

## Painting Pairs: Art History and Technical Study



Unknown artist,  
*Susannah Fanshawe*, c. 1750,  
Oil on canvas, 91.5 x 66 cm,  
Valence House Museum, Dagenham

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## **Acknowledgements**

We would like to thank the following people for their support and guidance during this project:

Silvia Amato, Conservation Technician, The Courtauld Institute of Art

Pippa Balch, Senior Lecturer, The Courtauld Institute of Art

Dr Aviva Burnstock, Professor, The Courtauld Institute of Art

Sarah Cove, Private Conservator

Maureen Cross, Lecturer, The Courtauld Institute of Art

Dr Pia Gottschaller, Senior Lecturer, The Courtauld Institute of Art

Prof. Karen Hearn, Honorary Professor, UCL

Rica Jones, Private Conservator

Deirdre Marculescu, Research Volunteer, Valence House Museum

Dr Elisabeth Reissner, Lecturer, The Courtauld Institute of Art

Prof. Aileen Ribeiro, Professor Emerita in The History of Dress,  
The Courtauld Institute of Art

Clare Richardson, Lecturer, The Courtauld Institute of Art

Leeanne Westwood, Curator, Valence House Museum

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**Fig. 1** Unknown artist, *Susannah Fanshawe*, c. 1750, oil on canvas, 91.5 x 66 cm, before treatment, normal light



**Fig. 2** *Susannah Fanshawe*, before treatment, verso, normal light



## Introduction

Susannah Fanshawe (1698–1759) looks out from the canvas, her head cocked enigmatically to meet a raised left hand. She sports a luminous lilac gown and is positioned in front of an English guitar — that plucked successor to the cittern so beloved of eighteenth-century society ladies. Susannah's elbow pins an unfurling sheet of music to an emerald-clad table, permitting a glimpse into her life that has evaded the records: she is a composer. This portrait of Susannah Fanshawe, of c. 1750, is the subject of our interdisciplinary technical and art-historical exploration. The project forms a part of the *Painting Pairs* scheme that takes place annually within the Courtauld Institute of Art's Sackler Research Forum.<sup>1</sup>

The painting was executed in oil on canvas by an anonymous hand, and measures 91.5 by 66 cm. It was brought into the Department of Conservation and Technology in October 2017 from Valence House Museum in Dagenham, a former ancestral home of the Fanshawe family. This burgeoning site represents the history of the local Dagenham and Barking area. It boasts one of the finest collections of gentry portraiture in Britain, including 56 portraits of the Fanshawe family. The majority of these works were donated to the museum in 1963 by Captain Aubrey Basil Fanshawe (1893–1973). They remain a rich source for

research into the history and lives of those in the area.

The identity of the artist, as well as details of Susannah's life, have been lost in the vicissitudes of almost three centuries. During this period, the Fanshawe family properties passed through generations, undergoing sale and repurchase in a manner that is fairly common to the history of the English nobility. In the following report, we will approach these lacunae as points of departure, using the material and formal properties of the painting as opportunities to discover more about the sitter and the artistic climate in which she lived. We will begin by outlining the scant biographical elements available to us, and investigating Susannah's familial surroundings. The context of the painting's creation will then be addressed, using technical analysis to discuss the artistic practice of the painter and confirm an estimated period of production, thus narrowing down his/her profile. The condition of the work will be integral to this part of the paper. Susannah's costume will be considered, as well as the impact of the painting's condition upon our reading of her garments. Her presentation as a musician and intellectual will then be embedded into a discussion of pose in eighteenth-century portraiture and musical life in London. The capital was very close to Susannah's primary residence in Monken Hadley. The musical score included within

the portrait will also be transcribed and examined for its melodic properties, in order to support our hypothesis that she was a composer. Our report will finish with a proposal for Susannah's future, and how best to continue with treating the painting.

### **Susannah: Her Life and Family**

The Fanshawes, who once owned Valence House, resided at the nearby Parsloes Manor at the time of Susannah's birth in 1698. For centuries, senior members of the ruling class were represented in the family. Examples include Thomas Fanshawe (1533–1601), Queen Elizabeth I's (1533–1603) Remembrancer of the Exchequer.

The portrait of Susannah appears to document her later years, perhaps close to her death in 1759. She was the daughter of John (1662–99) and Mary Fanshawe (née Coke; 1675–1713). Her father died shortly after her birth, and she spent the remainder of her life with her maternal relatives just outside London in Monken Hadley.<sup>2</sup> Susannah had three brothers: the eldest, Thomas (1696–1758), inherited Parsloes Manor;<sup>3</sup> John (1697–1763) became Sub-dean of the chapel at Christ Church, Oxford, and was appointed Regius Professor of Greek and Theology at the university;<sup>4</sup> Charles (1699–1757) entered the Royal Navy, retiring as Rear admiral.<sup>5</sup> Susannah's

maternal uncle, Thomas Coke (1674–1727), was the Vice-Chamberlain of Queen Anne's Household from 1706–27.<sup>6</sup> Influential relatives such as these would have enabled Susannah to become well integrated within London's élite. She neither married nor had her own children, although she did adopt her youngest nephew, Charles.<sup>7</sup> Susannah was eventually the prime heiress to the estates of both of her aunts: Elizabeth Coke (1676–1739) and Alice Coke Harding. Despite these lofty environs, little is known about Susannah herself. We had been optimistic that the Valence House Archives might unveil a wealth of new information on this much overlooked member of the Fanshawe family. However, Susannah remains teasingly elusive after our visit.

The patchy biographical sources available to us render this portrait all the more precious as a document of Susannah's life, and indeed the painting does contribute to our knowledge of the sitter. The painter's technique introduces a set of hierarchies to the canvas, since he/she lavishes particular attention on those objects that would have been of importance. In general, the portrait is thinly painted, while the musical score and lace are afforded especially fine treatment (Fig. 3). Accordingly, the intricate lace and legible music each carry significance, the first illustrating refinement and tasteful luxury, the second highlighting



**Fig. 3** *Susannah Fanshawe*, lace detail

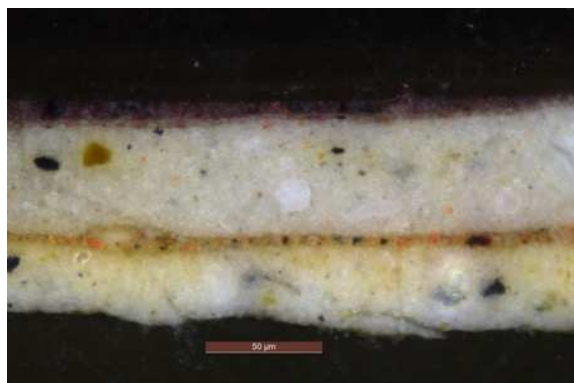
the importance of the sitter's occupation as a musician. These manual indicators will govern our focus on costume and music later in this dossier. Other passages such as the swathes of the dress and chair have been painted in a generic loose manner, as can be seen in Fig. 4. This connection between the materiality of the painting and the historical attributes of the sitter underlines the importance of the collaboration between technical and historical specialisms.



**Fig. 4** *Susannah Fanshawe*, dress detail

### **Contexts of Creation: Dating the Portrait and forming a Profile of its Painter**

Much as Susannah's biography is bathed in half-light, we lack documentation concerning the context in which her portrait was created. Although the auction house Bonhams attributed the work to the 'circle of Johan Zoffany' in a 2007 evaluation, the early date of the painting, as well as its relatively rough painterly style, throw this attribution into doubt.<sup>8</sup> We undertook research into technical aspects of the painting, such as the combination of



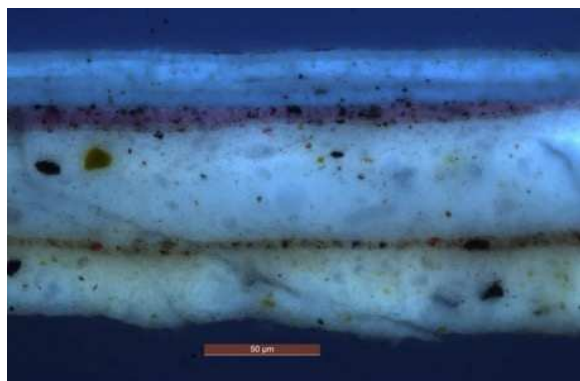
**Fig. 5** *Susannah Fanshawe*, cross-section from purple dress, normal light

pigments and the ground composition, with the intention of narrowing down the profile of the painter.

There are several clues that the artist was influenced by Netherlandish techniques from the seventeenth century. We believe that the purple of Susannah's robe is an admixture of lead white, madder lake and bone black pigments (Fig. 5). The presence



of madder lake is suggested by its fluorescence under ultraviolet light, as can be seen in a highlighted cross-section from our painting (Fig. 6). Lead white and bone black were suggested by their respective inorganic components, lead and phosphorous.



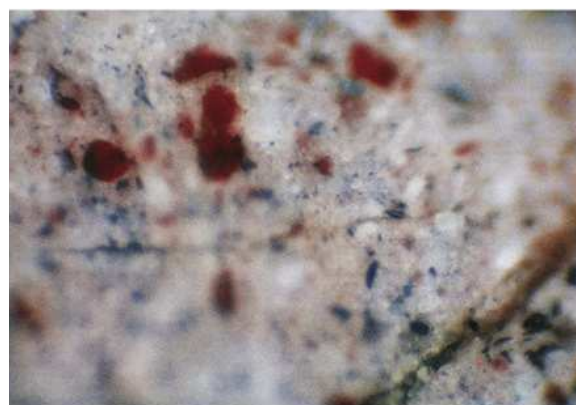
**Fig. 6** *Susannah Fanshawe*, cross-section from purple dress, ultraviolet light

For these, we used chemical SEM-EDX (Scanning Electron Microscopy with Energy Dispersive X-ray Spectroscopy) — a form of elemental analysis that can detect which inorganic elements are present. These identifications having been made, we have been able to draw inferences regarding the artist's use of pigment. Creating purple with this particular pigment admixture is in keeping with the palettes of Netherlandish artists from the seventeenth century. For example, Anthony van Dyck (1599–1641) used a combination of lead white, red lake and charcoal black.<sup>9</sup> A photomicrograph taken from the child's dress in the National Gallery's *Portrait of a Woman and Child*, of

1620–21 (Fig. 7), shows this admixture (Fig. 8).<sup>10</sup>



**Fig. 7** Anthony van Dyck, *Portrait of a Woman and Child*, c. 1620–21, oil on canvas, 131.5 x 106.2 cm, National Gallery, London



**Fig. 8** Anthony van Dyck, *Portrait of a Woman and Child*, photomicrograph from *National Gallery Technical Bulletin*, Vol. 20, 1999 (see bibliography for full details)



**Fig. 9** Peter Paul Rubens, *Samson and Delilah*, c. 1609–10, oil on wood, 185 x 205 cm, National Gallery, London

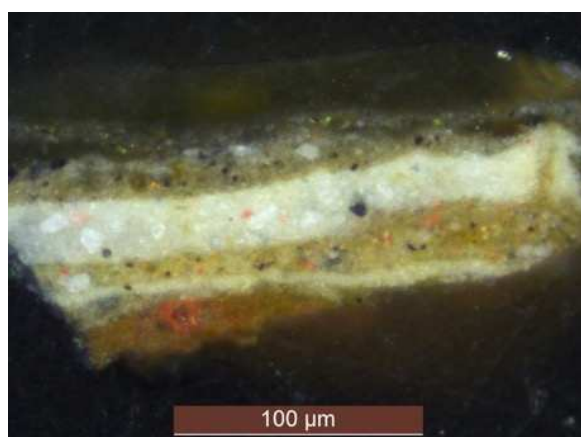
While Van Dyck chose to use charcoal black, our artist opted for bone black, identified by the presence of phosphorous. Bone black has a warmer brown appearance compared with charcoal black.<sup>11</sup> The combination of these pigments, given their reflectance and absorption characteristics, creates a distinctive mauve colour. Such a technique was also exploited by Peter Paul Rubens (1577–1640) in his

famous *Samson and Delilah*, of 1609–10, for the lustrous drapery in the top left-hand corner of the composition (Fig. 9).<sup>12</sup>

The red and grey double ground in our portrait bolsters the theory of a northern European influence (Fig. 10). We identified the composition of the red ground using SEM-EDX, much like for the drapery. In the lower red ground layer, lead, iron and calcium were found, which suggests the use



of lead white, iron oxide earth pigments and calcium carbonate. The upper grey ground contains similar elements, although perhaps with the addition of an organic carbon-based black. A red followed by grey double ground was common in northern European countries as a remnant of Italian influences in the seventeenth century.



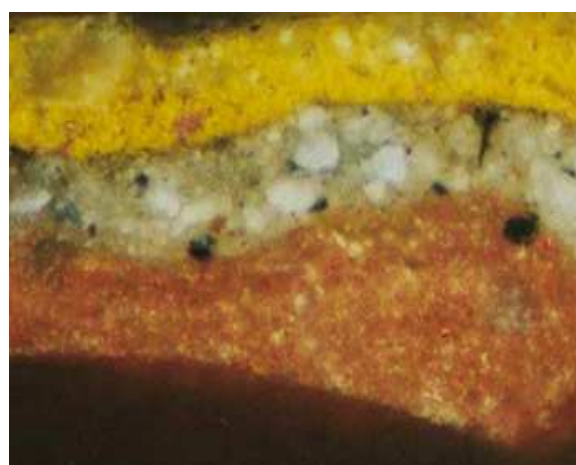
**Fig. 10** *Susannah Fanshawe*, cross-section taken from the mid-background above the sitter's head, normal light

When Van Dyck adopted these techniques in Genoa, they made their way more widely into northern European usage.<sup>13</sup> A cross-section from Van Dyck's painting of *Lady Elizabeth Thimbelby and Dorothy, Viscountess Andover*, of 1637, shows his use of a red-brown lower ground layer, composed of earth pigments and calcium carbonate, and a warm grey upper ground layer (Figs. 11–12).<sup>14</sup>

As well as looking at our artist's technical influences we are also able to firm up the estimated period in which the painting was made. A cross-section was



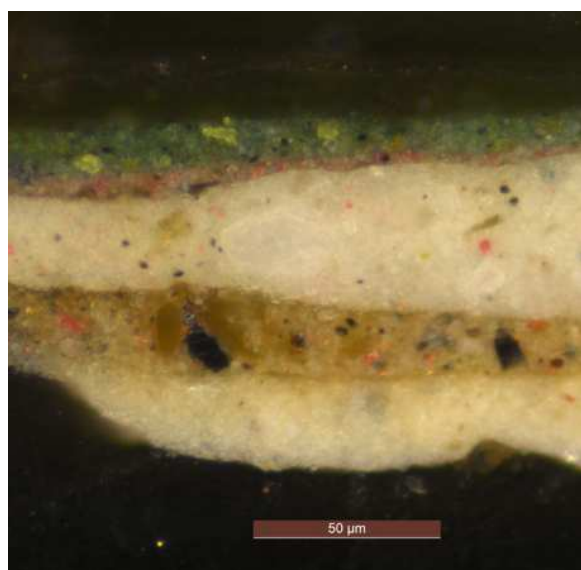
**Fig. 11** Anthony van Dyck, *Lady Elizabeth Thimbelby and Dorothy, Viscountess Andover*, 1637, oil on canvas, 132.1 x 149 cm, National Gallery, London



**Fig. 12** Anthony van Dyck, *Lady Elizabeth Thimbelby and Dorothy, Viscountess Andover*, photomicrograph from *National Gallery Technical Bulletin*, Vol. 20, 1999 (see bibliography for full details)

taken from the tablecloth in the right-hand side of the painting to understand his/her use of green and blue pigments (Fig. 13). These pigments went in and out of fashion at certain junctures during the eighteenth century, which can help to narrow down a date of creation. To achieve the green colour, our artist chose to use a combination

of yellow and blue. The presence of iron detected with SEM-EDX implies yellow earth pigments. The blue pigment was not identifiable via this process, but the small particle size suggests Prussian blue. Since the Prussian blue cannot be confirmed using elemental analysis, FTIR (Fourier



**Fig. 13** *Susannah Fanshawe*, cross-section from green highlight in tablecloth, normal light

Transform Infra-red Spectroscopy) would be the best option to corroborate this hypothesis in the instance of future research. The blue pigment was introduced in 1724 and was popular by the suggested date of our painting, c.1750. Prussian blue has a high tinting strength and was an affordable alternative to other available blues such as smalt, azurite and ultramarine.<sup>15</sup> The use of Prussian blue would align well with the estimated date of the portrait, which is

partially based upon Susannah's likely age as rendered by the artist. The style of Susannah's chair, with its vase-shaped splat and undulating upper contour, assists us in placing the portrait within the same period. Her clunky seat is somewhat unrefined and bears a resemblance to a model from the Victoria and Albert Museum, dated from 1750–75 (Fig. 14). Susannah's death in 1759 provides a probable *terminus ante quem*.



**Fig. 14** Unknown maker, *Side Chair*, 1750–75, carved walnut with upholstered seat, 94 x 61 x 56 cm, Victoria and Albert Museum, London





**Fig. 15** *Susannah Fanshawe*, after cleaning and before retouching, normal light



Do	Milwards Man for 3 <sup>d</sup> Mall.	4
Do	Fanshawe M <sup>rs</sup> .	1
Do	Gainsham Wm as phis book.	106
Do	Field the remainder of	1 1
Do	Baker J. P. cleaning & Varnishing 4 Pictures	3 10
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Do	Oliver the Rat catcher advanced him a Quarterage due Sept 29 <sup>th</sup> next	1 10
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**Fig. 16** Excerpt from the Fanshawe family's account book, 1803, Valence House Museum Archives, Dagenham.

### Condition Summary

Our investigation of the present portrait is affected by its physical history, which has involved degradation of materials, loss and abrasion, as well as past restoration campaigns that include lining and extensive retouching. As mentioned above, the portrait is thinly painted in general, with certain areas singled out for fine treatment. Fig. 15 shows the portrait after cleaning but before retouching, and highlights the extent of the damage that previous conservators have attempted to address. A visit to the Valence House Archives confirmed that the family was in the habit of treating their paintings in the early nineteenth century, as is demonstrated by an entry to a certain

'Baker J. P.' in an account book from 1803 (Fig. 16). He was paid 8 shillings to clean and varnish four unspecified paintings.

Understanding these events in the life cycle of our portrait can help us to better interpret facets of the work. An x-ray of the painting reveals more of the damage (Fig. 17). It is a monochrome image that is formed through rays of very short wavelength passing through the painting.<sup>16</sup> The extent to which the x-rays penetrate through each layer depends on the atomic weight of the materials they encounter. Materials of low atomic weight, such as carbon, allow the x-rays to pass through easily, and thus appear dark on the x-ray film. Lead, as a material of high atomic weight, absorbs the x-rays and therefore

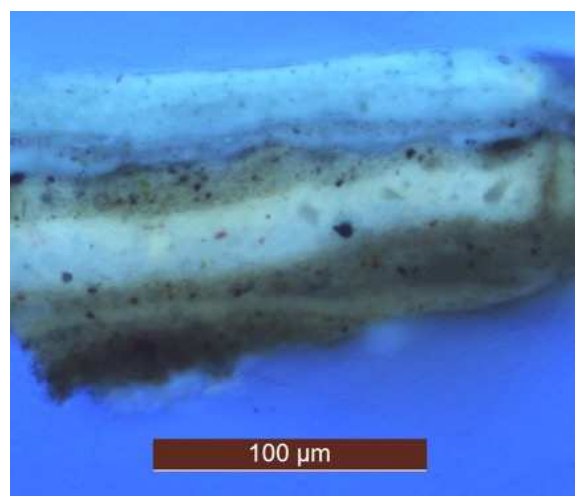
appears white in the image. The dark areas of our x-ray image correspondingly illustrate passages of the painting where there are losses to the ground layer, and the light ones where the lead-containing preparation layer or layers remain intact. While the damage is widespread, it is most concentrated on the left-hand side.



**Fig. 17** *Susannah Fanshawe*, x-radiograph

Before treatment, the painting had four layers of natural resin varnish in some areas, which derived from previous restoration campaigns. Their degradation led them to appear darkened and yellowed. These varnish layers fluoresce in ultraviolet light, and can be distinguished by the accumulation of dirt between each application (Fig. 18). A cross-section taken

from the mid-background further showed that a layer of overpaint was sandwiched between three upper layers of varnish and an older varnish beneath (Figs. 10 and 18). Cleaning tests revealed that the overpaint extended onto areas of original paint. Its purpose was to disguise the abraded sections and losses throughout the background.



**Fig. 18** *Susannah Fanshawe*, cross-section taken from the mid-background above the sitter's head, ultraviolet light

These losses have most likely been filled with a chalk-gelatine material during a previous restoration campaign, and thus are transparent to x-rays. Retouching has been applied directly over the fills, and yet it appears on closer inspection that the overpaint in the background has been applied over areas of original paint as well. The fills were not textured by the previous conservator responsible for them, and since our eye sees texture before colour, these adjustments are visually distracting.

## Costume as a Studio Product

The cleaning tests on Susannah's robe exposed a cool purple paint that had formerly appeared to be brown, its true intensity masked under a film of yellowed natural resin varnish (Fig. 19). It was the discovery of such bold colours that convinced us that the painting would benefit from an overall varnish removal.



**Fig. 19** *Susannah Fanshawe*, detail during cleaning, normal light

The contrast between the two hues following the full clean becomes all the more striking when comparing the composition as a whole, before and after cleaning (Figs. 1 and 15).

History of Dress expert Aileen Ribeiro identified Susannah's robe as a loosely draped outfit, donned expressly for the artist's studio, and confirmed that the cool shade of purple was not atypical of the period.<sup>17</sup> Establishing the original palette of a portrait through technical examination has the potential to shed new light on the

significance of the sitter's choice of colours and drapery, although in this case, as we have noted, Susannah's choice is nothing out of the ordinary.

Susannah's dress appears to be composed of satin, judging by the handling of the paint. The small detail of lace suggests a level of expense, and yet, curiously the sitter is not adorned with jewellery. Perhaps, given Susannah's age and singledom, she may have preferred a modest representation. Alternatively, she may not have wished to detract from the musical content of the painting — a theory that will be discussed in the next chapter. As intimated by Ribeiro, the costume that she wears is likely a form of studio drapery, which consists of fabrics gathered and tacked together loosely to create a fictional garment.

In the previous century, Sir Peter Lely (1618–80) employed studio drapery regularly in his paintings. His props included a wealth of taffeta, velvets and satins, as well as individual garments such as 'A gray sattin petticoate' and 'A Crimson velvet Gown'.<sup>18</sup> These items were assembled to create generic and convincing loosely-fitted garments. Studio assistants employed for drapery painting helped Lely to meet the high demand for his paintings.<sup>19</sup>

The option of depicting each sitter's contemporary dress was a time-consuming business. Representing sitters in mock-



historical costumes composed of studio drapery, however, offered two distinct advantages. It allowed for a faster pace of production, and more importantly, lent the sitter an air of timelessness that would maintain the relevance of their portrait for generations to come.<sup>20</sup> Eighteenth-century painters continued these costume traditions established in the seventeenth-century, but contributed notable modifications to sleeves and necklines.<sup>21</sup> Susannah's robe-like satin dress resembles the informal cross-over nightgowns worn by the élite, seen often in Lely's depictions of high-society ladies such as Henrietta Hyde (née Boyle), Countess of Rochester (1646–87; Fig. 20).



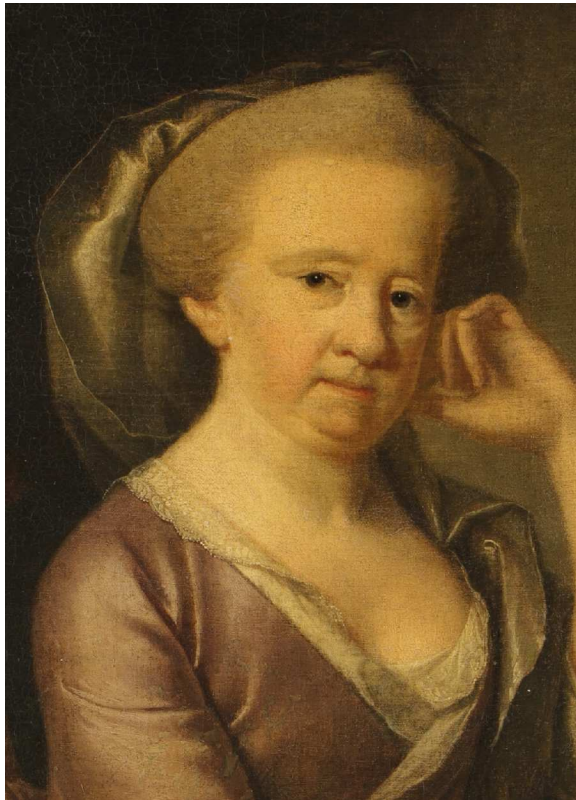
**Fig. 20** Sir Peter Lely, *Henrietta Hyde (née Boyle), Countess of Rochester (1646–87)*, c. 1665, oil on canvas, 124.4 x 101.4 cm, Royal Collection Trust, Hampton Court Palace



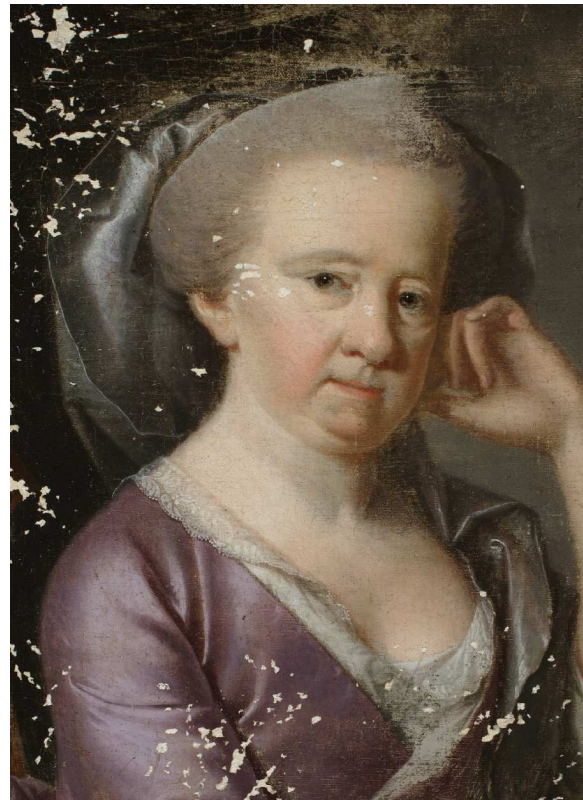
**Fig. 21** Michael Dahl, *Frances, Lady Byron (d. 1757)*, c. 1720, oil on canvas, 124.4 x 99.5 cm, Newstead Abbey, Nottingham

Michael Dahl's (1659–1743) creations, often featuring sitters in wrapped robes, typify the continued taste for nightgown dresses in the early 1700s, but with a greater focus on contemporary design (Fig. 21). This development can be seen in his portrait of Frances, Lady Byron. These loose robes lend a sense of theatricality to the narrative of the painting and place the sitter within an ageless fictional backdrop. The legacy of the nightgown style is perceptible in our portrait of Susannah.

Susannah's hairstyle is surprisingly pointed, although examination and cleaning confirmed that the bouffant is original. The stiff and unwieldy material around her head was presumably attached with pins. This peculiar headgear again points towards the



**Fig. 22** *Susannah Fanshawe*, head detail, before treatment, normal light



**Fig. 23** *Susannah Fanshawe*, head detail, after cleaning and before retouching, normal light

likelihood that the artist was not painting Susannah's quotidian get-up.

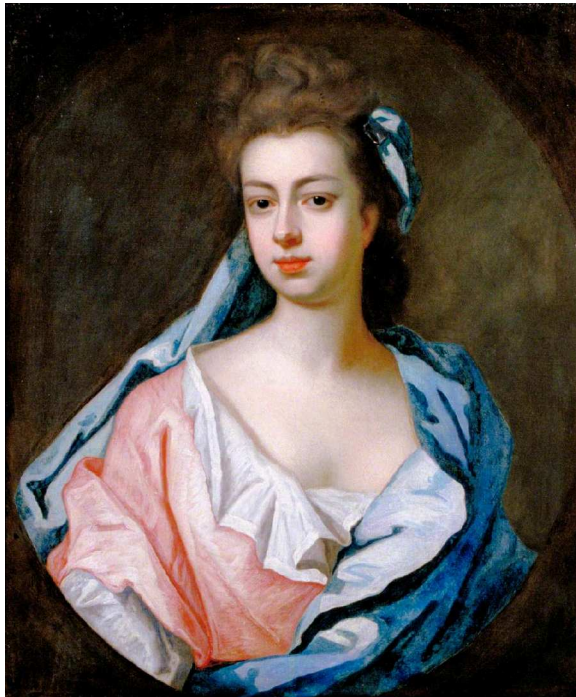
Susannah's headwear defies easy categorisation (Figs. 22–23). The loosely attached fabric is at odds with fashionable headpieces of the time. It appears closest to the 'veils' draped around the heads and shoulders of Dahl's female subjects. Dahl painted Susannah's mother, Mary Fanshawe, in this way, around 1695 (Fig. 24).<sup>22</sup> The existence of this precedent for Susannah's costume is a moving case of inter-generational continuity, the Dahl portrait perhaps having inspired the choice in our portrait.

A previous restorer misinterpreted

the original outline of Susannah's veil. They applied retouching above her head, which misleadingly made the fabric appear to rest on top. After cleaning and careful removal of the retouching it was evident that the line was intended to fall behind her head instead. This area has suffered abrasion. In the manner discussed in the condition summary above, this situation likely motivated the previous restorer to mask the damage with a different outline of the veil. Our observations on the changing disposition of Susannah's headwear illustrate a pressing need to gain an in-depth understanding of a portrait's condition when making assertions about painterly



techniques, historical elements and their interconnections.



**Fig. 24** Michael Dahl, *Mary Fanshawe (née Coke)*, c. 1695, oil on canvas, 77 x 64 cm, Government Art Collection

### Susannah the Musician

While Susannah's clothing does not represent her daily norm, there is no evidence to suggest that she would not have indulged in the pastime conveyed by her portrait. Quite clearly, Susannah is presented as a musician. The instrument depicted in the background of our portrait is an English guitar. It is pear-shaped, with a flat front and back, and evolved from the cittern in the mid-eighteenth century.<sup>23</sup> Its ten strings and low bridge are accurately rendered by the painter (Fig. 25). Just discernible in our painting is the round

sound-hole at the centre of the instrument's body. An example of the English guitar, built in c. 1770 by leading maker John Preston (d. 1798), is at the Museum of Fine Arts, Boston (Fig. 26).



**Fig. 25** *Susannah Fanshawe*, instrument detail, before treatment, normal light

Musical life in London and its surrounding areas was flourishing at the time of this portrait. Subscription concerts were rising in popularity, and by the 1730s–40s, there were at least one hundred venues in fairly regular use.<sup>24</sup> New, purpose-built concert halls were springing up to satisfy a surge in demand for performances and ensembles of increasingly ambitious scale. Susannah could easily have enjoyed the new open-air musical entertainment venues, which appeared from the 1730s in the Vauxhall Gardens and the grounds of the Royal Hospital in Chelsea. These sites were both celebrated by Canaletto (1697–1768)



**Fig. 26** John Preston, *English guitar*, c. 1770, maple, spruce and ebony, 69 x 29 cm, Museum of Fine Arts, Boston

during his stay in London from 1746–55 (Figs. 27 and 28). This union of art and music, captured exquisitely within Canaletto's oeuvre, took another form in the Foundling Hospital, which was established by Royal Charter in 1739.<sup>25</sup> It was the brainchild of Captain Thomas Coram (1668–1751). The building was designed as a refuge for abandoned infants, and relied upon public support to carry out its mission.

As such, its General Court Room, magnificently ornamented with plasterwork, was used by hospital governors to inspire

benevolence through entertaining wealthy visitors.<sup>26</sup> The walls were hung with contemporary canvases, such as landscape roundels depicting London hospitals and history paintings on biblical themes of charitable subject matter.<sup>27</sup> As well as the hospital functioning as 'a space where contemporary painters could advertise both their talents and their gentlemanly capacity for benevolence', musical performances masterminded by Handel and others were put on there to great public acclaim.<sup>28</sup>

Aside from concerts in the modern sense of the word, music was a pervasive feature of theatrical life. Two of the most renowned institutions were at the nearby Lincoln's Inn Fields and Drury Lane.<sup>29</sup> The most fashionable music by the likes of Handel, Corelli, Thomas Arne and William Boyce was played before productions, at intervals, and after the end of each performance.<sup>30</sup>

Although Susannah could have immersed herself in the vast array of musical entertainment on offer in the capital, her own music making would almost certainly have been relegated to the home. On the one hand, upper-class women were expected to cultivate musical talent in order to demonstrate their 'accomplishments' to a potential spouse. On the other, they were often expected to abandon their musical pursuits when married, in order to focus on the more





**Fig. 27** Canaletto, *The Grand Walk, Vauxhall Gardens*, c. 1751, oil on canvas, 70 x 96 cm, Compton Verney, Stratford-upon-Avon



**Fig. 28** Canaletto, *Interior of the Rotunda at Ranelagh*, 1754, oil on canvas, 47 x 75.6 cm, National Gallery, London

important task of child-rearing.<sup>31</sup> A gag from George Colman's *The Musical Lady: A Farce*, performed at the Theatre Royal in London in 1761, went as follows:

'I dare say this passion for music is but one of the irregular appetites of virginity: You hardly ever knew a lady so devoted to her harpsichord, but she suffered it to go out of tune after matrimony.'<sup>32</sup>

Our protagonist's unmarried status would have allowed her to continue developing her playing and composition unencumbered by the expectations of a spouse. Even in cases where the matrimonial hurdle could be overcome, it was considered immodest to the point of indecency for women of the time to display their musical talents in public. A notorious cautionary figure for this misdemeanor was Miss Ann Ford (1737–1834; later Mrs Philip Thicknesse). Thomas Gainsborough (1727–88) painted a sensational portrait of her in 1760 (Fig. 29). At the age of 23, her father had her arrested to prevent her from performing in public.<sup>33</sup> She did, however, successfully advertise and put on two subscription concerts to a packed paying audience. Especially scandalous was her choice of instrument, the viola da gamba, pictured towards the back of her portrait. The wide-legged, masculine, pose that the instrument required was considered totally unsuitable for a female performer.<sup>34</sup>



**Fig. 29** Thomas Gainsborough, *Ann Ford (later Mrs Philip Thicknesse)*, 1760, oil on canvas, 197.2 x 134.9 cm, Cincinnati Art Museum, Ohio

Susannah's English guitar, however, was the ultimate instrument for the accomplished lady. It was virtually never played by men, who tended to favour the transverse flute or the violin.<sup>35</sup> These instruments occupied a higher status, being generally associated with professional performances suited to the finest European courts and opera houses.<sup>36</sup> Gainsborough was a keen bassoonist, which would have been unthinkable vulgar, even for Miss Ford. The popularity of the English guitar is apparent in the deluge of musical scores



N<sup>o</sup> 1 *Lady Jane Gray's*  
 ( LAMENTATION )  
 to  
*Lord Guilford Dudley*  
 a  
 FAVOURITE SCOTCH SONG  
 as Sung at Vauxhall  
 Composed by *SIG.<sup>re</sup> GIORDANI.*  
 Price 2<sup>d</sup>

London. Printed and Sold by Longman and Broderip Music Sellers to their  
 Majesties and all the Royal Family at the Apollo N<sup>o</sup> 13 Hay Market & N<sup>o</sup> 55 Chancery Lane.  
 Where may be had a greater Variety of New Music both English and foreign than  
 at any Shop in the Kingdom. Instruments Bought, Sold, Exchange'd, and lett out.

Violin 1<sup>st</sup>  
 Violin 2<sup>nd</sup>  
 Viola  
 Voice  
 and  
 Harps<sup>rd</sup>

N<sup>o</sup> 1 *Lady Jane Gray's Lamentation*  
 For the Guitar

Larghetto

From this dread walls this mel-ancholy Tow'r  
 dom'd the sad vic-tim of re-tent-ive pow'r where ru-in  
 fits in gloomy pomp re-ray'd and cir-cle-ing hor-rors  
 spread their momental shade I find the tri-um-phant  
 at a short'ning life The last me-mo-rial of a faith-ful Wife  
 For ev-ry hope on this side heav'n's loft and death's death's pale ban-ner  
 waves around my head It yet per-chance may cheer my  
 lord to know that suf-fer-er's daughter links not with her woe Be-  
 neath it's weight I feel my self re-sig-n'd Tho' strong it's prelfure  
 stronger still my mind This du-ty pay'd to thee each care is  
 o'er Nor my hard for-tune shall distress me more.

**Fig. 30** Signor Giordani, *Lady Jane Gray's Lamentation to Lord Guilford Dudley: a Favourite Scotch Song: as Sung at Vauxhaull*, London, 1785

published for the instrument in the second half of the eighteenth century. Songs were routinely printed with the melody transposed for transverse flute at the foot of the score, and often the English guitar, too.<sup>37</sup> One such example is a 1785 edition of *Lady Jane Gray's Lamentation to Lord Guilford Dudley*, first sung in the Vauxhall Gardens (Fig. 30). A farcical incident worthy of Colman himself confirms the English guitar's extensive usage. Such was its production rate in 1765 that the harpsichord maker Jacob Kirkman (1710–92) took measures to foul the instrument's reputation and save himself from ruin at the hands of the competition. He offered cheap guitars to milliner girls and street ballad singers,

notorious for moonlighting as prostitutes, in order to divert wealthier ladies back to the harpsichord.<sup>38</sup>

While Gainsborough's *Portrait of Ann Ford* depicts an extraordinary sitter playing the English guitar, a contemporary print entitled *Domestick Amusement, Playing on the Guitar*, provides a more representative image (Fig. 31). It was published by Henry Parker (1725–1809) in the 1750s–70s, and comes from a series of mezzotints that all depict 'Domestick Amusement'. It is likely that the entire series is made after paintings by the artist Philippe Mercier (1689–1760).<sup>39</sup> As art historian David Solkin has asserted, a plethora of reproductive mezzotints came to





**Fig. 31** After Philippe Mercier (?), *Domestick Amusement, Playing on the Guitar*, c. 1750–70, mezzotint, 35.2 x 25.2 cm, published by Henry Parker, British Museum, London

shape the expectations of the majority of portrait sitters in the years approaching the mid-century.<sup>40</sup> We might note that the bridge of the instrument in the print is very close in design to that in Susannah's portrait.

The types of musicianship demonstrated in the print and in our portrait of Susannah make for a thought-provoking juxtaposition. The sleeves and layering of the sitters' clothing appears similar at first sight, but a closer look reveals that the young printed woman is bound flatteringly within a corset, her pearl-adorned hair

befitting a social occasion. Rather than distracting the viewer with fashionable attire, Susannah's presentation is geared towards exhibiting her talent and erudition.

Susannah's pose and facial expression bring a sense of gravitas to domestic music-making that similarly could not be contained by the term 'Domestick Amusement'. Unlike the young sitter in the Parker mezzotint, who glances gaily aside as she plays her guitar, Susannah looks directly out from the canvas to engage her viewer. Indeed, her gaze is reminiscent of George Frideric Handel (1685–1759), as portrayed



**Fig. 32** Philippe Mercier, *George Frideric Handel*, c. 1730, oil on canvas, Handel House, Halle

by Mercier in c. 1730 (Fig. 32). Instead of playing, she exhibits a prominent musical score, pinned to the table with her elbow. The hand raised to her head has particular connotations in the realm of eighteenth-century portraiture. Karen Hearn astutely remarked that this gesture relates to the trope of ‘melancholy’ — a notion that we decided to explore further.<sup>41</sup> The traditional understanding of melancholy was that it was a temperament, resulting from an excess of black bile.<sup>42</sup> Undoubtedly the most famous iteration of the melancholic pose would be Albrecht Dürer’s (1471–1528) *Melencolia I*, of 1514 (Fig. 33). The head-to-hand gesture was fully codified by the seventeenth century as a signifier of melancholy, and can be seen in John Bulwer’s (1606–56) *Chirologia*, of 1644 (Fig. 34).<sup>43</sup> The book, which has a basis in theories of Ciceronian oratory and Aristotelian physiognomy, deems the motion of hands the ‘chiefest Instrument of Eloquence’ in its extended title, and thus superior in clarity to verbal communication. Here, the image of melancholy is described as the ‘natural gesture of those who are in anguish or trouble of mind’.<sup>44</sup>

The association of melancholy with scholarly activities was often reinforced through the popular painted genre of impoverished students in their studies.<sup>45</sup> One such example is Jan Davidsz. de Heem’s *Student in his Study*, of 1628, at the



**Fig. 33** Albrecht Dürer, *Melencolia I*, 1514, engraving, 24 x 18.9 cm, British Museum, London



**Fig. 34** John Bulwer, ‘Sollicitè cogito’ (I compel by repeated requests), *Chirologia, or, The naturall language of the hand...*, London, 1644, detail





**Fig. 35** Jan Davidsz. de Heem, *Student in his Study*, 1628, oil on panel, 60 x 81 cm, Ashmolean Museum, Oxford

Ashmolean Museum in Oxford (Fig. 35). In 1621, Robert Burton (1577–1640) published a book entitled the *Anatomy of Melancholy*, in which he presented melancholia as the inseparable companion to the ‘great study, long writing and pensiveness’ of an academic career.<sup>46</sup>

By the eighteenth century, the temperamental roots of melancholy became rather more distant; its pose connected to high learning more than the attendant miseries described by Burton. It became in sum a kind of convention, evoking the reflection that proceeds from insights of poetic genius or inspiration.<sup>47</sup> Among the

many standardised examples, the melancholic pose is echoed in a contemporary painting of Horace Walpole (1717–97), created by Sir Joshua Reynolds (1723–92) between 1756–57 (Fig. 36). Walpole was an eminent writer, collector, politician and antiquarian. The Walpole portrait shares with Susannah’s portrait the device of a piece of paper unfurling conspicuously in the foreground from a table. In the case of Walpole, the sheet testifies to the sitter’s intellect, through displaying his discerning acquisition of an ancient Roman marble eagle in 1745. As we shall see below, the



**Fig. 36** Sir Joshua Reynolds, *Horace Walpole*, c. 1756–57, oil on canvas, c. 127.2 x 101.8 cm, National Portrait Gallery, London

sheet in the Fanshawe portrait similarly underlines her intellectual prowess.

Examples of women making the same gesture, although less common, can be seen in the following selection of portraits, which engage with the erudite fields of literature and astronomy. The first is the frontispiece to a book of poetry by the remarkable Phillis Wheatley (1753–84), the first African American to publish a book of poetry in the colonies in 1773 (Fig. 37). From somewhat later in the eighteenth century, we have Francis Wheatley's (1747–1801) *Mrs Stevens*, of c. 1795 (Fig. 38), and George Romney's (1734–1802) *Adam Walker and his Family*, of 1796–1801



**Fig. 37** Frontispiece to Phillis Wheatley, *Poems of Various Subjects, Religious and Moral*, London, 1773

(Fig. 39). It would seem that in the case of Susannah Fanshawe, a generalised reading of the melancholic pose is most apt, and indeed serves to emphasise her creative skills. The prominence of her sheet of music communicates that here, she is presented as a composer.

We have seen how the combination of contemplative pose, prominent musical score and studio-specific costume support the likely hypothesis that Susannah is a composer. Mercier's portrait of Handel similarly invokes facets of pose and score to represent him as the foremost composer in England at the time. Here, Mercier manipulates the composer's hand such that





**Fig. 38** Francis Wheatley, *Mrs Stevens*, c. 1795, oil on canvas, 66 x 47 cm, Yale Center for British Art, New Haven, Connecticut



**Fig. 39** George Romney, *Adam Walker and his Family*, 1796–1801, oil on canvas, 135.2 x 165.7 cm, National Portrait Gallery, London

his fingers point towards the part of his skull that houses his brain. This is an overt reference to the genius of the sitter.

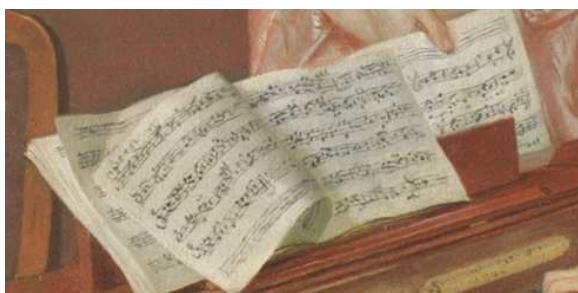
The musical score in Susannah's portrait is remarkably crisp and detailed for an image depicting an amateur musician. Usually, in domestic 'conversation pieces' such as Johan Zoffany's (1733–1810) painting of the *Gore Family* from c. 1775, the music is convincingly rendered, but not legible (Fig. 40). In the Zoffany example, we can see that the duet between the square piano and cello is entitled 'Sonata', but regular bar lines, accidentals and other details are omitted. In the genre of professional eighteenth-century musician and composer portraits, however, detailed manuscripts were commonplace. After all, the portraits represent the sitter's talent and trade. For example, the anonymous portrait of Thomas Jackson (1715–1781) at the Royal College of Music clearly depicts an anthem by the composer (Fig. 41).

Susannah's score has been painted in such a way that to the naked eye, the quality of the notation resembles pencil (Fig. 42). This technique, combined with its upside-down position, generates the impression that she has been caught in the process of writing the score. To best examine the notation, we captured a detailed image of it using an Osiris infra-red camera, before rotating it by 180 degrees (Fig. 43). Infra-red wavelengths are absorbed by carbon-containing materials

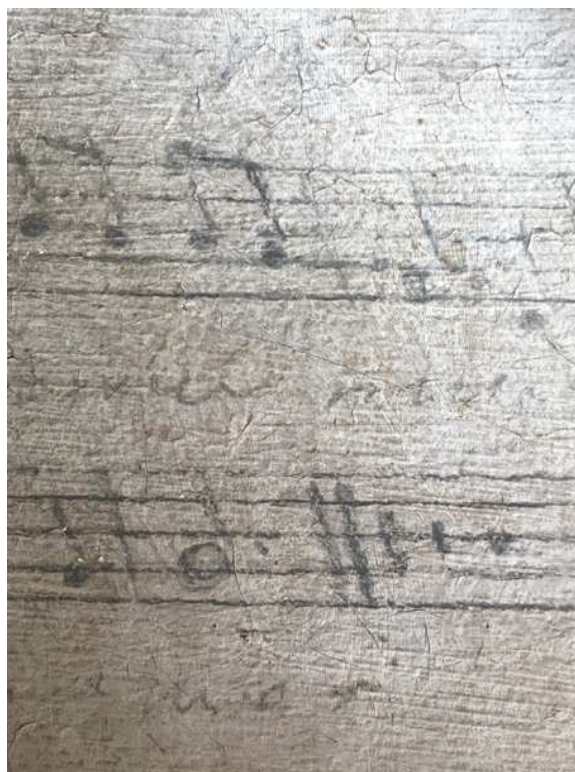




**Fig. 40** Johan Joseph Zoffany, *The Gore Family with George, third Earl Cowper*, c. 1775, oil on canvas, 78.7 x 97.8 cm, Yale Center for British Art, New Haven, Connecticut



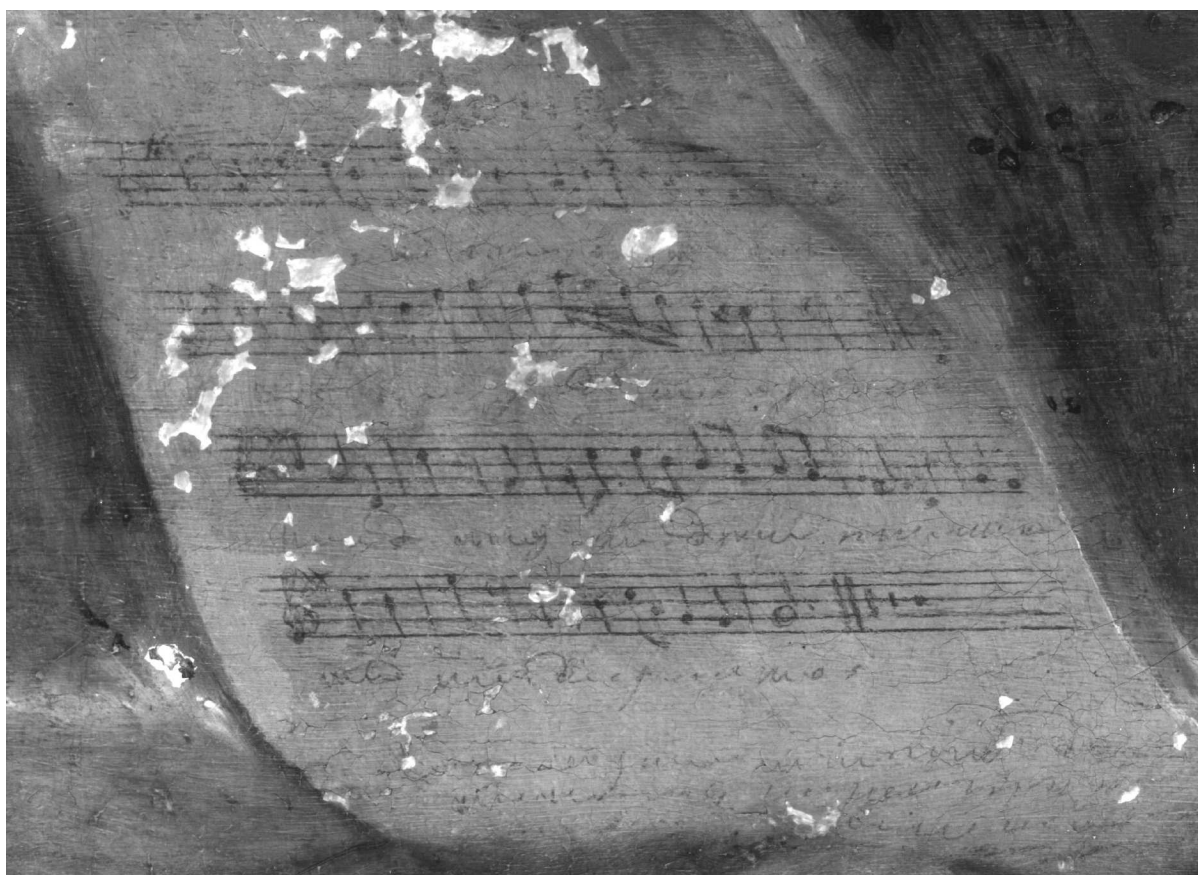
**Fig. 41** Unknown artist, *Thomas Jackson*, 1760–70, oil on canvas, 75 x 62 cm, Royal College of Music, London



**Fig. 42** *Susannah Fanshawe*, musical score detail

and thus appear dark in the image when painted on a light background. We can see here that the musical score has most likely been painted in carbon black. In Reynolds's portrait of Walpole, the marble eagle is presented in a print that hangs the correct way up for the viewer. Similarly, the portrait of Thomas Jackson includes an easily legible musical score, held forward for our appreciation. The upside-down layout of Susannah's score could hold a variety of meanings, be that heightening the sense of spontaneity in the painting, or even nodding towards discretion.

The infra-red image brings out the accurately depicted bar lines, notes, key



**Fig. 43** *Susannah Fanshawe*, musical score detail, infra-red Osiris reflectogram



**Fig. 44** Transcribed melody from the musical score

signature and clef of Susannah's sheet. Although the text is illegible, we can see that the work is a song. The repertoire for the English guitar tended to be popular songs, or ballads. This genre was transformed in particular by the musical programmes at Vauxhall Gardens. Following the appointment of Thomas Arne (1710–78) in 1745, the music at Vauxhall became a potent force in the development of English musical taste.<sup>48</sup> Opera songs and pleasure-garden songs also made up a large proportion of the domestic singer's repertoire.<sup>49</sup> They were often published either in cheap single-sheet format or in anthologies.<sup>50</sup> They tended to be in strophic (verse) format, with a melody in high mezzo-soprano range and a bass line, suitable for elaboration at the harpsichord.<sup>51</sup> Much like the Vauxhall ballads, Susannah's song appears to have a binary structure, and the scrawling towards the bottom of the sheet suggests a second verse. The sheet lacks the typical inclusion of a bass line.

We have transcribed the melody, inserting grey notes where the condition of the painting no longer allows us to read with any certainty (Fig. 44). The resulting line has a number of melodic qualities that confirm that it is a real piece rather than a mock musical score. The melody, and its implied harmonic structure, does not flow especially well. However, it is in keeping with the prevailing fashion towards a *galant*

style of vocal melody, which was taking shape from the mid-eighteenth century.<sup>52</sup> This style is evident in the frequent appoggiaturas that ornament the tune. These are leaning grace notes that do not fit within the harmony and delay the note that they precede. Examples include the fourth note in the first bar, and the miniature 'G' grace note at the beginning of the eleventh bar. Our musical evidence points strongly towards an amateur composer — Susannah herself. With a couple of notable exceptions, women composers received rather more tittering than kudos — a phenomenon that continued into the nineteenth century.<sup>53</sup> Her painted appearance in such a guise therefore makes a bold statement, which is confidently supported by the pose of melancholic genius.

## Treatment Summary

Our report thus far has described the work undertaken to gain a multi-faceted understanding of the artwork with which we have been presented. Having analysed the combined effects of aging and additions to the canvas on the painting that we see today, it is apt to progress with a glimpse into the future. What next for Susannah? The painting is undergoing continued treatment in the Conservation and Technology Department. The yellowed oxidised natural resin varnish and discoloured retouching



have been carefully removed using free-solvents. Although the intensity of the original artist's palette cannot be revived, due to the irreversible degradation of materials, the tonal harmonies across the painting are now balanced and no longer obscured by the degraded varnish.

Much work has been done to remove the traces of previous restoration campaigns. The aim at this juncture is to knit together passages of lost paint and to reintegrate the many abraded passages. Since previous retouching stood out owing to its lack of texture, a dilute mixture of chalk-gelatine, combined with Jade 403N to plasticise, has now been applied to the fills. An isolating varnish of Paraloid B72 (a synthetic resin) has been applied to re-saturate the surface, which enables further retouching without damaging the original paint. The retouching process, which is on-going at the time of this report, also involves the use of Paraloid B72, solubilised in solvent and mixed with dry pigments. Retouching will only occur in areas of damage, which is a more sympathetic method than the widespread overpainting done in the past. Should matching the dark glazes of the background prove unachievable, a varnish layer of Laropal A 81 will be applied later in the treatment. In this case, retouching will be continued in Gamblin Retouching Colours, which are more finely ground and have a

higher gloss. They will therefore be well suited to reintegrating the dark passages.

## **Conclusions and Future Plans**

The *Painting Pairs* project has offered us the opportunity to explore Susannah Fanshawe as a historical figure through a close examination of her painted incarnation. She is represented as a mature composer, modestly dressed, and imbued with all of the signifiers of an eighteenth-century intellectual. In order to reconstruct the profile of the sitter and her mystery painter, we have drawn upon a range of intertwined disciplines, including techniques from the conservation of easel paintings, art history and musicology. Particularly striking throughout this project has been the interlocking of technical and historical concerns, for example the impact of cleaning and past restoration campaigns on our interpretation of Susannah's costume. Similarly, the confluence of technical and historical data in understanding chronology has been clear. One of the many examples is the concurrence in date between the fashion for painters' usage of a Prussian blue pigment, and the mid-eighteenth-century style of the chair upon which Susannah is seated.

Once treatment is complete, Susannah will return to the site of her

ancestors, Valence House. Particularly exciting is the prospect of our research shaping the hanging and educational potential of the portrait. Susannah shall be overlooked no longer, as the museum wishes to acknowledge her status as a composer through integrating a recording of her score within an interactive display. And thus, a new phase in the cycle of resounding melodies, painting, viewing and restoring is launched.

<sup>1</sup> For further information on the *Painting Pairs* scheme, which unites graduate students from the Department of Conservation and Technology and Art History at The Courtauld Institute of Art, please consult the Institute's Sackler Research Forum webpage: <https://courtauld.ac.uk/research/research-forum/research-groups-and-projects/painting-pairs>.

<sup>2</sup> Herbert Charles Fanshawe, *The History of the Fanshawe Family*, completed by Beaujolois Mabel Ridout (Newcastle-upon-Tyne: A. Reid & Co., 1927), 330.

<sup>3</sup> Fanshawe, *The History of the Fanshawe Family*, 322–23.

<sup>4</sup> Fanshawe, *The History of the Fanshawe Family*, 328–29.

<sup>5</sup> Fanshawe, *The History of the Fanshawe Family*, 331.

<sup>6</sup> John Talbot Coke, *Coke of Trusley, In the County of Derby, and Branches therefrom: A Family History* (London: W. H. and L. Collingridge, City Press, 1880), 72–75.

<sup>7</sup> Fanshawe, *The History of the Fanshawe Family*, 321.

<sup>8</sup> The information regarding the Bonhams attribution was communicated verbally by LEEANNE WESTWOOD, Curator at Valence House Museum, on 11 November 2017 at The Courtauld Institute of Art.

<sup>9</sup> Ashok Roy, 'The National Gallery Van Dycks: Technique and Development', *National Gallery Technical Bulletin: Painting in Antwerp and London: Rubens and Van Dyck*, Vol. 20 (1999): 55.

<sup>10</sup> Ibid.

<sup>11</sup> Abbie Vandivere, 'It's all there in black and white', in *Mauritshuis Restoration and Research*, last updated on 12 March 2018, accessed online on 6 May 2018, at: <https://www.mauritshuis.nl/en/explore/restoration-and-research/girl-with-a-blog/12-its-all-there-in-black-and-white/>

This blog, entitled 'Girl with a Blog', is the initiative of Mauritshuis conservator Abbie Vandivere, who used it as a platform to publish progress on the technical examination of Johannes Vermeer's *Girl with a Pearl Earring*, of 1665.

<sup>12</sup> Joyce Plesters, '“Samson and Delilah”: Rubens and the Art and Craft of Painting on Panel', *National Gallery Technical Bulletin*, Vol. 7 (1983): 45.

- <sup>13</sup> Maartje Stols-Witlox, 'Grounds, 1400–1900', in *Conservation of Easel Paintings*, ed. Rebecca Rushfield and Joyce Hill Stoner (Abingdon and New York: Routledge, 2012), 173.
- <sup>14</sup> Roy, 'The National Gallery Van Dycks', 51.
- <sup>15</sup> Michael Douma, 'Prussian blue', in *Pigments through the Ages*, 2008, accessed online on 06 April 2018, at: <http://www.webexhibits.org/pigments/paintings.html>
- <sup>16</sup> This description of the x-radiograph process is based upon educational materials from the Art Institute of Chicago's 'Revealing Picasso Conservation Project'. Art Institute of Chicago, 'X-Radiography', accessed online on 18 June 2018, at: <http://www.artic.edu/collections/conservation/revealing-picasso-conservation-project/examination-techniques/x-radiography>
- <sup>17</sup> Communicated in person at the Department of Conservation and Technology, Courtauld Institute of Art, on 10 January 2018.
- <sup>18</sup> The contents of Lely's studio were recorded following his death, as part of an account book produced by the executors of his estate: Roger North, William Stokeham and Hugh May. Portions of the book were published in Mansfield Kirby Talley Jr., 'Extracts from the Executors Account-Book of Sir Peter Lely, 1679–1691: An Account of the Contents of Sir Peter's Studio', *Burlington Magazine*, Vol. 120, No. 908 (November, 1978): 745–49. The items cited above feature on p. 748.
- <sup>19</sup> Aileen Ribeiro, *Fashion and Fiction: Dress in Art and Literature in Stuart England* (New Haven and London: Paul Mellon Centre for Studies in British Art, Yale University Press, 2005), 269.
- <sup>20</sup> Ribeiro, *Fashion and Fiction*, 265.
- <sup>21</sup> Aileen Ribeiro, 'Some Evidence of the Influence of the Dress of the Seventeenth Century on Costume in Eighteenth-Century Female Portraiture', *Burlington Magazine*, Vol. 119, No. 897 (December, 1977): 839.
- <sup>22</sup> A version of the painting that has been attributed to Dahl is at Valence House Museum, Dagenham (Object number: LDVAL 35).
- <sup>23</sup> Ian Harwood and Robert Spencer, 'English guitar', in *Grove Music Online*, accessed online on 27 May 2018, at: <http://www.oxfordmusiconline.com/grovemusic>
- <sup>24</sup> Rosamond McGuinness and H. Diack Johnstone, 'Concert Life in England I', in *Music in Britain: The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske (Oxford: Basil Blackwell Ltd, 1990), 38.
- <sup>25</sup> David H. Solkin, *Art in Britain, 1660–1815* (New Haven: Yale University Press, 2015), 102.
- <sup>26</sup> Ibid.
- <sup>27</sup> Ibid.
- <sup>28</sup> Ibid.
- <sup>29</sup> Jeremy Barlow, *The Enraged Musician: Hogarth's Musical Imagery* (Aldershot: Ashgate, 2005), 13.
- <sup>30</sup> Roger Fiske, 'Music and Society', in *Music in Britain: The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske (Oxford: Basil Blackwell Ltd, 1990), 16.
- <sup>31</sup> Richard Leppert, *Music and Image: Domesticity, Ideology and Socio-cultural Formation in Eighteenth-Century England* (Cambridge: Cambridge University Press, 1988): 44–45.
- <sup>32</sup> George Colman, *The Musical Lady: A Farce: As it is Acted at the Theatre-Royal in Drury-Lane* (London: 1762), 6.
- <sup>33</sup> Michael Rosenthal, 'Thomas Gainsborough's Ann Ford', *The Art Bulletin*, Vol. 80, No. 4 (December, 1998): 649.
- <sup>34</sup> Rosenthal, 'Thomas Gainsborough's Ann Ford', 649. For further elaboration on eighteenth-century issues of gender in the selection of instruments such as violin, flute, harp and viola da gamba, see Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press), 86–87.
- <sup>35</sup> Barlow, *The Enraged Musician*, 31–32; Leppert, *Music and Image*, 168.
- <sup>36</sup> Leppert, *Music and Image*, 168.
- <sup>37</sup> H. Diack Johnstone, 'Music in the Home I', in *Music in Britain: The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske (Oxford: Basil Blackwell Ltd, 1990), 162.
- <sup>38</sup> The incident was recorded in Charles Burney's 'Guitarra' entry in *Rees's Cyclopaedia*, of 1802–19, and cited in Harwood and Spencer, 'English guitar'.
- <sup>39</sup> For the generalised attribution to Mercier, consult the British Museum's online catalogue entry for *Domestick Amusement, Playing on the Guitar*, at: [www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx)
- <sup>40</sup> Solkin, *Art in Britain*, 86.
- <sup>41</sup> Communicated in person on the occasion of our first presentation for *Painting Pairs*, at the



Sackler Research Forum, The Courtauld Institute of Art, on 22 January 2018.

<sup>42</sup> Astrid Franke, 'Phillis Wheatley, Melancholy Muse', *The New England Quarterly*, Vol. 77, No. 2 (June, 2004): 227.

<sup>43</sup> John Bulwer, *Chirologia: Or the Naturall Language of the Hand. Composed of the Speaking Motions, and Discoursing Gestures thereof. Whereunto is added Chironomia: Or, the Art of Manuall Rhetoricke. Consisting of the Naturall Expressions, digested by Art in the Hand as the chiefest Instrument of Eloquence* (London: Tho. Harper, 1644).

<sup>44</sup> Bulwer, *Chirologia*, 85.

<sup>45</sup> Laurinda S. Dixon, *The Dark Side of Genius: the Melancholic Persona in Art, c. 1500–1700* (University Park, Pennsylvania: The Pennsylvania State University Press, 2013), 95.

<sup>46</sup> Cited in Dixon, *The Dark Side of Genius*, 95.

<sup>47</sup> Raymond Klibansky, Erwin Panofsky and Fritz Saxl, *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art* (London: Nelson, 1964), 237. The authors here discuss the 'emasculatation' of melancholia in the arts particularly with regard to literature.

<sup>48</sup> Alan Borg and David Coke, *Vauxhall Gardens: A History* (New Haven and London: Yale University Press, 2011), 142.

<sup>49</sup> Stanley Sadie, 'Music in the Home II', in *Music in Britain: The Eighteenth Century*, ed. H. Diack Johnstone and Roger Fiske (Oxford: Basil Blackwell Ltd, 1990), 352.

<sup>50</sup> Sadie, 'Music in the Home II', 353.

<sup>51</sup> Ibid.

<sup>52</sup> Johnstone, 'Music in the Home I', 165.

<sup>53</sup> Fiske, 'Music and Society', 7.

## Appendix: Susannah's Melody Set to a Bass Line

In the vein of truly amateur composing, we fashioned the following bass line to support the melody within the painting. It was played to the audience at the second *Painting Pairs* presentation at the Sackler Research Forum, Courtauld Institute of Art, on 14 May 2018.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of staves, each with a treble and bass clef. The melody is primarily in the treble clef, and the bass line is in the bass clef. The score includes a repeat sign with two endings at measures 6 and 7. The piece concludes with a double bar line at the end of the fourth system.

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1. 2.

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**Fig. 32** Philippe Mercier, *George Frideric Handel*, c. 1730, oil on canvas, Handel House, Halle

**Fig. 33** Albrecht Dürer, *Melencolia I*, 1514, engraving, 24 x 18.9 cm, British Museum, London

**Fig. 34** John Bulwer, 'Sollicitè cogito' (I compel by repeated requests), *Chirologia, or, The naturall language of the hand...*, London, 1644, detail

**Fig. 35** Jan Davidsz. de Heem, *Student in his Study*, 1628, oil on panel, 60 x 81 cm, Ashmolean Museum, Oxford

**Fig. 36** Sir Joshua Reynolds, *Horace Walpole*, c. 1756–57, oil on canvas, c. 127.2 x 101.8 cm, National Portrait Gallery, London

**Fig. 37** Frontispiece to Phyllis Wheatley, *Poems of Various Subjects, Religious and Moral*, London, 1773

**Fig. 38** Francis Wheatley, *Mrs Stevens*, c. 1795, oil on canvas, 66 x 47 cm, Yale Center for British Art, New Haven, Connecticut

**Fig. 39** George Romney, *Adam Walker and his Family*, 1796–1801, oil on canvas, 135.2 x 165.7 cm, National Portrait Gallery, London

**Fig. 40** Johan Joseph Zoffany, *The Gore Family with George, third Earl Cowper*, c. 1775, oil on canvas, 78.7 x 97.8 cm, Yale Center for British Art, New Haven, Connecticut

**Fig. 41** Unknown artist, *Thomas Jackson*, 1760–70, oil on canvas, 75 x 62 cm, Royal College of Music, London

**Fig. 42** *Susannah Fanshawe*, musical score detail

**Fig. 43** *Susannah Fanshawe*, musical score detail, infra-red Osiris reflectogram

**Fig. 44** Transcribed melody from the musical score

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