



**Painting Pairs: Art Historical and Technical Study
2019 - 2020
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*Westwood Manor House and Church in a Landscape with Two
Rustic Figures*
c. 1730-69
Westwood Manor, Wiltshire.

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1. Acknowledgements

We would like to extend our sincere gratitude to Christine Sitwell from the National Trust for providing *Westwood Manor House and Church in a Landscape with Two Rustic Figures* for historical and technical analysis and for her help and support throughout our research. We would also like to thank Dr Pia Gottschaller from The Courtauld Institute of Art for coordinating the Painting Pairs project and the Courtauld Conservation and Technology Department for their help in our technical examination of the painting. Our profound gratitude goes to Emily and Jonathan Azis for allowing us into their home and for providing us with extremely useful information on Westwood Manor. We would also like to thank Dr Robin Simon, editor at The British Art Journal and professor at UCL and the University of Buckingham for his enthusiasm towards our research and invaluable observations, and Helen Taylor and Michael Marshman from Wiltshire and Swindon History Centre for their help.

2. Introduction: Landscapes and *Placescapes*

‘Landscapes are [...] placescapes. [...] No landscape [can exist] without place’ writes Edward Casey.¹ While the term landscape can refer to more than just the artistic genre of landscape painting, Casey’s statement is particularly interesting when discussing painted representations of places. It presupposes that landscape paintings always present particular places: either real or imaginary. As Jeff Malpas adds, such works do not only depict places but also the author’s ‘relatedness to place’, as well as the politics of the specific location—the historical and social context in which it was viewed and transferred onto canvas.²

According to this idea, landscape is not something that is merely experienced visually; rather, it is constructed through practical interaction with its various physical elements—hills, pathways, fields, meadows—and through the involvement in its cultural and political milieu. ‘It is essentially temporal and historical,’ Malpas concludes.³

Aware of this contextual specificity of painted landscape, in his book *Landscape and Power*, W. J. T. Mitchell raises the important question whether landscape art today still has the same effect on its viewers that it had two or three hundred years ago.⁴ Considering the dynamic changes our surroundings have undergone in the last centuries due to industrialisation and the rapid development of new technologies, are we able to see the landscapes that appear in art in the same way our predecessors did? Our encounter with painted landscape from the past becomes even more problematic when we cannot recognise the place depicted by the artist.

¹ Edward S. Casey, *Re-Presenting Place: Landscape Painting and Maps* (Minneapolis: University of Minnesota Press, 2002), 271.

² Jeff Malpas, “Place and Problem of Landscape,” in *The Place of Landscape: Concepts, Contexts, Studies*, ed. by Jeff Malpas (Cambridge, MA: MIT Press, 2011) 7-9.

³ *Ibid.*, 11.

⁴ W. J. T. Mitchell, *Landscape and Power* (Chicago: University of Chicago Press, 1994; 2nd ed., 2002) cited in Malpas, 9.

How do we then make sense of what we see? How do we approach such unidentified and temporally remote *placescapes*?

Discerning and understanding such an innominate landscape was a challenge we had been faced with during our participation in the Painting Pairs project. We have been commissioned to conduct research on a landscape painting owned by the National Trust; while previously believed to represent Westwood Manor, a countryside property in the county of Wiltshire, the identification of the work's subject matter remained open to question. This report is the result of our endeavor to learn more about the painting and the mysterious landscape it represents.

In the first part of our essay, after conducting a visual analysis of the work, we will look at the socio-cultural circumstances of its production and analyse it within the context of the genre that it represents. Then, we will proceed to a report of our pursuit to identify the painting's subject matter. The second part of the text will familiarise the reader with the findings of our technical examination of the work.

While our research was abruptly interrupted by the 2020 coronavirus pandemic, we hope that our findings will nevertheless provide a potential for future investigations of the work and further explorations of the broad genre of British landscape painting.

3. Visual analysis

The work painted in oil on canvas and preliminarily entitled *Westwood Manor House and Church in a Landscape with Two Rustic Figures* is a landscape painting ascribed to the English School, the school of painting that dominated the British art scene throughout the

second half of the eighteenth century and the first half of the nineteenth (Fig. 1).⁵ The exact date of its production, along with the identity of the artist, are unknown. Currently, the painting is under the ownership of the National Trust and is held in one of the charity's properties, Westwood Manor, located in Bradford-upon-Avon, Wiltshire.

The painting is an idyllic depiction of a rural landscape, executed in warm hues of green and brown. The composition is framed with large trees painted on the left and right hand-sides of the canvas; the golden rays of light drenching the countryside view suggest the scene was captured in afternoon hours, only moments before sunset. Floating across the sky are fleecy clouds, delicately painted with swift strokes of white paint. Below, bathed in the golden rays of the afternoon sun, we see a low slope. From there, led by a narrow, serpentine path winding down through shrubbery and trees, our gaze follows to the left hand-side of the frame, where we see a Tudor-style house. At the feet of the building glimmers a medium-sized pond with a single swan swimming in the water. Our eyes having swept over the landscape, we notice two human figures standing in the meadow in the foreground of the composition: a man and a woman, engaged in what appears to be a lively conversation, as suggested by the man's dramatic hand gesture. Painted in lively shades of orange and blue, the figures contrast with their monochrome surroundings.

4. Socio-historical context: The English School, Dutch and Italianate Landscape painting and the Grand Tour

Currently dated to the mid-1700s, the painting is illustrative of the English School of landscape painting—one of the most prevalent genres in British art at the time. The growing

⁵ For clarity, while wrongfully identifying the painting's subject matter, the title *Westwood Manor House and Church in a Landscape with Two Rustic Figures* will be used throughout this report to refer to the painting under investigation.

interest in painting nature was encouraged by two long established traditions—Dutch and Italianate. The Dutch landscape painting tradition originated in the port city of Antwerp around the mid-1500s and was popularized by draftsmen and printmakers. The pioneering landscapists were Pieter Bruegel the Elder with his countryside views, and Joachim Patinir, specialised in imaginary panoramas (Fig. 2, fig. 3). The Italianate tradition was founded by a group of sixteenth century European painters, Annibale Caracci from Italy, Adam Elsheimer from Germany and Paul Brill from the Low Countries, all of whom after having lived and extensively travelled through Italy adopted the models of landscape representation found in Italian Renaissance art. This style was later represented by numerous generations of Dutch artists: Bartholomeus Breenbergh, Cornelis van Poelenburch, and later painters such as Jan Asselijn, Jan Both, Nicolaes Berchem, Karel Dujardin, and Adam Pynacker, among others (Fig. 4).⁶

The increasing admiration of British artists for paintings of natural sceneries also corresponded with the era of the Grand Tour and of expanded collecting of Renaissance art.⁷ The idea of the Grand Tour was born at the beginning of the late sixteenth century, when it became fashionable for young aristocrats from England, Germany and Scandinavia to culminate their classical education by visiting European cities with an extensive stay in Italy. As Jean Sorabella recounts, ‘travel was arduous and costly throughout the period, possible only for a privileged class—the same that produced gentleman scientists, authors, antiquaries, and patrons of the arts’.⁸

London was a frequent starting point for Grand Tourists; Italy was the essential place to visit, and Rome, with its ancient ruins, a compulsory destination. In addition to architectural

⁶ Walter Liedtke, “Landscape Painting in the Netherlands,” in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000–), http://www.metmuseum.org/toah/hd/lpnd/hd_lpnd.htm (December 2014).

⁷ Joseph Manca, “British Landscape Gardening, Italian Renaissance painting, and the Grand Tour”, *Artibus et Historiae*, no. 71 (2015) 298.

⁸ Jean Sorabella, “The Grand Tour,” in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000–), http://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm (October 2003).

wonders, Grand Tourists, by gaining admission to private collections and villas, also saw paintings and sculptures.⁹ As informed acquisition of art and antiques was a pivotal element of a Grand Tourist's homewards baggage, many were eager to acquire examples of Italian art for their own collections. Joseph Smith, a British resident in Venice in the 1770s and a fervent art collector, was one of the most famous art dealers to diplomats and Grand Travelers; the sales of his *objects of vertu* played an important role in familiarising Britons with Italian painting.¹⁰

However, the Englishmen's interest in Italian art and architecture was of great benefit not only to dealers, but also, most importantly, to artists. The Roman painter Pompeo Batoni painted portraits of European aristocrats surrounded by ancient staffage; many travelers acquired Giovanni Battista Piranesi's prints of Roman views, including ancient monuments like the Colosseum and more recent structures, such as Piazza del Popolo, a focal point of the Roman cityscape (Fig. 5, Fig. 6, Fig. 7).¹¹ Many Grand Tourists invited painters from home to accompany them on their voyages and make views specific to their travel itineraries; for instance, the British artist Richard Wilson made drawings of Italian landscapes when journeying with the Earl of Dartmouth, William Legge, in the mid-eighteenth century (Fig. 8).¹²

Brought back to England, original works by Italian masters or paintings capturing Italian vistas observed during travel, shaped people's tastes. As a result, from the seventeenth century, English literature about Italy flourished in the form of memoirs, guidebooks and educational texts.¹³ There was also a growing fascination with Italian Renaissance philosophy

⁹ Sorabella, http://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm.

¹⁰ Jennifer Mori, *The Culture of Diplomacy: Britain in Europe, c. 1750-1830* (Manchester: Manchester University Press, 2010) 158.

¹¹ Sorabella, http://www.metmuseum.org/toah/hd/grtr/hd_grtr.htm.

¹² *Ibid.*

¹³ Mori, 156.

and art theory. By the end of the eighteenth century, awareness of Italian art was widespread, which was reflected in British treatments of landscape—both in garden design and landscape painting.

Like in Italian Renaissance pictures, English gardens comprised rolling terrain with rounded hills; common was also the use of trees for framing and the placement of bushes along trails or roads; similar trends can also be observed in English painted representations of nature, where, in addition to fauna and flora, artists often added rustic figures or hermits sitting in the distance of the rural scene, as inspired by Italian art.¹⁴ Influenced by the Dutch and Italianate schools, and by the artistic impact of the Grand Tours, British landscape painting flourished and developed as its own distinctive genre, John Constable and Joseph Mallord William Turner being some of its most notable representatives (Fig. 9, Fig. 10).

Despite a lack of information on the work's provenance, the identification of *Westwood Manor House and Church in a Landscape with Two Rustic Figures* as representative of the genre of British landscape painting appears correct. Although Hugh Prince states that 'it is easy to pick out un-English features in the content, [it is] difficult to specify distinctively English aspects and characteristics in landscape painting,' there are, however, certain qualities that can be expected to be encountered in English scenes.¹⁵ Most of them can easily be found in *Westwood Manor House and Church in a Landscape with Two Rustic Figures*. The first feature listed by Price is *humidity*, which he describes as 'greatcoat weather, misty mornings and gorgeous verdure', in the painting under investigation exemplified by the lush and dense vegetation in the background of the composition and the gauzy mist above the distant hilltop. As a second feature Price mentions *rusticity*—'thatched cottages, cornfields and hedgerows teeming with wildlife'.¹⁶ While none of these elements is present in the painting, its rustic

¹⁴ Manca, 301.

¹⁵ Hugh Prince, "Landscape through Painting," *Geography*, no. 1 (1984) 7.

¹⁶ *Ibid.*, 7.

rurality, given its subject matter being a countryside view, cannot be denied. Another quality identified by the author is *intricacy*, in *Westwood Manor House and Church* exemplified by the detailed treatment of the architectural elements—roof tiles, door and window frames, crenellation on the church tower, and of nature: leaves, branches, the swan swimming in the pond. Striking is also the minuteness and astounding intricacy of the human figures in the foreground of the work. The only feature characteristic to British landscape art not prevailing in the painting is what Prince refers to as *antiquity*. However, despite the absence of ‘ruined abbeys, ivy-mantled towers and lichen’, the depicted scene, with its bare trees and dark, empty windows of the house, gives an impression of ‘pleasant decay’, which he also mentions as illustrative of this specific characteristic.¹⁷

5. Identification of the subject: Westwood Manor

Having confirmed the approximate time of the painting’s production, as well as the genre it represents, the next step of our research process was the identification of the work’s subject matter. The painting’s title as well as its location would suggest that the landscape represented in the piece is that of Westwood Manor (Fig. 11).

While the scholarship on the property is scarce, it has been noted that the earliest recorded mention of Westwood was in the Latin charter of King Ethelred from the year 983, which described the boundaries of the property as it is today.¹⁸ The first mentions of the manor’s foundations are dated around the early thirteenth century, as based on records of lease exchanges. From the fifteenth century, when the house we see today was built on the foundation of the original structure, the property has undergone a number of drastic changes and

¹⁷ Prince, 7.

¹⁸ Edgar G. Lister, “Covntry homes, gardens, old & new: Westwood Manor House, Wiltshire, The Residence of E. G. Lister,” *Country Life* (1926) 244.

renovations. Its last private owner, E. G. Lister, acquired it in 1911. After his death in 1956, the manor was bequeathed to the National Trust (Fig. 12).¹⁹

Despite the numerous alterations in the architecture, the documented design of Westwood Manor at first glance appears to be matching the premises depicted in *Westwood Manor House and Church*. Both properties consist of a stone manor and a church nearby. The acreage of Westwood Manor is also known to have contained a small clergy house demolished around 1890; in the painting, the small stone edifice next to the church could be believed to have the same function. While these initial similarities seem to suggest that the landscape depicted in the painting is indeed Westwood Manor, the pivotal part of our research, our visit to the property, has allowed us to conduct a more in-depth comparison, which we began by observing the natural surroundings of the property.

While the terrain around Westwood Manor is completely flat, the scenery represented in the painting is hilly: the church is situated on a steep slope and on the horizon a mountain peak towers over the entire landscape. Upon a closer examination, not only Westwood's surroundings, but also its architecture reveals itself as different from the scene in the painting. The shape of the church next to Westwood, St. Mary the Virgin, is of a conventional shape—it is built on a straight axis and the tower, built on the western end of the building, is positioned centrally behind the nave (Fig. 13). Meanwhile, the church in the painting is of rather unusual design with the tower positioned to the south side of the nave. Also distinctive is the chancel, much wider than the nave (Fig. 14). In both Westwood Manor and the picture, the church tower can be dated around the fifteenth century; both towers are ornamented with crocketed pinnacles and crenellation at the top; both are topped with a wind vane. However, while the tower in the painting has a lozenge-shaped clock, unconventionally placed on the south rather than the west

¹⁹ Jonathan Azis and Emily Azis, *National Trust: Westwood Manor* (Corsham: Park Lane Press, 2014) 14-15.

face of the structure, the tower in St. Mary the Virgin Church has no clock (Fig. 15, Fig. 16).²⁰ In addition, what differs is the distance of the church to the house. While in *Westwood Manor House and Church* the manor appears to be located far from the church, in reality, they are at very close proximity (Fig. 17).

These differences indicate that, despite several similarities, the manor represented in the painting is not Westwood Manor; while the discrepancies could be attributed to the artist's imagination and interpreted as an attempt to idealise the landscape and render it more picturesque, this was rarely done at that date. The work would have shown a particular house the author wished to represent and would be hung on a wall in that particular property; in the case of *Westwood Manor House and Church*, its provenance remaining unknown, we could deduce it was brought to Westwood Manor from a different location.

6. Identification of the subject: other potential locations

Having identified the landscape in the painting as not representative of Westwood Manor, we had to ask ourselves the crucial question: how do we trace the location depicted in the work?

When E. G. Lister acquired Westwood, in addition to carrying out extensive restorations, he brought multiple new features and objects to the house, among them a number of paintings from Keevil Manor, a property located around 8 miles east from Westwood.²¹ While it is possible that *Westwood Manor House and Church* was one of the acquisitions, its landscape does not resemble that of Keevil either (Fig. 18). This possible connection does however provide us with a new potential clue to tracing the painting's provenance.

²⁰ We would like to thank Dr Robin Simon from the UCL Dept of English Language & Literature for these observations.

²¹ A. P. Baggs, Elizabeth Crittall, Jane Freeman and Janet H. Stevenson, "Parishes: Westwood," in *A History of the Country of Wiltshire: Volume 11*, ed. by D. A. Crowley (London: Victoria Country History, 1980) 227.

A survey of other properties in Wiltshire gives similarly inconclusive results; preserved documents of real estate sales do not record any manor houses with churches the spatial arrangement of which would correspond to that of the building in the painting. Similarly, a map of the area from the approximate date when the painting was created, *Andrews' and Dury's Map of Wiltshire* from 1773, does not comprise any such property (Fig. 19).

Equally, a thorough analysis of E. G. Lister's personal correspondence written and received during his time at Westwood did not yield any results. Over the years Lister has acquired a number of musical instruments—known to have been a big passion of his—and a few artworks; however, no mentions of the purchase of *Westwood Manor with Church* have been found.

It is possible that the landscape represented is not Wiltshire; this hypothesis would be supported by the mountainous terrain in the painting's scenery and the absence of records of similar properties. In such case, future research should be extended to other areas of the country.

7. Materials and Techniques

The painting arrived at the Department of Conservation and Technology in a plain black frame. The painting is in good condition: it has been lined and is structurally stable. The most noticeable deformation is an area of possible failed tear mending with rigid fill material at the front bottom right corner of the painting.

X-radiography was used to interpret the condition of the canvas, assess the deformation and infill materials, as well as the distribution of lead-based paint. The results of infrared reflectography taken with an OSIRIS infrared camera and an IR-modified CCD camera were

reviewed in order to better understand the painting process and whether it included an underdrawing. The use of X-ray fluorescence (XRF) aided the analysis of the pigment palette used for this painting, which is discussed in the section on Materials and Techniques below. Analysis using Scanning Electron Microscopy with Energy Dispersive X-ray Spectroscopy (SEM-EDX) was not completed due to COVID-19, and further technique examination will resume once access is granted again.

The auxiliary support of this painting is a five-member wooden stretcher (not original), composed of a vertical crossbar in the middle, and four wooden, beveled members with mortise and tenon joins (Fig. 20).

The original support is a finely woven plain weave linen fabric, which was lined onto a heavier cotton duck, possibly with glue-paste. In the bottom right corner of the painting, there are two areas of deformation that might correspond to tears in the original canvas. The depression on the surface of the canvas could have resulted from the fill materials, as shown in the X-ray image (Fig. 21, a-b).

The painting is primed with a thin, evenly applied off-white ground, which is visible at the edges of the original canvas, and in areas of loss. The artist began the painting by building up the layers methodically, where he first applied the preliminary blocks of colour of the background, then the compositional elements in the foreground. Care was taken to add details and highlights to the buildings and figures with a fine brush. Overall, the paint layers are thinly applied. The palette is limited with mixtures of pigments such as ochre, green, black, umber, and different tones of blue, grey, pink, and white, with spots of more vibrant red. The pigments will be compared with the common palettes found in eighteenth century paintings: iron-containing earth pigments, Prussian blue, vermilion, lead white, etc. Areas of overpaint are

visible under the microscope, especially in the area around the figures, where a layer of opaque, dark material was applied loosely with a brush (Fig. 22, a-b). The area underneath might be quite abraded. There is extensive craquelure in the paint, most of which appears to consist of age cracks (Fig. 23, a-b).

There is a layer of dirt on the surface of the painting (Fig. 24, a-b). There might be more than one layer of varnish found on the surface of the painting, since it is common for a painting in a historic house to be revarnished when necessary.

Four paint cross-sections were taken during technical examination to provide information on layer structure and pigment composition. Further technical analysis still needs to be undertaken to establish whether or not the painting fits within its attributed context. Some technical images are not included in this report due to the current difficulties in accessing files.

The ground appears to have been evenly applied as one single layer. In some cross-sections, coccoliths – usually an indicator for chalk – can be identified in UV light under the microscope. Chalk (calcium carbonate) is the most commonly used priming material identified in eighteenth century English painting, which would be consistent with the painting's attribution.

Infrared reflectography (IRR) could not detect any underdrawing, which would have had to be drawn in a carbon-rich material in order to be rendered visible. The two infrared reflectographs were taken before a thorough surface cleaning; therefore, carbon-based materials in the dirt layer might have obscured some of the more detailed reading of the IR images (Fig. 25, 26). Carbon-based pigments mixed into the paint layers might also be blocking any information underneath. There do not appear to be major compositional changes visible in the IR images, which suggests that the artist likely had a pre-planned composition as a reference or transferred one directly to this work.

Overall, the method adopted by the artist in the making of this painting appears to be additive. Almost all of the compositional elements are placed in tiers, systematically building up from the blocks of colour in the background, to the buildings and trees in the foreground. The OSIRIS IR scan reveals that the sky extends underneath the crown of the trees, and that the trees lining up on the sides of the pathway leading to the house were painted after the surrounding area was completed (Fig. 27, a-b). Paint cross-sections also confirm this layering of paint. In the normal light image of paint cross-section sample A, the blue paint layer corresponds to the pond, and the dark brown layer corresponds to the field and the tree, which indicates that the pond was painted first as a background composition, and then the tree was painted on top of the pond as the composition element closest to the viewer (Fig. 28, a-b). However, there are some exceptions to this process, most clearly detectable in areas of planned reserves. One example of this is the bell tower situated at the centre of the composition. In the OSIRIS IR scan, the sky colour was carefully applied around the bell tower, and there are some vertical brush marks alongside the edge of the tower to follow its rectangular shape. Stylistic elements that cover the sky were added to the tower, but the reserve still determined the position and the shape of the bell tower (Fig. 29, a-b).²²

XRF analysis was conducted on the painting for a preliminary survey of the pigments present in this work. Since the date of this painting is an estimate based on stylistic analysis, we hoped that understanding the composition of the palette would help us to draw comparisons with commonly used pigments of the eighteenth century. Chemical elements detected by XRF analysis suggest that the original palette is relatively simple: it appears to consist of lead white, various earth pigments (red, yellow, and green), an iron-based blue pigment (such as Prussian blue), and copper-based green pigments (such as verdigris). In the sky area, there is a significant peak for lead, indicative of lead white, which could be from both the ground (lead

²² We would like to thank Kate Stonor for her insights on interpreting the IR reflectograph.

white is a common component found in paintings primed with a chalk ground) and/or the paint layer. The blue of the pond only shows a small peak for iron, which is indicative of Prussian blue, a pigment commonly found in eighteenth century paintings. Where the leaves are painted in red, there is a high peak for iron, indicating that it could be an iron oxide red. The green patch in front of the house show peaks for both iron and copper, which suggests a possible mixture of green earth and copper green. Future SEM-EDX analysis will help to further investigate the pigments present in of the painting.

The area around the figures was extensively overpainted. A cross-section taken from this area shows that the paint layers consist of a mixture of modern pigments, based on their small particle sizes, and in this particular area, there does not seem to be any original paint left on top of the ground. EDX analysis could further confirm the elements in this mixture, and another sample from a nearby area where original paint is preserved will be analysed for comparison. If this layer of overpaint extends across the field in the foreground, then the original intended colour scheme in the composition would be a far greener field than what is presented at its current state.

There are two layers of varnish: the uppermost layer is fluorescing blue in UV and is probably a synthetic resin, Ketone Resin N or MS2A, which was often used by conservators at the National Trust around the time of the acquisition of Westwood Manor (Fig. 30).²³ The second varnish layer fluoresces green under UV and is therefore probably an aged natural resin.

²³ We would like to thank Tina Sitwell, the advisor of painting conservation at the National Trust, for this information.

8. Conclusion

Studying and interpreting the unidentified landscape depicted in *Westwood Manor House and Church in a Landscape with Two Rustic Figures* was a challenging yet rewarding endeavor.

Despite the restrictions imposed on our research, a thorough comparison of the painted scenery to the titular Westwood Manor, has led us to an important discovery. We have been able to establish that the property depicted in *Westwood Manor House and Church in a Landscape with Two Rustic Figures* is not Westwood Manor, as the title would suggest. While the architectural and geographical differences in the two sceneries could potentially be attributed to the artist's imagination, such a possibility is unlikely as it was not customary at that time. Aware of this disparity, we would like to suggest that the painting's title is changed to reflect these findings. The title we would like to propose is *House and Church in a Landscape with Two Rustic Figures*. We also suggest that potential further research on the painting's subject matter is extended beyond the county of Wiltshire.

We hope the research that we have undertaken as part of the Painting Pairs project will provide a potential for further historical and technical investigations of the painting but also encourage explorations of other characteristics of the genre of landscape art, briefly discussed in the introduction of this paper: the socio-political and personal implication of landscape paintings and their role as *placescapes*.

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Fig. 14. Fragment of Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, c. 1730-69, oil on canvas, 533 x 1549 mm, Westwood Manor, Wiltshire.

Fig. 15. Tower of St Mary the Virgin church, Wiltshire, photograph taken by the authors on 11.03.2020.

Fig. 16. Fragment of Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, c. 1730-69, oil on canvas, 533 x 1549 mm, Westwood Manor, Wiltshire.

Fig. 17. Westwood Manor and St Mary the Virgin church, Wiltshire, photograph taken by the authors on 11.03.2020.

Fig. 18. Keevil Manor, Wiltshire, Historic England, accessed April 15, 2020, <https://historicengland.org.uk/services-skills/education/educational-images/keevil-manor-broughton-gifford-5567>.

Fig. 19. Andrews' and Dury's Map of Wiltshire, 1773, Wiltshire Record Society, accessed April 15, 2020, <http://www.wiltshirerecordsociety.org.uk/publications/1773-map-of-wiltshire/>.

Fig. 20. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, verso, normal light, before treatment.

Fig. 21 (a). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, X-ray.

Fig. 21 (b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, detail, X-ray showing the tears and fill materials.

Fig. 22 (a-b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, photomicrographs, showing extensive overpaint on the field in the foreground.

Fig. 23 (a). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, raking light left, before treatment.

Fig. 23 (b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, raking light left, before treatment, detail.

Fig. 24 (a-b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, images taken before and during treatment to remove surface dirt.

Fig. 25. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, infrared reflectograph, IR-modified CCD camera.

Fig. 26. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, infrared scan, OSIRIS camera.

Fig. 27 (a-b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, details of OSIRIS infrared scan and normal light image.

Fig. 28 (a). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, cross-section, sample A, annotated normal light image and the sample shown in UV.

Fig. 28 (b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, cross-section, sample A, chart of the layer structure, according to information gathered using XRF analysis, unconfirmed by SEM-EDX.

Fig. 29 (a-b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, details of OSIRIS infrared scan and normal light image

Fig. 30. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, UV imaging, during treatment, after surface cleaning.

Fig. 31. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, UV imaging, during treatment, detail.

11. Illustrations



Fig. 1. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, c. 1730-69, oil on canvas, 533 x 1549 mm, Westwood Manor, Wiltshire.



Fig. 2. Peiter Bruegel the Elder, *The Harvesters*, 1565, oil on wood, 1190 x 1620 mm, The Metropolitan Museum of Art, New York.



Fig. 3. Joachim Patinir, *Landscape with Charon Crossing the Styx*, c. 1515-24, oil on wood, 640 mm x 1030 mm, Museo Nacional del Prado, Madrid.



Fig. 4. Bartholomeus Breenbergh, *The Preaching of John the Baptist*, 1634, oil on wood, 546 x 752 mm, The Metropolitan Museum of Art, New York.



Fig. 5. Pompeo Batoni, *Colonel William Gordon*, 1766, oil on canvas, 2895 x 2170 mm, Fyvie Castle, Turriff.

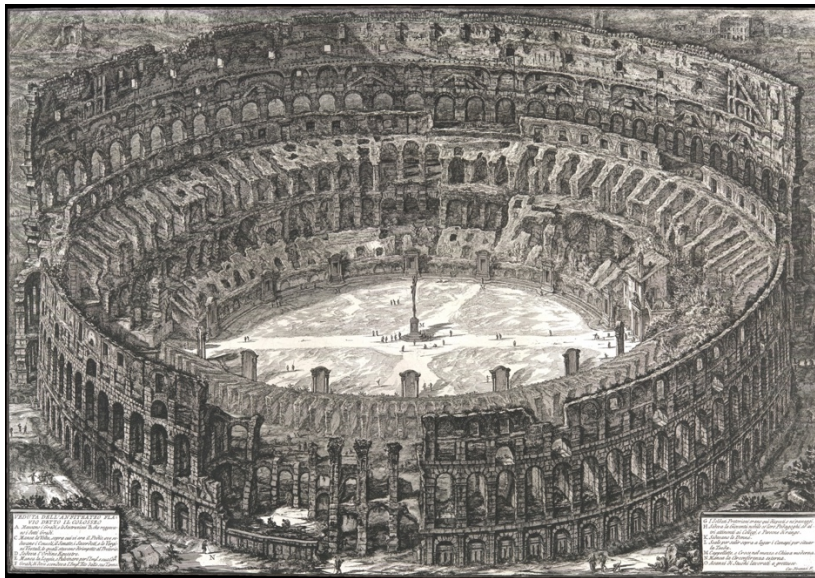


Fig. 6. Giovanni Battista Piranesi, *Veduta dell'Anfiteatro Flavio detto il Colosseo*, 1776, etching, 762 x 1016 mm, The Metropolitan Museum of Art, New York.



Fig. 7. Giovanni Battista Piranesi, *Veduta della Piazza del Popolo*, c. 1750, etching, 380 x 540 mm, The Metropolitan Museum of Art, New York.



Fig. 8. Richard Wilson, *Ponte Nomentana*, 1754, chalk on paper, 287 x 422 mm, Tate Gallery, London.



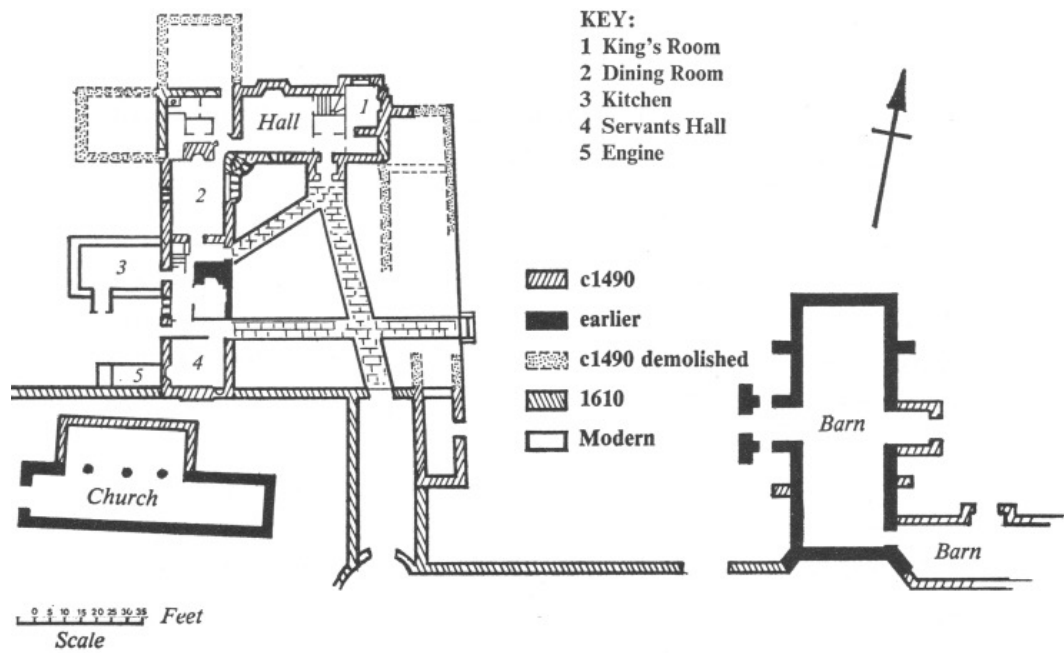
Fig. 9. John Constable, *Wivenhoe Park*, 1816, oil on canvas, 561 x 1012 cm, National Gallery of Art, Washington, D.C.



Fig. 10. Joseph Mallord William Turner, *Richmond, Yorkshire*, c. 1826-28, watercolour over graphite, with gum arabic on paper, 280 x 400 mm, Witzwilliam Museum, Cambridge.



Fig. 11. Westwood Manor, Wiltshire, National Trust, accessed April 15, 2020, <https://www.nationaltrust.org.uk/westwood-manor>.



PLAN OF THE MANOR PLACE.

Fig. 12. Architectural plan of the development of Westwood Manor, Wiltshire. Image courtesy of Jonathan and Emily Azis.

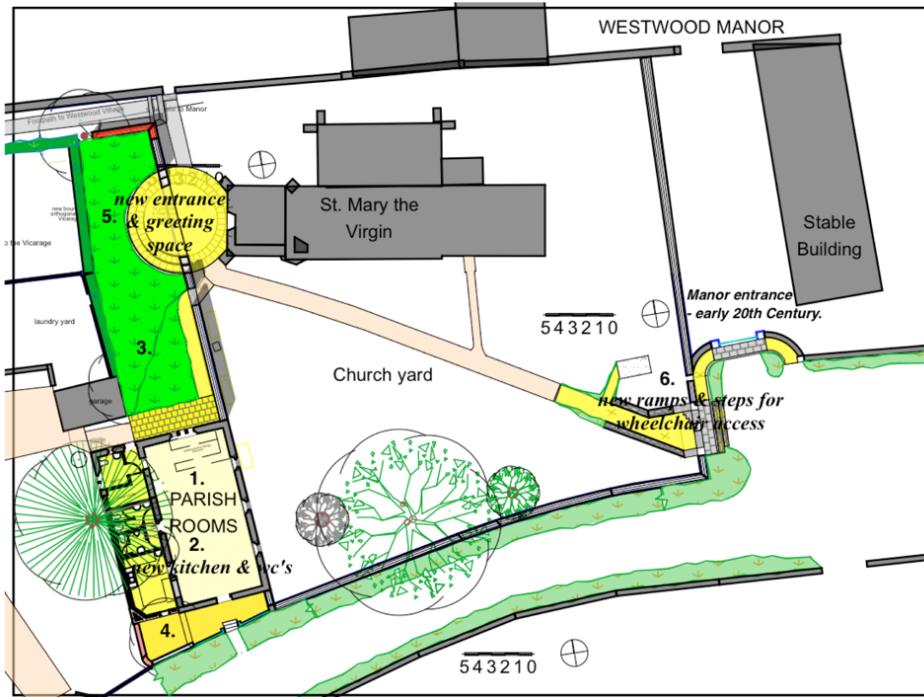


Fig. 13. Floorplan of St Mary the Virgin church and surroundings, Wiltshire. Image courtesy of Jonathan and Emily Azis.



Fig. 14. Fragment of Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, c. 1730-69, oil on canvas, 533 x 1549 mm, Westwood Manor, Wiltshire.



Fig. 15. Tower of St Mary the Virgin church, Wiltshire, photograph taken by the authors on 11.03.2020.



Fig. 16. Fragment of Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, c. 1730-69, oil on canvas, 533 x 1549 mm, Westwood Manor, Wiltshire.



Fig. 17. Westwood Manor and St Mary the Virgin church, Wiltshire, photograph taken by the authors on 11.03.2020.



Fig. 18. Keevil Manor, Wiltshire, Historic England, accessed April 15, 2020, <https://historicengland.org.uk/services-skills/education/educational-images/keevil-manor-broughton-gifford-5567>.

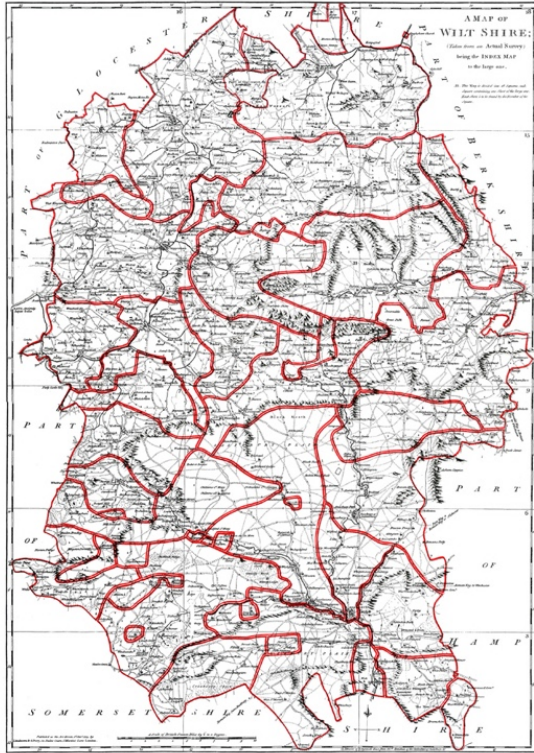


Fig. 19. Andrews' and Dury's Map of Wiltshire, 1773, Wiltshire Record Society, accessed April 15, 2020, <http://www.wiltshirerecordsociety.org.uk/publications/1773-map-of-wiltshire/>.



Fig. 20. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, verso, normal light, before treatment.

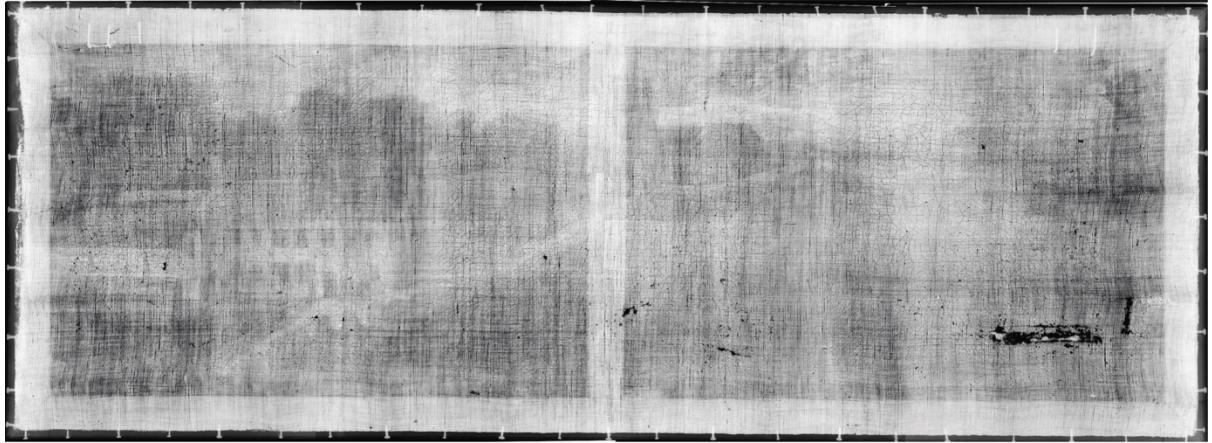


Fig. 21 (a). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, X-ray.

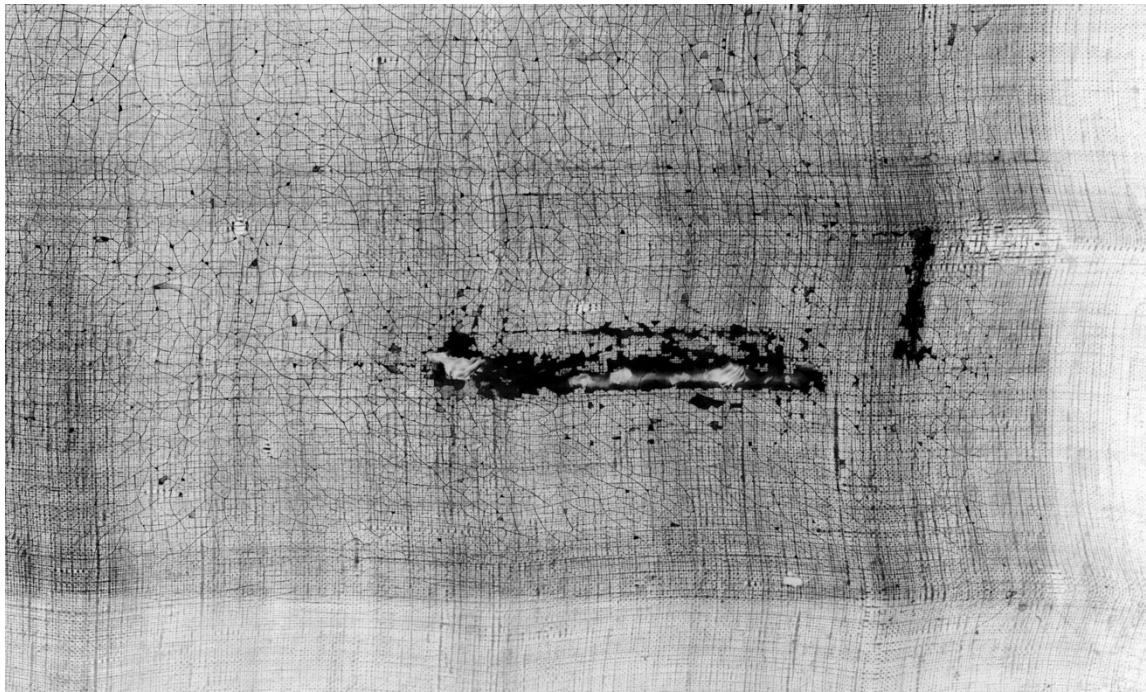


Fig. 21 (b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, X-ray, detail.

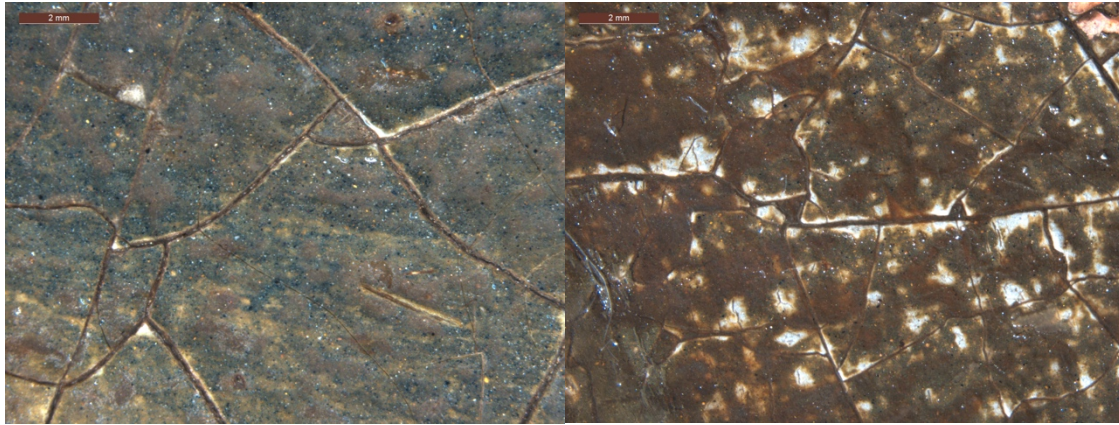


Fig. 22 (a-b). Unknown, *Westwood Manor*, photomicrographs, showing extensive overpaint on the field in the foreground.



Fig. 23 (a). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, raking light left, before treatment.



Fig. 23 (b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, raking light left, before treatment, detail.



Fig. 24 (a). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, normal light, before treatment.



Fig. 24 (b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, normal light, during treatment, after surface cleaning.



Fig. 25. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, infrared reflectograph, IR-modified CCD camera.



Fig. 26. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, infrared scan, OSIRIS camera.



Fig. 27 (a-b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, detail, OSIRIS infrared scan (left), normal light (right).

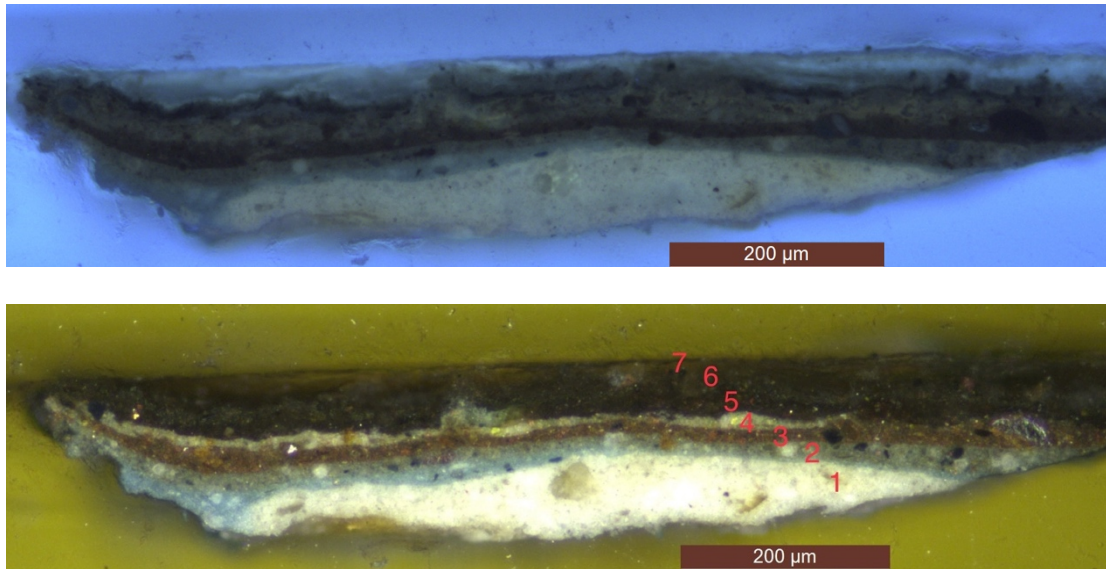


Fig. 28 (a). Unknown, *Westwood Manor*, cross-section, sample A, annotated normal light (top) and UV light (bottom).

	Description	Suspected Artist Material
Layer 7	Non-pigmented transparent layer, fluoresces in UV	Varnish
Layer 6	Non-pigmented transparent layer, fluoresces in UV	Varnish
Layer 5	Brown layer	Iron-based earth pigments
Layer 4	Grey layer with yellow, red, and black particles	Possible lead white
Layer 3	Brown layer with red, and black particles	Iron-based earth pigments
Layer 2	Blue layer with white particles	Possible iron-based pigment: Prussian blue
Layer 1	White ground	Possibly calcium carbonate

Fig. 28 (b). Layer structure of the above cross-section, according to information gathered using XRF analysis, unconfirmed by SEM-EDX.



Fig. 29 (a-b). Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, detail, OSIRIS infrared scan (left), normal light (right).



Fig. 30. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, UV imaging, during treatment (after surface cleaning)



Fig. 31. Unknown, *Westwood Manor House and Church in a Landscape with Two Rustic Figures*, recto, UV imaging, during treatment, detail.