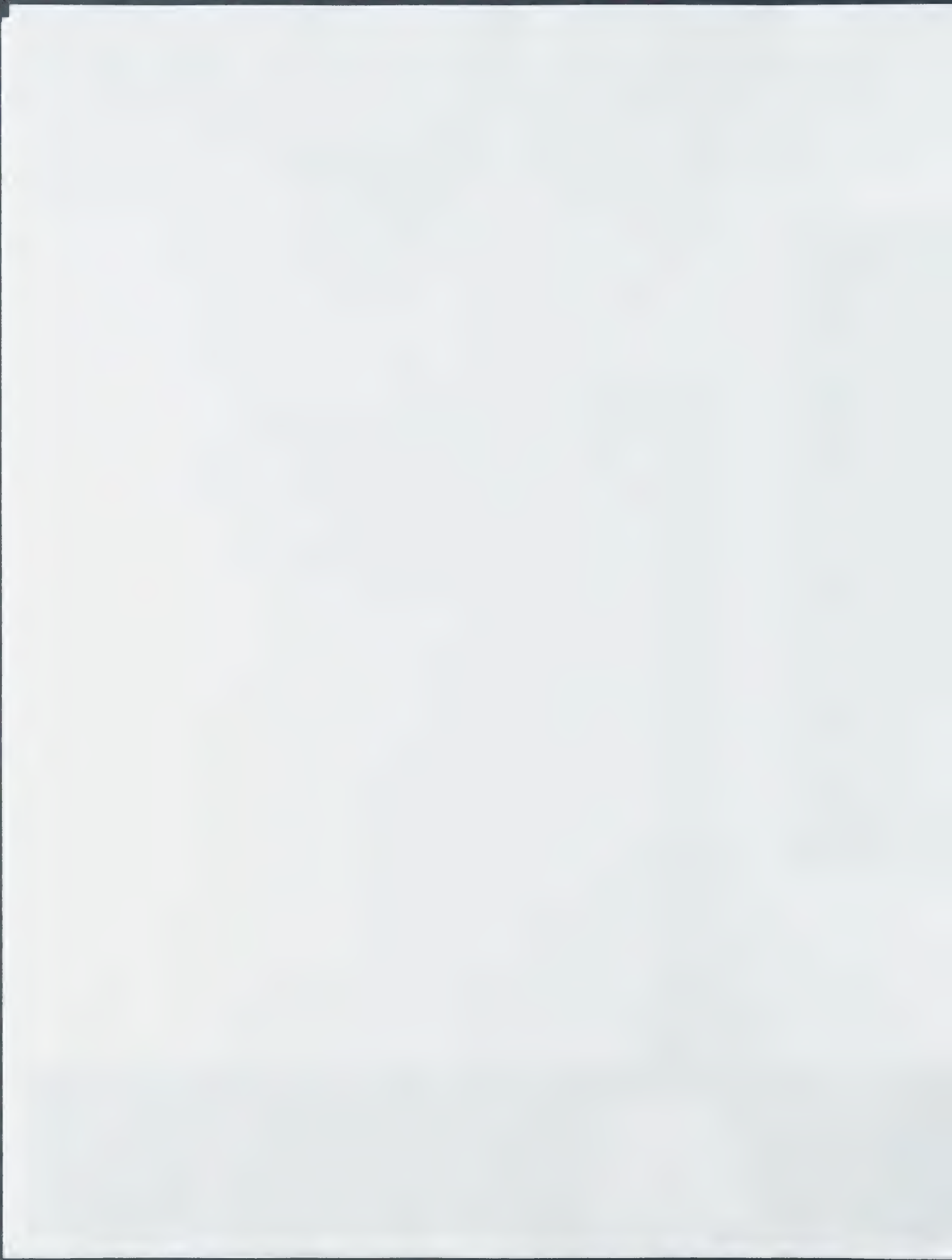
MARBLE COPY OF DANNECKER'S ARIADNE  
(of Frankfort)  
The gift of Mrs. L. B. Hamlin

PAINTING, "A BUSY STREET"  
Jane Peterson  
The gift of the artist



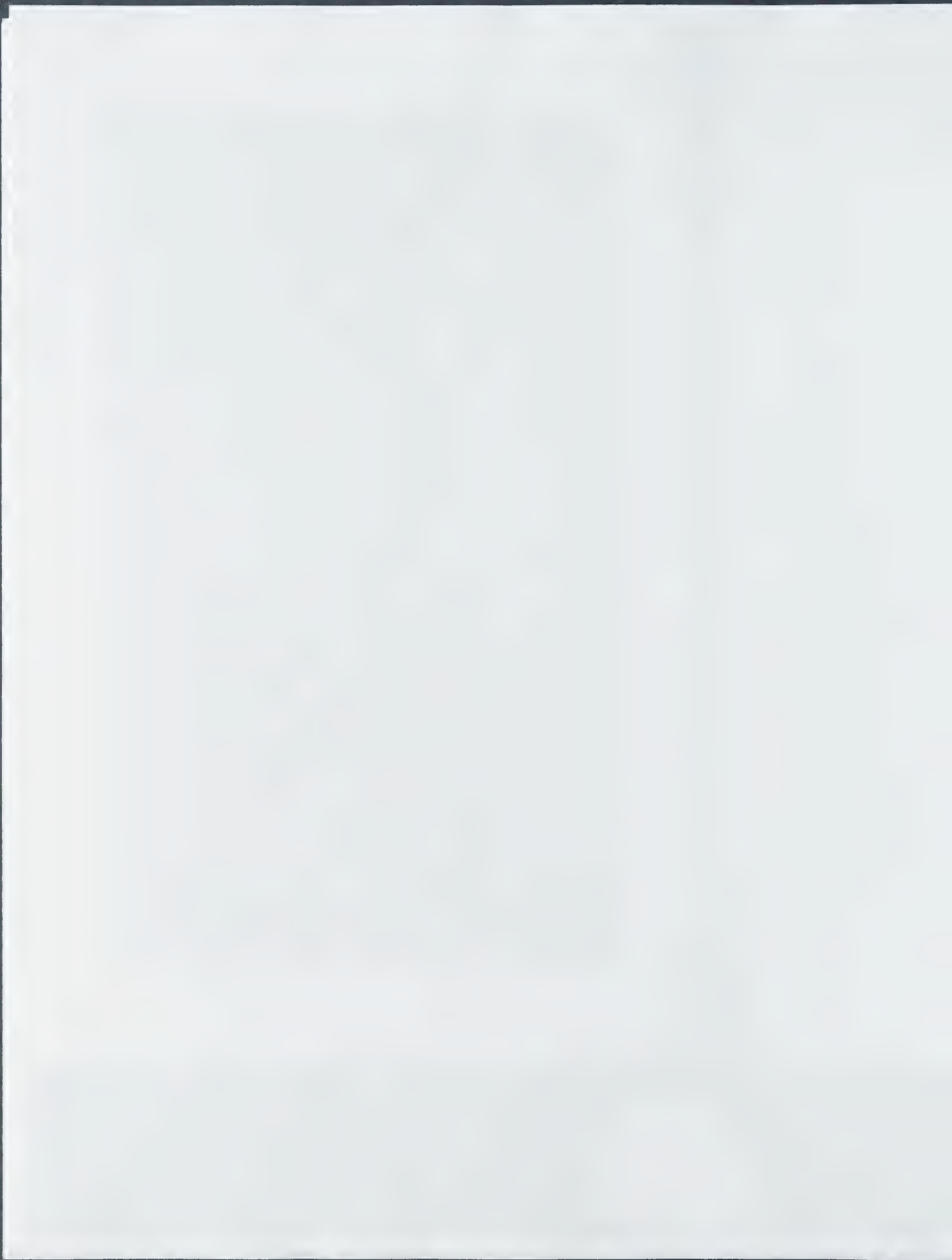
Albert Stuart







ON THE BEACH-OSTEND—J. A. McN. Whistler







PORTRAIT OF A GIRL—Frank Duveneck



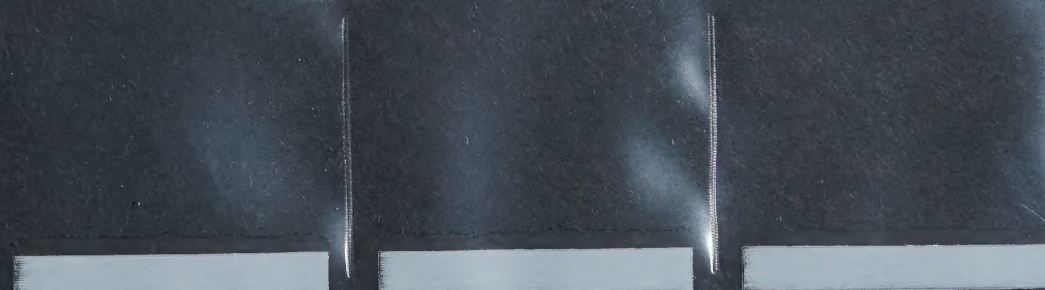
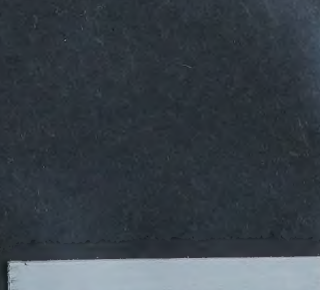
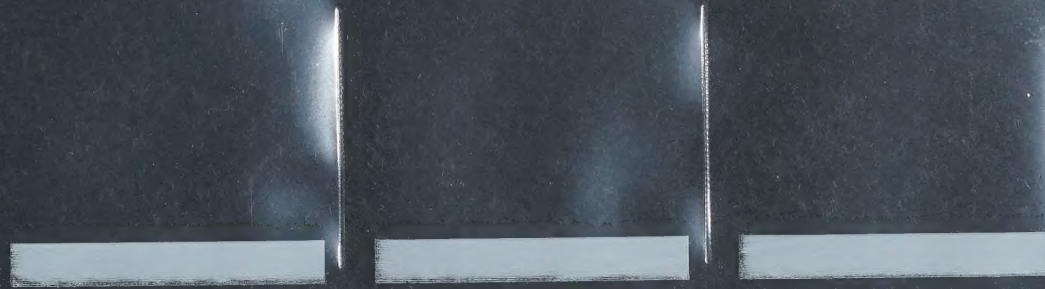
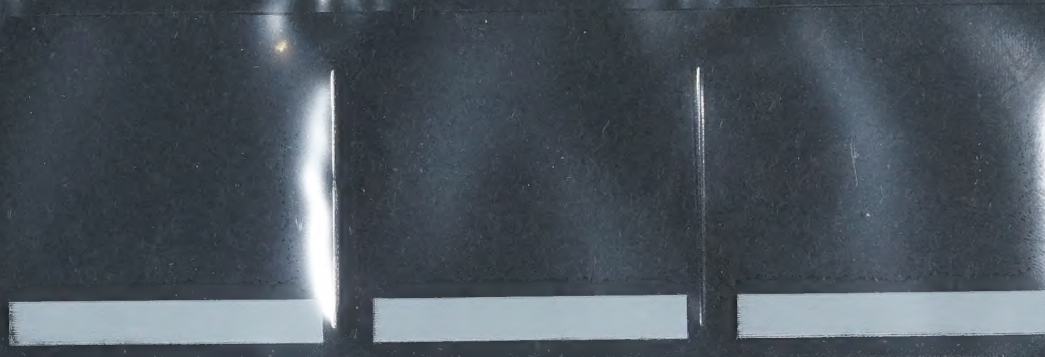
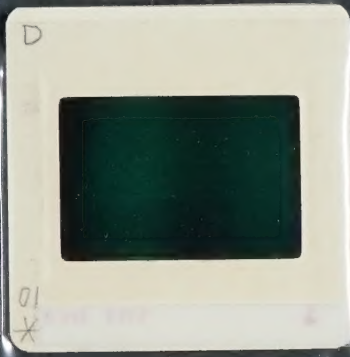




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FILE NO.

