

The Courtauld

Painting Pairs: Art History and Technical Study 2022-2023

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Unknown artist, *Girl Reading 'The Task'*

Cowper & Newton Museum, Olney, Buckinghamshire

‘The great charm of and attraction to a Museum is novelty. The human mind loves new ideas and new objects. Observe the delight of a child with a new toy. We are all children of more or less larger growth; even the wisest and most learned lady is not totally insensible to the charm of a new dress.

Bearing this universal sentiment in mind, I think that a judicious system of exchange between different local Museums will, by increasing the variety of exhibits, greatly add to their popularity.¹

¹ Henry Willett, *Museums and Their Uses: A Paper Read at the Congress of Curators at the Royal Pavilion, Brighton, July 4th, 1899* (Brighton, 1899), 3.

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Abstract

Marrying art historical and technical investigation to fruitfully further understanding of a specific artwork is the purpose of The Courtauld Institute's *Painting Pairs* programme, a collaborative research project facilitated by the Courtauld's Research Forum, alongside its conservation department. Our contribution to this research venture focused on an undated and unsigned oil canvas, *Girl Reading 'The Task'*, which belongs to the collection of the Cowper and Newton Museum in Olney, Buckinghamshire. Arriving at the conservation studio in very poor condition, our goal was to improve the structural and aesthetic appearance of the painting through a comprehensive treatment plan, whilst also attempting to answer our research questions regarding the artwork's technical makeup, provenance, and subject matter. Might scientific analysis allow us to come closer to dating the painting? Could we ascertain who the sitter of the portrait was? And would we be able to extend back the known history of the work beyond the museum's acquisition date of 1900?

This report aims to delineate our approach, detail the frustrating challenges we faced, and disseminate our findings. Extensive reworking campaigns of the original canvas continually hampered our ability to effectively decipher the portrait, including the X-radiograph discovery of a child in the background, as well as the revelation that the writing on the book identifying it as William Cowper's 5,000-line poem *The Task* was not, in fact, original. As art historical provenance trails went cold before 1873, our focus shifted instead towards utilising technical examination to enhance our understanding of the work, as well as unearthing stories of the people and institutions that had touched our painting.

Revealing just how rewarding an interdisciplinary approach can be, the programme also permitted us to reflect on what deems an artwork 'worthy' of display or, indeed, investigation. Whilst at the project's conclusion, more questions appeared to have been generated than

answered, we hope that our research will foster further scholarship regarding this enigmatic artwork.

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Introduction to Painting / Research Questions

Arriving at the Courtauld's Conservation Department with several tears and holes, and a layer of facing tissue obscuring its image, *Girl Reading 'The Task'* proved a challenging yet captivating canvas from the outset of this research project.² This three-quarter length oil portrait is undated and unsigned, and belongs to the collection of the Cowper and Newton Museum in Olney, Buckinghamshire. *Oil Paintings in Public Ownership in Berkshire, Buckinghamshire & Oxfordshire* lists the canvas as early nineteenth century.³ Depicting a woman reading Book IV of eighteenth-century poet William Cowper's 5,000-line verse *The Task*, the inscrutable, corkscrew-curved sitter stares out with piercing blue eyes, wearing an ivory-coloured hair bow and scoop-necklined dress, and framed by an architectural column to her right. Etched into the paint of the left-hand page of the book is also an intriguing inscription which reads: 'Mr Cument'. Our only lead on the provenance was a scrawled and barely legible entry in the Cowper and Newton Museum's acquisition book, stating that the artwork was presented by a 'Mr. Henry Willett (Brighton)' in 1900. It is also recorded there that the painting, number 95 in the book, was immediately put into storage. With few clues, yet much enthusiasm, thus began our inquisitive, collaborative journey...

The Cowper and Newton and Museum was opened on 25th April 1900 after a ten-year battle for its establishment by Thomas Wright, the local Olney schoolmaster, historian and William Cowper enthusiast.⁴ Sadly, at first, his tireless efforts fell on deaf ears, his autobiography recounting, 'By means of lectures and newspaper articles, I continually kept the project before the public. But the local opposition or indifference was persistent.'⁵ Having himself assembled a

² See Fig. 1.

³ Public Catalogue Foundation, *Oil Paintings in Public Ownership in Berkshire, Buckinghamshire & Oxfordshire*, Oil Paintings in Public Ownership (London: Public Catalogue Foundation, 2009), 205.

⁴ Indeed, he wrote his *Life of William Cowper* in 1892. See Fig. 2 for a photograph of Thomas Wright.

⁵ Thomas Wright, *Thomas Wright of Olney: An Autobiography* (London: Herbert Jenkins Limited, 1936), 71.

sizeable collection of Cowper artefacts and manuscripts, he approached a Mr W.H. Collingridge, who owned Cowper's house and had also amassed a rich assortment of Cowper memorabilia, convincing him to donate both this and his home to the town and the nation. These two sets of treasures thus 'formed the



Fig. 1 Unknown artist, *Girl Reading 'The Task'*, undated, oil on canvas, 83 x 64 cm, Cowper & Newton Museum, Olney. Photo: Elisabeth Subal/The Courtauld.

nucleus' of the museum, which was merrily inaugurated by a flamboyant, well-attended jamboree centred around Olney's marketplace. With the town 'gaily decorated', local children, accompanied by the town's band, performed their rendition of Cowper's 1773 hymn 'God moves in a mysterious way', whilst an address was given on the poet's love of animals.⁶ A daily newspaper reported of the celebration that, 'A number of well-known people went down from London in the morning, but they were hopelessly lost in the enormous mass of Buckinghamshire folk who made holiday. The whole country for 20 miles round seemed to have assembled on the big Market Place.'⁷ In addition to the foundation of the museum, the Cowper Society was also formed on the self-same day, Thomas Wright acting as its first secretary. The museum's first honorary curator was William Samuel Wright, father of the aforementioned Cowper-advocate and campaigner, who undertook this role until his death on March 13th 1915.⁸



Fig. 2 Thomas Wright, Founder of The Cowper & Newton Museum. Unknown Photographer. Image: Olney & District History Society.

⁶ Wright, 72.

⁷ C.J. Farncombe, *Guide to the Cowper & Newton Museum, Olney, England* (London, 1918), 3.

⁸ Farncombe, 3.

The institution's establishment afforded Thomas Wright's life 'a new and richer colouring', and gave 'enlightened people elsewhere encouragement', a number of whom wrote to him, the founder detailing how his pride and joy had acted as a catalyst for the creation of other such local museums.⁹ Might this be how Wright came to know our Mr Henry Willett? Despite these positive transformations, the museum evidently struggled financially at the beginning of the 20th century, its 1918 guidebook appealing to members of the public to help raise £2,200 for a small endowment, its annual income at that time amounting to a paltry eighteen pounds.¹⁰ To this day the museum inhabits Orchard Side House, the home Cowper occupied between 1768 and 1786, and celebrates the lives of both the poet and his friend John Newton (author of *Amazing Grace*) through artworks, artefacts and original manuscripts.¹¹

Our own task was thus to uncover further information about this enigmatic canvas, attempting also to improve its appearance and condition via a carefully-considered conservation treatment plan. Through a combination of art historical and technical investigation, we sought to assign a more accurate date to the painting, as well as tracing the identity of the sitter and the artist. Another aim was to find out more about the Wright family and the museum, as well as discovering more details about both Henry Willett and William Cowper himself, hopefully enhancing scholarly understanding of the work and providing further context for its redisplay at its rightful home.

⁹ Wright, *Thomas Wright of Olney: An Autobiography*, 73.

¹⁰ Farncombe, *Guide to the Cowper & Newton Museum, Olney, England*, 33.

¹¹ See Fig. 3.



Fig. 3 The Cowper & Newton Museum, Olney, Buckinghamshire. Photo © Cowper and Newton Museum.

Art Historical Context

Reflecting a rise in female literacy, which stemmed from bubbling feminist debates around women's education, the motif of a reading woman was especially popular in British art during the late-eighteenth and early-nineteenth centuries - George Romney, Angelica Kauffman, Thomas Gainsborough, and John Constable all notable figures whose oeuvres feature this fashionable subject matter.¹² However, as Jacqueline Pearson asserts, between 1750 and 1835, "The reading woman became not only historical reality but also sign, with a bewildering range of significations."¹³ The most pressing discussions of the age regarding class and revolution, gender and sexuality, or national identity and stability, employed this potently-charged motif, whether positively or pejoratively. This polyvalent image, the woman's erudite employment variously

¹² See Figs. 4 and 5.

¹³ Jacqueline Pearson, *Women's Reading in Britain 1750-1835: A Dangerous Recreation* (Cambridge: Cambridge University Press, 1999), 1.

interpreted as subversive or sagacious, became, over time, less about female delicacy, and increasingly more about women's empowerment and emancipation.¹⁴ With regards specifically to females reading *The Task*, an 1815 Worcester vase, sold by Christies in February 2023, was the sole extant artwork that we could pinpoint which referred to a girl reading this particular poem.¹⁵



Fig. 4 George Romney, *Serena Reading*, ca.1780–1785, oil on canvas, 180cm x 145cm, Harris Museum and Art Gallery, Preston. Photo: Bridgeman Images.



Fig. 5 John Russell, *Lady Bellamont Reading*, 1784, pastel on paper, 60 x 45.2cm, Private collection. Photo © Christie's, London.

¹⁴ Pearson, 1.

¹⁵ See Fig. 6.



Fig. 6 Detail of a Worcester Vase (Barr, Flight, and Barr) depicting a girl reading William Cowper's *The Task*, dimensions unknown, Private collection. Photo © Sotheby's.

Upon its publication in 1785, William Cowper's celebrated verse met with instant success – the 5,000-line epic widely considered as his greatest literary achievement. This broadly admired poem was inspired by a friend, Lady Ann Austen, who, upon hearing Cowper's complaints of writer's block, challenged him to write a verse on the insignificant topic of a sofa. The result was Cowper's supreme work, its six books covering, amongst other things, the vices of city life versus the pleasures of the countryside, French despotism, and the frivolity of fashion, alongside attacks on blood sports, slavery, and the failings of the clergy.¹⁶ Book IV, *The Winter Evening*, meditates on the paradoxical pleasures and privations of this 'hurrying', 'impatient' season, who robs us of 'daylight and its cares', but yet graciously grants us alternative hivernal riches, more

¹⁶ See Fig. 7.

‘intimate’ and ‘homeborn’.¹⁷ Epitomising Samuel Johnson’s ‘loose sally of the mind’, *The Task* perhaps reflects the vicissitudes of Cowper’s own existence – his life blighted by financial struggles, bouts of depression, and suicidal thoughts, yet interspersed with moments of genius, and close relationships with caring friends and learned scholars (including his constant companion Mrs. Unwin, the Reverend John Newton, and fellow writer William Hayley).¹⁸ Whilst his life fluctuated between ardent ecstasy and melancholic torment, Cowper was held in high esteem by multiple other authors of the long eighteenth century, including Jane Austen. His works were mentioned not only in *Mansfield Park*, *Emma*, and *Sense and Sensibility*, but also throughout countless personal letters -pressing poetical musings transported to the world of marriage prospects and bonnets, shawls and petticoats.

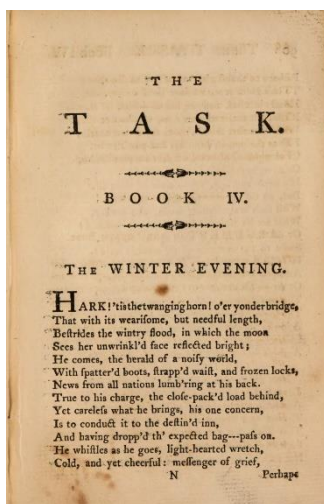


Fig. 7 ‘The Winter Evening’. From: Cowper, William. *The Task. A Poem. In Six Books. By William Cowper, of the Inner Temple Esq.* Pennsylvania: Printed for Thomas Dobson, 1787. Collection of University of Michigan.

Fig. 8 Lemuel Francis Abbott, *William Cowper*, 1792, oil on canvas, 127.0 x 101.6 cm, National Portrait Gallery. © National Portrait Gallery, London (CC BY-NC-ND 3.0).

¹⁷ William Cowper, *Cowper: The Task, with Tirocinium, and Selections from the Minor Poems, A.D.1784-1799*, ed. Henry Griffith Thomas (England: Clarendon Press, 1875), 75.

¹⁸ See Fig. 8 for a portrait of William Cowper. ‘Essay’ in Samuel Johnson, *A Dictionary of the English Language: In Which the Words Are Deduced from Their Originals, and Illustrated in Their Different Significations by Examples from the Best Writers, to Which Are Prefixed, a History of the Language, and an English Grammar*, vol. 2 (printed by W. Strahan: for J. Knapton ... [et al.], 1755), n.p., <https://babel.hathitrust.org/cgi/pt?id=ucm.5326809207&view=1up&seq=5>.

With regards to the dress of our own enigmatic sitter, we attempted to compare our painting with other eighteenth and nineteenth female depictions, seeking to help us date the canvas. One artist whose women's attire consistently most closely resembled that of *Girl Reading 'The Task'*, was George Romney (1734-1802), his modish society portraits featuring subjects adorned with ruffled décolletages, frilly or puffed sleeves, cinched, high waistlines, and shades of white or ivory.¹⁹ Moreover, his female portraits often included hair bows or headdresses which are comparable with those of our painting. These would suggest that our bibliophilic sitter wears late-eighteenth century costume. However, whether she was actually painted within that era still remained to be elucidated – pigment analysis with luck advancing our understanding.



Fig. 9 George Romney, *Portrait of the Honourable Mrs. Beresford*, ca. 1785, oil on canvas, 76.5 x 62.9 cm, Philadelphia Museum of Art. www.philamuseum.org.

¹⁹ See Fig. 9 for one such example.

Painting Provenance

When we started investigating *Girl Reading 'The Task'*, we had one immediate piece of provenance - The Cowper and Newton Museum's acquisition book, which stated that the portrait was 'Pr[esented] by Mr. Henry Willett (Brighton).'²⁰

No.	DATE.	DESCRIPTION.	HOW ACQUIRED.	COST (If Purchased).
93 ✓		Piece of Casper's Scarlet Mantle mapped In scarlet mantle worn and velvet capped On the Receipt of my Mother's Picture	Pr by Pas C Garden of Stoke New ington	H6E (7) ✓ H1
94 ✓		Portrait of Mr W ^m Collingridge Donor of the Museum.	Presented by Mr W ^m Collingridge	H N1
95 ✓		Oil Painting. Girl reading The Task	Pr by Mr Henry Willett (Brighton)	STORE T
96 ✓	13 July 1762	Document signed by William Casper Clerk of the Parliament Casper's Cause (Major Casper of the Party)		SAFE DR I. PINK FOLDER H1
97				
98 ✓		Original Manuscript of Casper's Lines To Mary (Ms. Unani)	Presented by Mr E. P. Ash	SD3B1 U14
99 ✓	see also 2347	Arms of Earl Casper		STAIRS.
100 ✓		Two China figures - John Gilpin (see 185)	Pr by Mr B. A. Casper	P PSI JG ✓
101 ✓		Pieces of Counterpane that belonged to Casper see 80a	Pr by Mr Thomas Wright	CG K
102 ✓		Mr Anson's Bolton Handker	Presented by Earl Casper	CG U ✓

Fig. 10 Photograph of Cowper and Newton Museum's acquisition book. Photo: Elisabeth Subal/The Courtauld.

²⁰ See Fig. 10.

After researching fine art collectors and philanthropists based in and around Brighton, we have concluded that the Henry Willett in question was the Victorian brewer and art connoisseur, who was both the founder and major benefactor of the Brighton Museums.²¹ Willett was born as Henry Catt in 1823, the son of farmer and miller William Catt (1776 - 1853), and the youngest of 11 children.²²



Fig. 11 Henry Willett (1823 -1905) with his granddaughter, Joyce, 1890s. From: Rutherford, Jessica. 'Henry Willett as a Collector'. *Apollo (Archive: 1925-2005)* 115, no. 241 (1 March 1982): 176–81.

²¹ See Fig. 11.

²² Stella Beddoe, 'Willett [Former Name Catt], Henry (1823-1905)', Oxford Dictionary of National Biography, accessed 12 November 2022, <https://www.oxforddnb.com/display/10.1093/odnb/9780198614128.001.0001/odnb-9780198614128-e-101162;jsessionid=B32C13ECA56274A6867B97DE85D9A695>.

His mother, Hannah Catt, née Dawes, died giving birth to him, and he was consequently raised by his eldest sister, Elizabeth Willett Catt (1797 - 1863), twenty-six years his senior.²³ Industrious and enterprising, the Catt family adapted to myriad industrial revolution-driven changes sweeping the Victorian world. Concerned that more lucrative coal-fired mills would soon supersede his wind and watermills, William Catt took the bold decision to diversify into brewing, buying several maltings across the south coast, along with a number of public houses.²⁴ This established a local brewing dynasty into which Henry Catt became an integral part, running one of the family breweries.²⁵

By the 1860s, Henry Catt had firmly established himself as part of Brighton's elite social set, having inherited £21,000 on the death of his father in 1853 (the equivalent of £18 million in today's money).²⁶ His marriage to Frances Jane Coombs (1831/2 - 1917) had resulted in three sons and a daughter, and the family had moved to Arnold House on Upper North Street, Brighton. Inspired by the Sussex geologist Gideon Mantell, Catt had become a founder member of the Sussex Archaeological Society, and later of the Geological Society in 1873, leading expeditions for chalk fossils on the South Downs, and presenting a collection of specimens to what is now the Booth Museum of Natural History, Brighton.²⁷

Henry Catt's wealth was further augmented when he inherited a share of his eldest sister's £13,000 estate in 1863.²⁸ A controversial condition of the inheritance, at least amongst the Catt family, was that all recipients of Elizabeth Willett Catt's will were required to change their surname to Willett, in accordance with their grandmother, Elizabeth Willett, who had left 'a

²³ Beddoe.

²⁴ Beddoe.

²⁵ Beddoe.

²⁶ David Adelman, 'The Elevation of Henry Willett', *Journal of the History of Collections*, 2023, 2, <https://academic.oup.com/jhc/advance-article/doi/10.1093/jhc/fhad009/7084751?login=true>.

²⁷ Beddoe, 'Willett [Former Name Catt], Henry (1823-1905)'; Adelman, 'The Elevation of Henry Willett', 3.

²⁸ Beddoe, 'Willett [Former Name Catt], Henry (1823-1905)'.

considerable legacy with the proviso that the name of Willett must continue.²⁹ Unlike three of his siblings, who successfully instigated a legal challenge against the provision, Henry Catt, now Henry *Willett*, was the first of his siblings to take the new surname in June 1863.³⁰ With his enhanced wealth, and soaring social status, Willett, ‘a gentleman well known in Brighton for his high character and public spirit’, entered the political arena, supporting and, when ‘the money obstacle threatened to be fatal’, financing, the successful electoral bid of the Liberal candidate, Henry Fawcett.³¹

Willett’s considerable fortune allowed him to indulge his true, lifelong passion for collecting. Building upon his fossil collection, which included, alongside the chalk fossils, over 3,000 minerals and a ‘significant collection of flints’ – indeed, his friend John Ruskin noted in an 1875 letter to Willett, ‘You are the only sensible person I’ve ever had a word from, about flints’ – Willett branched out into collecting ceramics, sculpture and fine art.³² His infamous ceramics collection, which eventually amounted to 1,700 pieces and was donated to Brighton Museums in 1903, can still be viewed there today as ‘Mr Willett’s popular pottery’ collection.³³

Alongside his more well-known pottery and fossil collections, Willett was also a significant and important collector of fine art, amassing a portfolio of ‘around 300 pictures and a number of sculptures in the form of portrait busts or relief sculptures.’³⁴ His artworks included some of the finest early Italian paintings, alongside Flemish and Dutch Masters, and works from the greatest eighteenth-century English artists, including George Romney, Thomas Gainsborough, John Constable, and Joseph Wright of Derby. Indeed, Arnold House, Willett’s main residence, was described by his friend, the American physician, poet, and author, Dr.

²⁹ Beddoe.

³⁰ Beddoe.

³¹ Stephen Leslie, *Life of Henry Fawcett*, Third edition (London: Smith, Elder & Co, 1886), 208–11.

³² Adelman, ‘The Elevation of Henry Willett’, 3.

³³ ‘Mr Willett’s Popular Pottery’, Brighton Museum and Art Gallery, 179, accessed 15 December 2022, <https://brightonmuseums.org.uk/brighton-museum-art-gallery/what-to-see/willetts-popular-pottery/>.

³⁴ Adelman, ‘The Elevation of Henry Willett’, 5.

Oliver Wendell Holmes, as ‘a house filled with choice works of art, fine paintings, and wonderful pottery.’³⁵ Or alternatively put, art historian A.C.R. Carter stated ‘[Willett was] a continuous touchstone and tangent. His name and association recur with brilliant frequency, and one is left marvelling at his versatile flair.’³⁶ Willett was also a regular contributor to the Royal Academy Winter Exhibitions, lending, for instance, *Virgin and Child* by Bernadino Lanini in 1883.³⁷

However, whilst his artistic taste was considered impeccable, Willett’s approach to acquiring fine art was sometimes rather eclectic and eccentric. As a typical example, Willett purchased Giorgione’s early sixteenth-century masterpiece *The Holy Family*, now in the collection of Washington D.C.’s National Gallery of Art, when it appeared on the Brighton art scene, paying a mere twenty pounds for the painting.³⁸ He then proceeded to swap the richly-coloured canvas with Robert Benson, a friend and former Trustee of the National Trust, for Benson’s *The Virgin and Child Adored by Angels* by Jean Hey, the Maître de Moulins.³⁹ In addition, Willett once owned the Tudor-age *Campion Cup*, purchased for the nation in 1924, and now displayed at the Victoria and Albert Museum.⁴⁰ He had purportedly bought it from a Colonel Campion for a mere £50, in order to finance the Colonel’s purchase of communion plates for Poynings church in East Sussex.⁴¹

³⁵ Oliver Wendell Holmes, *Our Hundred Days in Europe* (Massachusetts: Houghton, Mifflin and co., 1887), 201–2.

³⁶ A. C. R. (Albert Charles Robinson) Carter, *Let Me Tell You* (London: Hutchinson, 1940), 62.

³⁷ Royal Academy, *Exhibition of Works by The Old Masters, and by Deceased Masters of the British School: Winter Exhibition, 1883* (London: W.M. Clowes and Sons, Limited, 1883), 34.

³⁸ See Fig. 12.

³⁹ See Fig. 13. Jessica Rutherford, ‘Henry Willett as a Collector’, *Apollo (Archive: 1925-2005)* 115, no. 241 (1 March 1982): 177.

⁴⁰ See Fig. 14.

⁴¹ Carter, *Let Me Tell You*, 63.



Fig. 12 Giorgione, *The Holy Family*, ca. 1500, oil on panel transferred to hardboard, 37.3 x 45.6 cm, National Gallery of Art, Washington D.C. Courtesy National Gallery of Art, Washington (CC0).



Fig. 13 Jean Hey, *The Virgin and Child Adored by Angels*, 1492, oil on panel, 29.5 x 38.5 cm, Royal Museums of Fine Arts of Belgium, Brussels. Image source: wikiart.org.

<https://www.wikiart.org/en/jean-hey/the-virgin-and-child-adored-by-angels-1492>



Fig. 14 Unknown artist, The Champion Cup, ca. 1500-1501, Silver and gilded silver, height: 8.6 cm, Victoria and Albert Museum. © Victoria and Albert Museum, London.

Our own attempt to extend the painting's provenance began by seeking out documents recording Henry Willett's ownership of the painting. Given Willett's Brighton location, we searched the online archives of the East Sussex Records Office at The Keep, as well as those of the Paul Mellon Centre, the Royal Academy, and the Victoria and Albert Museum's National Art Library. It was the National Art Library that gave us our first and most significant information, with the online catalogue intriguingly detailing a pamphlet for an exhibition at The Brighton Pavilion in 1873, for which Henry Willett lent 60 of his oils and watercolours.⁴² Upon visiting the library to view the item, our excitement only grew when, nestled on page 2 of the dog-eared pamphlet, marked as item number 29, was a description which exactly matched *Girl Reading The Task*⁴³

⁴² See Figs. 15 and 16.

⁴³ See Fig. 17.

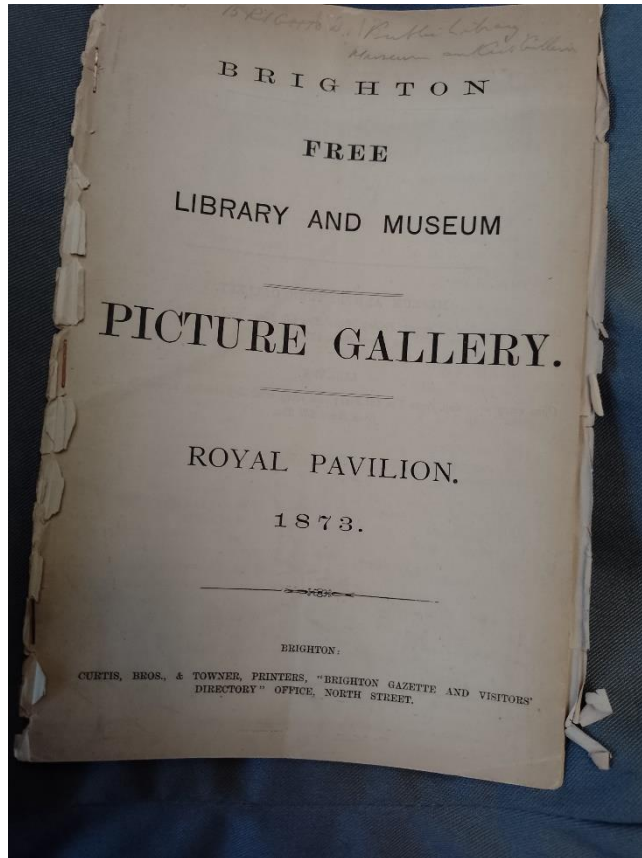


Fig. 15 Title page of Brighton Pavilion Exhibition. Photo: Emma Wright/The Courtauld.

23	Judas	...	...	Dutch	...	SOLOMON KONIN
	"When he saw he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priest and elders, saying, I have sinned, in that I have betrayed the innocent blood. And they said, What is that to us? See thou to that."—Matthew xxvii. 3, 4.					
24	Companion to No. 18	...	...	English	...	GEORGE ROMNEY
25	Portrait	...	...	English	...	JOHN JACKSON
26	Study of Flowers	...	...	Dutch	...	BAPTISTE
27	Eros	...	...	Italian	...	AFTER CIPRIANI
28	Portrait of a Clergyman	...	...	English	...	WESTALL
29	Portrait of LADY AUSTEN	...	...	English	...	UNKNOWN
	The poet Cowper refers to this lady in the "Task," a copy of which is in her hand.					
30	Scene on the Wye, near Tintern Abbey	...	...	Modern English	C. COPPARD	
31	Sunset, in a Marsh	...	...	English	...	GAINSBOROUGH
	A panel from the house formerly occupied and decorated by Gainsborough.					
32	Portrait of Lady Fenn's Gardener	...	...	English	...	SHARPE
	On the back are some lines attributed to the poet Crabbe, in which he is described as "A kind, good man, Contented to be poor."					
33	Portrait	...	...	English	...	UNKNOWN
34	Portrait of BENJAMIN WEST	...	...	English	...	B. WEST
	From the collection of Mr Strutt, of Derby.					
35	Portrait of the Duke of Wellington	...	...	French	...	LE FEVRE

Fig. 16 Catalogue entry 29 – *Portrait of LADY AUSTEN* by an unknown artist. Photo: Emma Wright/The Courtauld.

However, the painting was here entitled *Portrait of Lady Austen*, this name significant from our prior investigations into Cowper and his epic poem. Whilst this discovery was exciting, the catalogue entry neglected to record significant crucial information, including the artist or the dimensions of the canvas. After further research at the East Sussex Records Office, we were able to ascertain that the painting was actually displayed *twice* in Brighton during 1873, the other venue being the New Loan Picture Gallery on Church Street, where exactly the same exhibition was staged. What is certain from glancing through the selection of exhibited works, is that the quality for each show was extremely high – several Gainsboroughs, some Romneys, a Wright of Derby, Sir Thomas Lawrence, as well as works by Dutch Masters, were all generously displayed for members of the public to view. Local newspaper *The Brighton Herald* had even described the 1873 Picture Gallery exhibition as ‘one of the finest to be found in the Provinces.’⁴⁴ The walls were draped with crimson cloth, and the pictures, which were mainly on loan, were allegedly ‘all of a high order of merit, being for the most part by English Masters and selections from Exhibitions of the Royal Academy.’⁴⁵

Nevertheless, after further searches at East Sussex Records Office, alongside investigations at Buckinghamshire Council Archives, we were sadly unable to trace the provenance back further than these two prestigious and well-attended exhibitions in 1873. With multiple questions now swirling in our heads regarding name changes, issues of quality, and potential artists, our attention turned to whether our sitter was, indeed, Lady Ann Austen.

⁴⁴ ‘Opening of The New Picture Gallery’, *The Brighton Herald*, 25 January 1873, 3.

⁴⁵ See Fig. 17. ‘Opening of The New Picture Gallery’, 3.



Fig. 17 Aaron Penley, *The Music Room, Royal Pavilion: The Grand Re-Opening Ball*, 1851, oil on canvas, 63.5 x 84.1 cm, Brighton Museums Collection. Photo credit: Brighton & Hove Museums.

Identification of Sitter

With Lady Austen now a strong contender for the identity of our bookish subject, we set about researching more about the figure described as ‘Cowper’s muse’.⁴⁶ Indeed, Cowper’s biographer William Hayley maintained that ‘*The Task* would not have been written without the inspiring voice of Lady Austen. The solemn and sage spirit of Numa required the inspiration of his Egeria.’⁴⁷ Austen waltzing into Cowper’s life for all of three years, from July 1781 until May 1784, this part of his writing career is widely-regarded as his most fruitful. It has been suggested that his relationship with Lady Austen, which bordered on mutual flirtation, permitted him an intellectual, as well as an emotional freedom, giving him a glimpse of ‘a virtual reality which he never entered but kept at arm’s length, maintaining a perilous balance.’⁴⁸ And yet, she is a controversial figure, sometimes portrayed as disrupting the domestic tranquillity which Cowper and his long-term companion Mrs Unwin shared, whirling in with her flamboyant, cultivated personality, misreading Cowper’s poems addressed to her as amorous advances, and in January 1782 making him ‘what was tantamount to a proposal’ by means of a letter.⁴⁹ Daring a second proposal in Spring 1784 proved a step too far, a cataclysmic souring of relations the result, which saw Lady Austen flounce out of Cowper’s halcyon home-life just as quickly as she had bounded into it.

⁴⁶ K.E. Smith, “‘Many a Trembling Chord’: Lady Austen as Muse’ (Cowper and Newton Symposium, Olney, 2003), n.p.

⁴⁷ William Hayley, *The Life, and Posthumous Writings, of William Cowper, Esqr. With an Introductory Letter to the Right Honourable Earl Cowper*, vol. 4 (Chichester: Printed by J. Seagrave, for J. Johnson, 1806), 242, <https://babel.hathitrust.org/cgi/pt?id=uc1.b3310455&view=1up&seq=254&q1=austen>.

⁴⁸ Hisaaki Yamanouchi, ‘The Fair Commands the Song: William Cowper and Women’, *The Wordsworth Circle*, *SELECTED PAPERS FROM THE 31ST ANNUAL WORDSWORTH SUMMER CONFERENCE, GRASMERE, UK, JULY 29 TO AUGUST 12, 2000* 32, no. 2 (Spring 2001): 103–4.

⁴⁹ Smith, “‘Many a Trembling Chord’: Lady Austen as Muse’, n.p.

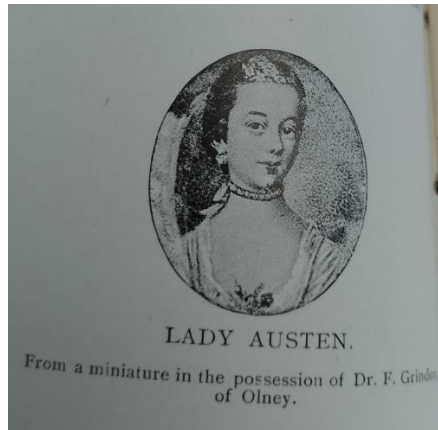


Fig. 18 Unknown artist, *Lady Austen*, date unknown, reproduction of miniature drawing, unknown dimensions, Dr. F. Grindon.



Fig. 19 John Henry Robinson, after William Harvey, after George Romney, *Sarah (née Richardson), Lady Austen* (*Lady Austen in the character of Lavinia*), published 1836, stipple engraving, 17.1 x 10.7 cm, National Portrait Gallery. © National Portrait Gallery, London (CC BY-NC-ND 3.0).



Fig. 20 George Romney, *Unknown Woman (called 'Lavinia')*, before 1834, oil on canvas, 78 x 51 cm, private collection. From: Kidson, Alex. *George Romney: A Complete Catalogue of His Paintings*. Vol. III. 3 vols. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2015.

After our discovery at the National Art Library, we attempted to find other images of Lady Ann Austen to decipher whether our sitter might actually be this divisive character. The Cowper and Newton Museum's 1918 guidebook contains a poor, black-and-white reproduction of a portrait miniature showing a youthful Austen, which seemed to bear little resemblance to our subject.⁵⁰ At the National Portrait Gallery, we discovered an intriguing print by John Henry Robinson, after a drawing by William Harvey, which was copied from a purported portrait by Romney.⁵¹ Other than her curled long hair, we also felt that this face did not closely match that of our own sitter's. Nevertheless, we consulted Romney's most up-to-date *catalogue raisonné*, eager to uncover more information, particularly given the earlier tentative links we had noted regarding this fashionable society portraitist. Entry 1664, there simply entitled 'UNKNOWN WOMAN (called 'Lavinia'), and now in a private collection in Devon, generated much confusion in the art world during the first half of the nineteenth century.⁵² Alex Kidson casts doubt on whether this portrait is, in fact, of Lady Austen at all, which is the title it was assigned by Christies in 1883, this identification retained ever since. He suggests that this was a myth, proposing that the sitter is strikingly similar to Romney's 1785/6 painting *Absence*, which depicts Nelson's mistress Emma Hamilton and is now housed in The National Maritime Museum, Greenwich. Could it be that Romney *did* originally paint a portrait of Lady Austen, which was confused with number 1664, and now lurks in somebody's attic, or in the store of a gallery or museum? It is certainly worth noting that Romney and Cowper became friends in 1792, the artist painting the poet at William Hayley's home, which was, interestingly, situated in Sussex.⁵³ Hayley was close friends with, or patron of, numerous famous artists, including Romney, Wright of Derby, John Flaxman, and William Blake, who engraved the illustrations for his *Life of Cowper*.

⁵⁰ See Fig. 18. Farncombe, *Guide to the Cowper & Newton Museum, Olney, England*, 18.

⁵¹ See Fig. 19.

⁵² See Fig. 20. Alex Kidson, *George Romney: A Complete Catalogue of His Paintings*, vol. III (New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2015), 750–51.

⁵³ Hayley was born and died in Chichester (his biography of Cowper was notably published there too). He also lived in Eartham, and Felpham, both villages close to Chichester.



Fig. 21 Arthur Devis, *Mary Canthorne, Mrs Morley Umvin*, ca. 1750, oil on canvas, 74.9 x 63.5 cm, National Trust Knightshayes Court, Devon. Photo: National Trust Images.



Fig. 22 Francis Cotes, *Harriet Ashley Cowper*, undated, oil on canvas, 60 x 44 cm, private collection. Photo © Bonhams.



Fig. 23 John Downman, *Portrait of Maria, Lady Throckmorton*, ca. 1785, chalk on paper, 23 x 20 cm, British Museum. Photo © The Trustees of the British Museum (CC BY-NC-SA 4.0).

With the Robinson print now ruled out as a red herring in efforts to illuminate our sitter, investigations turned instead to identifying other potential subjects, in light of the painting's puzzling name change. We conducted research on the other female figures associated with

Cowper, pinpointing images of them in order to see if any face looked familiar to us. His friend and cohabitant Mary Unwin seemed an unlikely candidate, as did his cousin and lively correspondent Lady Harriet Hesketh.⁵⁴ Lady Maria Throckmorton, a close neighbour, whose stance and headdress bore some resemblance to our sitter, nonetheless did not seem to share the facial features of our captivating subject.⁵⁵ Frustratingly no further forward, our studious woman's identity remains somewhat of a conundrum.

Our art historical enquiries did, however, lead us to a description of 'The Lady Austen Room', which formed part of the layout of The Cowper and Newton Museum in 1918.⁵⁶ Items in the room included a pincushion made by Lady Austen and covered with a piece of her wedding dress, her bracelet clasp, alongside photographs of her presentation dress and fan. A grainy photograph provided no evidence of our portrait's display, with only smaller paintings on show. This leads us to believe that our canvas was, by then, either or both not associated with Lady Austen, or not deemed worthy of display. With issues of quality, name changes, and misidentified Romney portraits still eddying in our heads, our efforts redoubled to uncover the identity of our painting's artist...

⁵⁴ See Figs. 21 and 22.

⁵⁵ See Fig. 23.

⁵⁶ Farncombe, *Guide to the Cowper & Newton Museum, Olney, England*, 24–27.

Identification of Artist

With countless celebrated artworks attributed solely on the basis of stylistic analysis, we attempted to ascertain the identity of our mystery artist via this means. It was clear to us from the beginning that our painting was, with the best will in the world, not in the same ballpark as Willett's Romneys, Gainsboroughs, and Dutch and Flemish Masters. Might we find answers closer to home in the guise of W.S. Wright, Thomas Wright's father, who was the first Honorary Curator of the Cowper and Newton Museum, and also dabbled in art himself?

William Samuel Wright was born on 8th November 1831, and was first taught art under the local Olney schoolmaster, T.P. Lovell, before studying oil painting under Andrews of Colchester, and then later at Somerset House.⁵⁷ Writing to William's father, Mrs Andrews commented that he 'succeeds admirably in Painting. I hope you are pleased with the specimens he brought you.'⁵⁸ However, T.P. Lovell wrote to William stating that, 'It is obvious that your desire is to pursue a high style of Historical Painting, while the course at present pursued seems to lead chiefly to useful Decorative Art.'⁵⁹ Thomas Wright recounts that his earliest works included 'a life-like portrait of my grandfather', and a large copy of Sir Thomas Lawrence's *John Philip Kemble as Hamlet*.⁶⁰ With regards to the Cowper and Newton Museum itself, W.S. Wright was a generous donor to its collection, 'including oil paintings from his own brush', its success 'largely owing to his enthusiasm for the work.'⁶¹

Perusing works at the museum known to have been executed by W.S. Wright, it is notable that they are mainly *copies* of other paintings, including his portrait of John Newton,

⁵⁷ Wright, *Thomas Wright of Olney: An Autobiography*, 13.

⁵⁸ Letter from Mrs Andrews (30th December 1847), cited in Wright, 13.

⁵⁹ T.P. Lovell, cited in Wright, 13.

⁶⁰ Wright, 13.

⁶¹ Farncombe, *Guide to the Cowper & Newton Museum, Olney, England*, 3.

originally painted by John Russell in 1788, and his copy of John Theodore Heins Senior's picture of Cowper's mother, Ann Donne.⁶²

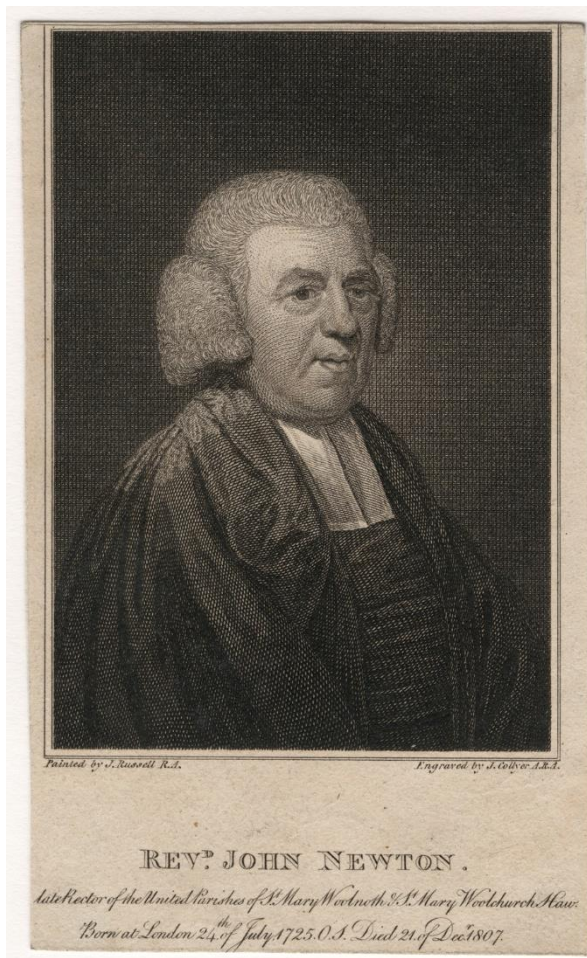


Fig. 24 (a) Joseph Collyer the Younger, after John Russell, *John Newton*, 1808, line engraving on paper, 16.5 x 11.4 cm, National Portrait Gallery. © National Portrait Gallery, London (CC BY-NC-ND 3.0).

Fig. 24 (b) W.S. Wright after John Russell, *John Newton*, before 1907, oil on canvas, 75 x 62 cm, Cowper & Newton Museum, Olney. Photo © Cowper and Newton Museum.

⁶² See Figs. 24 (a) and 24 (b), and Figs. 25 (a) and 25 (b).



Fig. 25 (a) John Theodore Heins Sr, *Ann Donne*, date unknown, oil on canvas, unknown dimensions, Private collection. Photo © Cowper and Newton Museum.



Fig. 25 (b) W.S. Wright after John Theodore Heins Sr, *Ann Donne*, 1909, oil on canvas, 28 x 22 cm, Cowper & Newton Museum, Olney. Photo © Cowper and Newton Museum.

This would certainly solve the dilemma of the discrepancy between Willett's typical exhibition paintings, and our own humble portrait, as well as the name change - could it be a copy of a finer work which Willett originally owned and displayed, which was subsequently lost, sold, damaged, or moved somewhere else by the museum? There are definitely some marked similarities between our canvas and these known W.S. Wright copies, including the neoclassical columns present in *Girl Reading 'The Task'* and the John Newton portrait, their similar sizes (could the Newton portrait have been slightly cut down?), and their simple, bold compositions with a relatively narrow colour palette. Furthermore, both the Donne and Newton paintings' backgrounds are light on the right-hand side and dark to the left, something which, at the point of writing, was yet to be revealed in our own picture. Unfortunately, time constraints meant that

we personally were not able to undertake a more detailed comparison of both our portrait and further W.S. Wright works. Further valuable, comparative investigations might include an analysis of pigments used by W.S. Wright, alongside a more in-depth examination of the materials and techniques he favoured, in order to see whether he was at all involved in our own painting.

From detailed technical examination, outlined more thoroughly later in this report, it was discovered that our canvas had been subjected to multiple reworking campaigns. The other alternative is that this painting is the original painting in possession of Willett, which was subsequently retouched by W.S. Wright. Perhaps Willett had initially found the portrait especially appealing due to a resurgence in interest around Cowper, which happened in the second half of the nineteenth century. Or could the painting have been created in Sussex, where Cowper's autobiography had been published in Chichester in 1806, local interest especially strong regarding Hayley and his circle of learned, artistic friends? Maybe the portrait had significantly degraded since its display in 1873, Willett donating the painting to the museum in the belief that it was its rightful home, and hoping that it would be well cared for there? In his speech to the Congress of Curators, entitled 'Museums and their Uses', held at The Royal Pavilion, Brighton on July 4th 1899, Willett alluded to this idea. Whilst the function of a local museum was not to 'rival the great National Collections of the Metropolis', it should strive to gather together 'the special productions of the locality'.⁶³ Moreover, museums should refuse and exclude 'objects which do not tell their own story' and are only interesting to the donor.⁶⁴ He goes on to state that art generally has an increased value from its rarity, but this also 'enhances the danger of its being copied or duplicated'.⁶⁵ He ends by reflecting on what deems an object precious, considering novelty to be the key, and advocating 'a judicious system of exchange' between

⁶³ Willett, *Museums and Their Uses: A Paper Read at the Congress of Curators at the Royal Pavilion, Brighton, July 4th, 1899*, 2.

⁶⁴ Willett, 2.

⁶⁵ Willett, 3.

museums.⁶⁶ So what can we take from this? Did he swap this painting for something the Cowper and Newton Museum had in its possession which he felt might be more appropriately housed at Brighton Museum? It is notable that Henry Willett's pottery collection grew and became his sole focus around the time of the Cowper and Newton Museum's foundation, a creamware jug from 1790, printed with Cowper's character John Gilpin, one such item which featured in his eclectic and ever-growing assortment of ceramics.⁶⁷ Novel and highly relevant to Olney and the tale of Cowper's life, our painting rightfully deserved to be displayed there, even if it made it more vulnerable to copying. Whatever the case, in his own musings, Willett helps us to meditate on what deems an artwork worthy of display or investigation.

⁶⁶ Willett, 3.

⁶⁷ Item 954 in Victoria and Albert Museum, *Catalogue of a Collection of Pottery and Porcelain Illustrating Popular British History*, Department of Science and Art of the Committee of Council on Education (London: Printed for H.M. Stationery Off. by Wyman and Sons, 1899), 73, [//catalog.hathitrust.org/Record/001990955](https://catalog.hathitrust.org/Record/001990955).

Conservation History and Condition

The painting's condition was initially examined upon its arrival to the Courtauld's conservation department in May 2022. It arrived in poor condition and required both structural and aesthetic treatment to restore its stability and visual appearance (Fig. 26).

The painting is supported by a wooden stretcher, with no inscriptions or labels present which could serve as hints towards its provenance or physical history. The painting is lined, meaning that the original canvas was adhered onto a second fabric support at some point in its past. The original canvas does not have its tacking margins anymore and the surrounding areas of the lining canvas have been painted black to cohere with the dark background. The tension of the painting's fabric support is very slack, and distortions present in the canvas can be observed in raking light (Fig. 27). In addition to these undulations, the painting has many severe structural damages, including several tears and holes present in both the original and lining canvas.

When it arrived at the studio, the painting was faced with tissue paper, securing damaged and flaking paint to the surface. And while serving as a protective layer for the paint underneath, the facing severely obscured the view of the painting. After its removal and the consolidation of any friable paint underneath, the now unobstructed surface of the painting could be more closely examined, and it became visible that the painting was covered with a thick, degraded, and yellowed varnish. Examination of the painting under ultraviolet light (Fig. 28) showed the characteristic green fluorescence and confirmed the presence of an aged natural resin varnish. Since the painting underwent a lining treatment and had been faced, it was highly unlikely that this was the artist's original varnish, and to re-establish good saturation and a balanced tonality, the decision was made for it to be removed.

Visual assessment of the paint layers paired with their examination under a microscope showed that the painting was covered by extensive amounts of both overpaint and retouching. There seem to have been at least three different campaigns of reworking, all of which have aged differently and were visually impairing to the painting. Additionally, the uppermost paint layer has a wrinkled appearance, especially pronounced in the face of the sitter.

An extensive treatment plan was conceived to address both aesthetic and structural issues, including the removal of the varnish and overpaint layers, as well as structural treatment. After the initial close inspection of the painting, our hope was that the technical examination and the analysis of the painting's materials and techniques would offer more clarity towards its means of production, layer structure, and physical history.



Fig. 26 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), Before Treatment. Photo: Elisabeth Subal/The Courtauld.



Fig. 27 Unknown Artist, *Girl reading 'The Task'*, Raking Light Photograph (from left) (Recto), Before Treatment.



Fig. 28 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), Before Treatment.

Technical Analysis

After the facing was removed from the painting, and any flaking paint consolidated, visual and technical examination of the painting was undertaken to investigate the materiality and condition of the artwork. A range of technical methods was used, detailed descriptions thereof can be found in Appendix 1.⁶⁸

Primary Support:

The structural damages to the painting's primary support are extensive, with several tears and holes present. The X-radiograph (Fig. 29) also shows that three canvas inserts and a paper insert were added along the upper and right edges of the painting. Presumably due to its many structural damages, the original canvas had been lined onto a secondary canvas in a previous restoration campaign. The type of lining adhesive could be identified as glue paste by examining a fibre sample and its swelling response to moisture underneath the microscope. Examination of the front and back of the painting under the light microscope helped to assess the condition and extent of the damages present, and to establish which ones were going through both canvases or just the original support (Fig. 26 & 30).

The surface of the painting had been flattened through the process of lining. Horizontally running cracks are strongly visible across the entire painting. These suggest that the original canvas had been rolled for some time before it was lined and might have suffered an impact leading to the long tears across its surface.

Cusping, the technical term for the scalloping distortions near the edges of the canvas caused by tension from the tacks, is visible in the X-radiograph but occurs only along the upper

⁶⁸ Furthermore, a comprehensive summary of the results of technical analysis can be found in: Subal, Elisabeth: 'Girl reading The Task' (Treatment Report, CIA 2786, The Courtauld Institute of Art, University of London, 2023).

edge of the painting (Fig. 29). The presence of cusping can be indicative for the fact that the canvas was stretched and prepared by the artist or their studio. A commercially primed canvas would presumably not show any cusping because it would have been part of a larger, already primed piece of fabric which was then cut down to a specific size, therefore eliminating the presence of cusping along the edges. However, in the present case, the question whether the canvas was primed by the artist cannot be answered from this information alone, since the tacking margins of the original canvas are missing, and it is not known if or how extensively the painting was resized. Overall, it does not appear as if the lining treatment was carried out by a professional. The original canvas was cut down in a winding line, the canvas insets have been crudely pasted into the fabric, and the edges of the lining canvas overpainted in thick black paint reaching far into the picture plane of the original.

Ground and Priming Layers:

To better be able to establish the application and layer structure of the paint, several samples were taken from the painting.⁶⁹ The sites were chosen to obtain as much information as possible, including a hopefully complete layer structure. After their careful selection, the samples were embedded in a transparent resin which was then ground to present a cross-section of the layer structure. The samples were first examined by light microscopy, clearly showing the presence of a double ground, typical for English paintings from this period, with coccoliths distinctly present and visible under UV. The detection of lead and calcium through XRF analysis supports the assumption of the presence of lead white and chalk within the ground, whereas the peak for barium found in most sample sites could be indicative of the presence of barium sulphate, which was commonly added as an extender to commercially prepared grounds of the 19th century.

⁶⁹ See: Appendix II: Cross Sections.

Underdrawing:

Infrared reflectograph images of the painting were subsequently taken, to show any potential underdrawing (Figs. 31 & 32). Since the infrared light is absorbed by carbon-based materials, such as charcoal, underdrawing and other carbon-based compositional changes can be made visible by this technique. In the case of the *Girl reading 'The Task'*, it exposed the subtle changes that had been made over time to the architecture in the left background, and the sitter's face.

Most importantly, however, the IR photograph also revealed that the writing on the book identifying it as "The Task", is in fact not original, but was applied on top of another version (Fig. 33 & 34). Whether this compositional change had been made by the artist himself, or was a later addition, is unclear.

Paint Layers and Painting Technique:

The X-Radiograph revealed that the original composition had been altered (Fig. 26). There previously was a second figure of a child present in the background, visible in the X-Radiograph due to the paint containing heavy elemental components, presumably lead, which reflects the X-Rays and shows up brightly in the photograph. Further alterations to the initial composition can be seen in the X-Radiograph, including the reworking of the woman's facial features, most prominently her mouth, and the alteration of the size of the book she is holding.

Overall, the artist seems to have applied the paint in brushy, big and fluent strokes in a direct and active manner onto the painting. Elemental analysis of the samples using SEM-EDX has shown that the paint layers all contain a high proportion of lead, indicative of lead white pigment, which had dried quickly in between applications and resulted in a quite distinct layer structure. The paint surface is very flat, with almost no impasto visible, and the texture of the paint is not really discernible due to the lining process. The brown background seemed to have

been added after the the figure of the woman had been painted, which is evident in areas surrounding the sitter's contours. The paint has a strong wrinkly appearance. This could be due to either a drying defect or heat damage caused by the lining process.

Elemental analysis using XRF was carried out on several locations in the painting.⁷⁰ While lead and calcium were always present due to the composition of the ground and the 6 mm depth resolution of the instrument, the presence of iron detected at various spots in the painting suggests the use of several differently coloured iron containing pigments. Interpreting the findings from elemental analysis, a reduced colour palette for both the artist's paint, as well as the layers of overpaint could be established, consisting of only a small range of pigments. This includes mainly Lead White, differently coloured iron-containing pigments, Umber, Vermillion, and possibly Prussian Blue. All of the indicated materials, as well as the chalk and lead white containing double ground are consistent with artist's materials that were commonly used and broadly available during England in the early 19th century. SEM-EDX was especially beneficial in detecting lighter elements, such as for example phosphorus which could indicate bone black if found together with calcium.

Surface Coatings:

The facing tissue was shown to have been attached onto the painting with a wax-resin adhesive. Underneath, the painting is covered with a thick, yellowed varnish, which is strongly fluorescing green under ultraviolet light, thereby confirming the assumption of an aged natural resin varnish. The layer of adhesive residue still present on the samples can be identified on top of the varnish layers by its different, light-yellow fluorescence.

⁷⁰ See: Appendix III: Summary of XRF Results.



Fig. 29 Unknown Artist, *Girl reading 'The Task'*, X-radiograph, During Treatment, After Facing Removal.



Fig. 30 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Verso), Before Treatment.



Fig. 31 Unknown Artist, *Girl reading 'The Task'*, Infrared Reflectograph, IR modified CCD Camera, During Treatment, After Facing Removal.



Fig. 32 Unknown Artist, *Girl reading 'The Task'*, Infrared Reflectograph, OSIRIS Camera, During Treatment.



Fig. 33 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), After facing removal, Detail showing 'The Task'.



Fig. 34 Unknown Artist, *Girl reading 'The Task'*, Infrared Reflectograph, OSIRIS Camera, Detail showing 'The Task'.



Fig. 35 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), During Treatment, During Facing Removal.

Conservation Treatment Summary

The conservation treatment of *Girl reading 'The Task'* is currently ongoing. Due to time constraints, this report will only delineate already finished treatment steps.

The painting was dry cleaned by carefully dusting the surface with a soft brush and cleaning the back of the stretcher with a smoke sponge. To act as temporary structural support during the treatment, BEVA film impregnated nylon gossamer patches were adhered to the holes in the lining canvas.

After documenting the condition of the painting, solubility tests were carried out to figure out how to safely remove the facing tissue from the painting. Assuming the presence of a wax-resin adhesive, Shellsol A was found to solubilise the adhesive sufficiently for the tissue to be removed safely. Residues of the facing adhesive were still present on the surface of the painting, and examination under ultraviolet light showed the characteristic green fluorescence of the aged natural resin varnish covered by patches of the milky blue fluorescing facing adhesive (Fig. 35). The complete opposition of these two layers in terms of solubility confirmed the decision to separately remove the residual adhesive layer first, before commencing varnish removal. The removal of the matte surface coating uncovered a much glossier and more legible surface and helped to improve the visibility of old retouching under UV light (Fig. 36 & 37). Adhesive removal and consolidation had to be done in tandem and a solution of 3% isinglass in warm water was fed into cracks and underneath lifting paint flakes.

While removing the yellowed varnish from the painting, it quickly became clear that the painting was covered by extensive amounts of non-original paint, with several different campaigns of reworking present, ranging from small, local retouching, to large areas of overpaint which covered entire sections of the painting. Varnish removal tests were carried out, and a 1:2 mixture

of IMS : 2,2,4-trimethylpentane proved to be effective in the removal of the thick uppermost varnish layer. After the removal of this layer, lots of varnish residues are still present on the surface of the painting, most noticeable in the whites of the dress (Figs. 38-40). FTIR analysis of a scraping of the residues confirmed the material to be natural resin varnish. The tenacity of the residues might stem from the lining process, where the painting might have been lined with its varnish and overpaint present. This hypothesis would also explain the wrinkling appearance of the paint in some areas.

However, in all areas tested, the overpaint was immediately soluble in whatever softened, swelled, or removed the (uppermost) varnish, and it was impossible to separate these two layers. Due to this circumstance, it became obvious that for the treatment to proceed, we had to first figure out if something was in fact overpaint, if it could be removed, and how; but also to make a decision on if we wanted to remove it. This decision was not made according to our own personal aesthetic preferences, but after consulting all the technical evidence, our tutors, and most importantly, the curator of the museum the painting belongs to. At the end, the two main reasons for the removal of the overpaint were that: technical evidence made it clear that these paint layers were later additions and not part of the original, or early composition; and that any subsequent structural work which the painting desperately needs to be displayable again, would be inhibited if the overpaint wouldn't be removed.

To see if an area was in fact overpaint, the examination of paint samples from different areas of the painting was extremely helpful, since the presence of a varnish interlayer between paint layers could indicate the presence of overpaint, as for example in Cross Sections A or F. In the background to the right of the sitter, the painting is made up of the double ground, three layers of original paint, a varnish layer, two layers of overpaint, and another natural resin varnish layer on top (See Appendix II, Cross Section F). The dark overpaint in this area was difficult to remove without affecting the underlying original paint. In the end, the varnish layers were thinned with a

1:4 IMS : 2,2,4-trimethylpentane mixture, after which Propan-2-ol was applied through Evolon tissue. This worked well in removing the brown and almost all of the grey layer of overpaint without affecting the original paint, allowing for a slow enough process to achieve the desired results.

And while a satisfactory result could be achieved, it also showed how complex and difficult the removal of overpaint can be. It proved to be very challenging to establish which layers of paint were applied by the artist, and which were later additions made by someone else. On top of that, since the materials for all the different paint layers are mostly the same, it is very difficult to ascertain the order of application. Understanding of the layer structure of the painting is ongoing and will proceed throughout the further progression of the treatment in the future.

After finishing the cleaning stage of the treatment, the structural conservation will consist of delining the original canvas from the secondary canvas, tear mending, and the addition of canvas inserts. The painting will then be ready to be lined again, varnished, and retouched. Finally, the framing will be improved by upgrading the framing system to current conservation framing standards and a backboard will be added to the verso to protect the painting from environmental fluctuations and the accumulation of dust. As the painting will be returning to an uncontrolled environment these improvements are necessary to provide structural support and an environmental barrier.



Fig. 36 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), During Treatment, After the removal of the facing adhesive residues.



Fig. 37 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), During Treatment, After the removal of the facing adhesive residues.



Fig. 38 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), During Treatment, During Varnish and Overpaint Removal.



Fig. 39 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), During Treatment, During Varnish and Overpaint Removal.



Fig. 40 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), During Treatment, During Varnish and Overpaint Removal, Detail showing varnish residues along the bottom edge.

Conclusion and Potential Further Research Avenues

Undoubtedly both our art historical and technical investigations have proved complex and challenging, and much still remains unanswered. However, we *have* furthered understanding of this captivating portrait, allowing other scholars to take over where we left off, piecing together further clues and enhancing scholarship. We are certain that Willett, whether he owned this canvas or not, would have approved of our endeavours, W.H. James Weale describing how students who visited Arnold House to view artworks in Willett's collection were, upon Willett's own kind request, each courteously offered a complementary guinea by Willett's manservant so that they were not out of pocket for their journey.⁷¹ He clearly cared deeply about art, its investigation, and its ability to enlighten, enliven, and enthrall. We do too, and we sincerely hope that we have made some contribution, however small, to advancing knowledge of this artwork and the people and institutions who may (or may not) have been involved in its story.

Whether a copy by W.S. Wright, or an artist we are yet to discover, we believe the portrait has just as much of a story as a Romney or Gainsborough, its connections having allowed us to delve into fascinating tales we had never before encountered. Furthermore, we have benefitted hugely and learnt much from our collaboration, our respective disciplines complementing each other and enriching our overall experience. Our most significant finding was to extend the provenance of the painting further back, including discovering that a portrait exactly matching ours was displayed twice in Brighton during 1873. On the technical front, we have uncovered much about the painting's structure and materials, whilst visibly ameliorating its appearance, allowing for its proud redisplay at the Museum where it rightfully belongs.

In terms of further research avenues, a more thorough analysis of known W.S. Wright works certainly warrants investigation, as does a deeper delve into Sussex artists who might have

⁷¹ Carter, *Let Me Tell You*, 65.

painted such a work. There also exists the tantalising, yet highly speculative possibility that in somebody's home or museum store there might, just might, be a lost Romney, depicting Lady Austen and from which our painting was copied. We leave these exciting tasks to others, hoping that our efforts will have aided and spurred them on in their own research journey. Above all, our own voyage has been an uplifting one, illustrating to us that, to paraphrase John Lennon, 'research is what happens when you're busy following other trails.'

List of Illustrations

Fig. 1 Unknown artist, *Girl Reading 'The Task'*, undated, oil on canvas, 83 x 64 cm, Cowper & Newton Museum, Olney. Photo: Elisabeth Subal/The Courtauld.

Fig. 2 Thomas Wright, Founder of The Cowper & Newton Museum. Photographer. Image: Olney & District History Society.

Fig. 3 The Cowper & Newton Museum, Olney, Buckinghamshire. Photo © Cowper and Newton Museum.

Fig. 4 George Romney, *Serena Reading*, ca.1780–1785, oil on canvas, 180cm x 145cm, Harris Museum and Art Gallery, Preston. Photo: Bridgeman Images.

Fig. 5 John Russell, *Lady Bellamont Reading*, 1784, pastel on paper, 60 x 45.2cm, Private collection. Photo © Christie's, London.

Fig. 6 Detail of a Worcester Vase (Barr, Flight, and Barr) depicting a girl reading William Cowper's *The Task*, dimensions unknown, Private collection. Photo © Sotheby's.

Fig. 7 ‘The Winter Evening’. From: Cowper, William. *The Task. A Poem. In Six Books. By William Cowper, of the Inner Temple Esq.* Pennsylvania: Printed for Thomas Dobson, 1787. Collection of University of Michigan.

Fig. 8 Lemuel Francis Abbott, *William Cowper*, 1792, oil on canvas, 127.0 x 101.6 cm, National Portrait Gallery. © National Portrait Gallery, London (CC BY-NC-ND 3.0).

Fig. 9 George Romney, *Portrait of the Honourable Mrs. Beresford*, ca. 1785, oil on canvas, 76.5 x 62.9 cm, Philadelphia Museum of Art. www.philamuseum.org.

Fig. 10 Photograph of Cowper and Newton Museum’s acquisition book, taken by authors.
Photo: Elisabeth Subal/The Courtauld.

Fig. 11 Henry Willett (1823 -1905) with his granddaughter, Joyce, 1890s. From: Rutherford, Jessica. ‘Henry Willett as a Collector’. *Apollo (Archive: 1925-2005)* 115, no. 241 (1 March 1982): 176–81.

Fig. 12 Giorgione, *The Holy Family*, ca. 1500, oil on panel transferred to hardboard, 37.3 x 45.6 cm, National Gallery of Art, Washington D.C. Courtesy National Gallery of Art, Washington (CC0).

Fig. 13 Jean Hey, *The Virgin and Child Adored by Angels*, 1492, oil on panel, 29.5 x 38.5 cm, Royal Museums of Fine Arts of Belgium, Brussels. Image source: wikiart.org.

<https://www.wikiart.org/en/jean-hey/the-virgin-and-child-adored-by-angels-1492>

Fig. 14 Unknown artist, The Campion Cup, ca. 1500-1501, Silver and gilded silver, height: 8.6 cm, Victoria and Albert Museum. © Victoria and Albert Museum, London.

Fig. 15 Title page of Brighton Pavilion Exhibition. Photo: Emma Wright/The Courtauld.

Fig. 16 Catalogue entry 29 – *Portrait of LADY AUSTEN* by an unknown artist. Photo: Emma Wright/The Courtauld.

Fig. 17 Aaron Penley, *The Music Room, Royal Pavilion: The Grand Re-Opening Ball*, 1851, oil on canvas, dimensions unknown, Brighton Museums Collection. Photo credit: Brighton & Hove Museums. <https://artuk.org/discover/artworks/the-music-room-royal-pavilion-the-grand-re-opening-ball-75361>

Fig. 18 Unknown artist, *Lady Austen*, date unknown, reproduction of miniature drawing, unknown dimensions, Dr. F. Grindon.

Fig. 19 John Henry Robinson, after William Harvey, after George Romney, *Sarah (née Richardson), Lady Austen ('Lady Austen in the character of Lavinia')*, published 1836, stipple engraving, 17.1 x 10.7 cm, National Portrait Gallery. © National Portrait Gallery, London (CC BY-NC-ND 3.0).

Fig. 20 George Romney, *Unknown Woman (called 'Lavinia')*, before 1834, oil on canvas, 78 x 51 cm, private collection. From: Kidson, Alex. *George Romney: A Complete Catalogue of His Paintings*. Vol. III. 3 vols. New Haven: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2015.

Fig. 21 Arthus Devis, *Mary Cawthorne, Mrs Morley Unwin*, ca. 1750, oil on canvas, 74.9 x 63.5 cm, National Trust Knightshayes Court, Devon. Photo: National Trust Images.

Fig. 22 Francis Cotes, *Harriet Ashley Comper*, undated, oil on canvas, 60 x 44 cm, private collection. Photo © Bonhams.

Fig. 23 John Downman, *Portrait of Maria, Lady Throckmorton*, ca. 1785, chalk on paper, 23 x 20 cm, British Museum. Photo © The Trustees of the British Museum (CC BY-NC-SA 4.0).

Fig. 24 (a) Joseph Collyer the Younger, after John Russell, *John Newton*, 1808, line engraving on paper, 16.5 x 11.4 cm, National Portrait Gallery. © National Portrait Gallery, London (CC BY-NC-ND 3.0).

Fig. 24 (b) W.S. Wright after John Russell, *John Newton*, before 1907, oil on canvas, 75 x 62 cm, Cowper & Newton Museum, Olney. Photo © Cowper and Newton Museum.

Fig. 25 (a) John Theodore Heins Sr, *Ann Donne*, date unknown, oil on canvas, unknown dimensions, Private collection. Photo © Cowper and Newton Museum.

Fig. 25 (b) W.S. Wright after John Theodore Heins Sr, *Ann Donne*, 1909, oil on canvas, 28 x 22 cm, Cowper & Newton Museum, Olney. Photo © Cowper and Newton Museum.

Fig. 26 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), Before Treatment. Photo: Elisabeth Subal/The Courtauld.

Fig. 27 Unknown Artist, *Girl reading 'The Task'*, Raking Light Photograph (from left) (Recto), Before Treatment. Photo: Elisabeth Subal/The Courtauld.

Fig. 28 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), Before Treatment. Photo: Elisabeth Subal/The Courtauld.

Fig. 29 Unknown Artist, *Girl reading 'The Task'*, X-radiograph, During Treatment, After Facing Removal. Photo: Elisabeth Subal/The Courtauld.

Fig. 30 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Verso), Before Treatment. Photo: Elisabeth Subal/The Courtauld.

Fig. 31 Unknown Artist, *Girl reading 'The Task'*, Infrared Reflectograph, IR modified CCD Camera, During Treatment, After Facing Removal. Photo: Elisabeth Subal/The Courtauld.

Fig. 32 Unknown Artist, *Girl reading 'The Task'*, Infrared Reflectograph, OSIRIS Camera, During Treatment. Photo: Elisabeth Subal/The Courtauld.

Fig. 33 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), After facing removal, Detail showing 'The Task'. Photo: Elisabeth Subal/The Courtauld.

Fig. 34 Unknown Artist, *Girl reading 'The Task'*, Infrared Reflectograph, OSIRIS Camera, Detail showing 'The Task'. Photo: Elisabeth Subal/The Courtauld.

Fig. 35 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), During Treatment, During Facing Removal. Photo: Elisabeth Subal/The Courtauld.

Fig. 36 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), During Treatment, After the removal of the facing adhesive residues. Photo: Elisabeth Subal/The Courtauld.

Fig. 37 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), During Treatment, After the removal of the facing adhesive residues. Photo: Elisabeth Subal/The Courtauld.

Fig. 38 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), During Treatment, During Varnish and Overpaint Removal. Photo: Elisabeth Subal/The Courtauld.

Fig. 39 Unknown Artist, *Girl reading 'The Task'*, Ultraviolet Fluorescence Photograph (Recto), During Treatment, During Varnish and Overpaint Removal. Photo: Elisabeth Subal/The Courtauld.

Fig. 40 Unknown Artist, *Girl reading 'The Task'*, Normal Light Photograph (Recto), During Treatment, During Varnish and Overpaint Removal, Detail showing varnish residues along the bottom edge. Photo: Elisabeth Subal/The Courtauld.

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Appendix I: Methods used for Technical Examination

Technical Photography

Technical Photography was carried out under normal/tungsten and ultraviolet light using a Canon EOS-R camera with a EF 18-55mm lens. Two ultraviolet lamps emitting from 395-450nm were used.

Infrared Reflectography

Infrared reflectography images were taken with a modified CCD Camera sensitive to wavelengths of 750-950 nm and the OSIRIS camera, with an operation wavelength between 0.9-1.7 μ m.

X-Radiography

An X-radiograph of the painting was taken at 30 KeV, 4.3 mA with a 30 second exposure. The two resulting plates were digitally adjoined using Adobe Photoshop.

Light Microscopy

Examination of the painting's surface was carried out using a Lecia DM 4000 M LED optical microscope, a Lecia DFC450C digital camera and LAS (Lecia Application Suite) software.

X-Ray Fluorescence Spectroscopy (XRF)

XRF spectroscopy was used to characterise inorganic elements present in the layers of the painting. It was carried out at The Courtauld Institute of Art using a Bruker Tracer III instrument with a 6mm depth resolution.

Scanning Electron Microscopy and Energy Dispersive X-Ray Spectrometry (SEM-EDX)

SEM-EDX was used to characterise inorganic elements present in cross-section samples using the Zeiss Evo 15 SEM-EDX equipment and Aztec software at King's College London.

Fourier-transform Infrared Spectroscopy (FTIR)

FTIR was used to analyse the composition of organic materials, including the facing adhesive and the varnish. Analysis was carried out at The Courtauld Institute of Art using a Bruker Lumos II FT-IR Microscope and the OPUS software version 8.5.

Appendix II: Cross Sections



Fig. 1 Normal Light Photograph Girl reading 'The Task', annotations indicating the locations where paint samples were taken. Photo: Elisabeth Subal/The Courtauld.

Cross Section A:

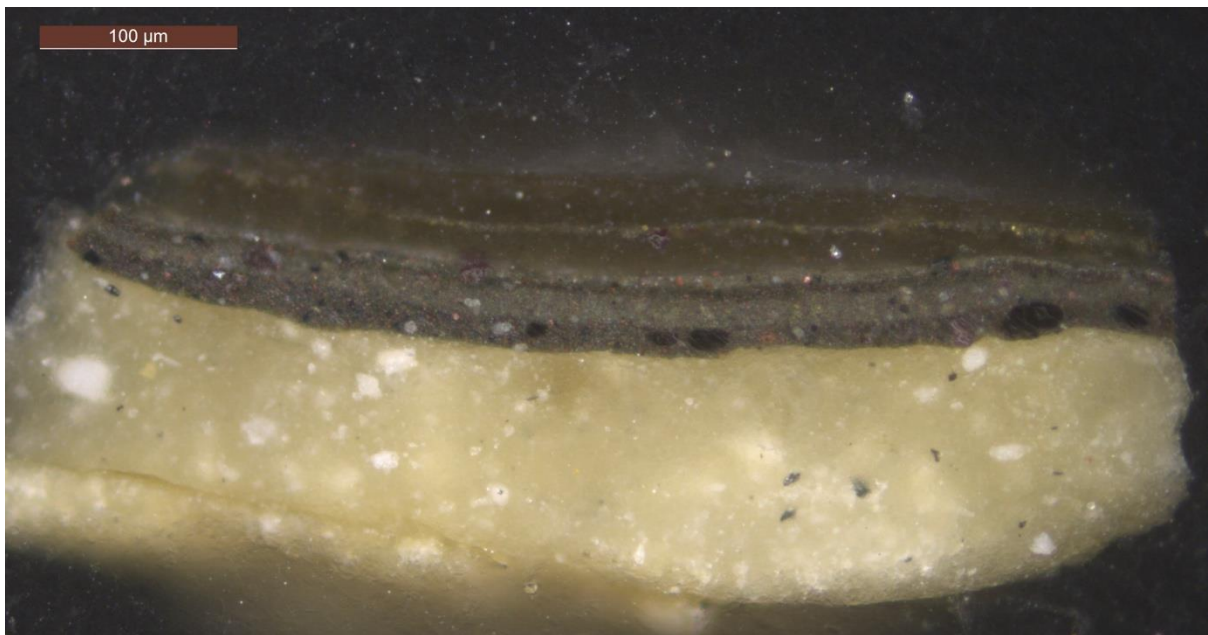


Fig. 2 Photomicrograph of Cross Section A in normal light. Photo: Elisabeth Subal/The Courtauld.

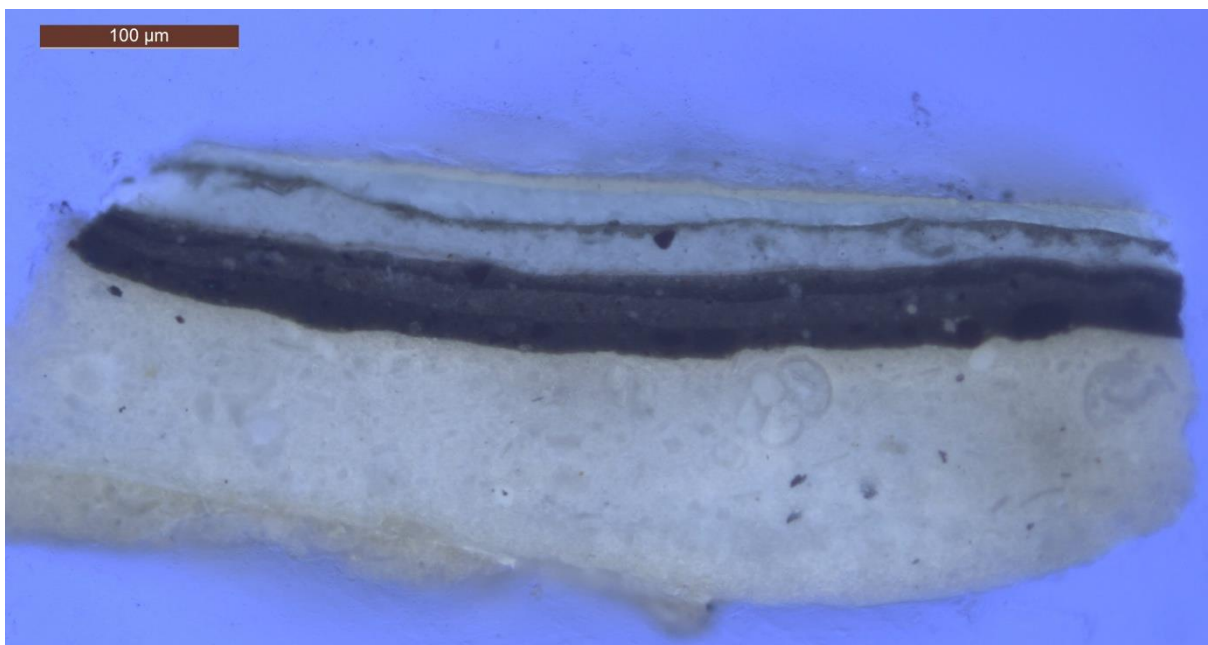


Fig. 3 Photomicrograph of Cross Section A in ultraviolet light. Photo: Elisabeth Subal/The Courtauld.

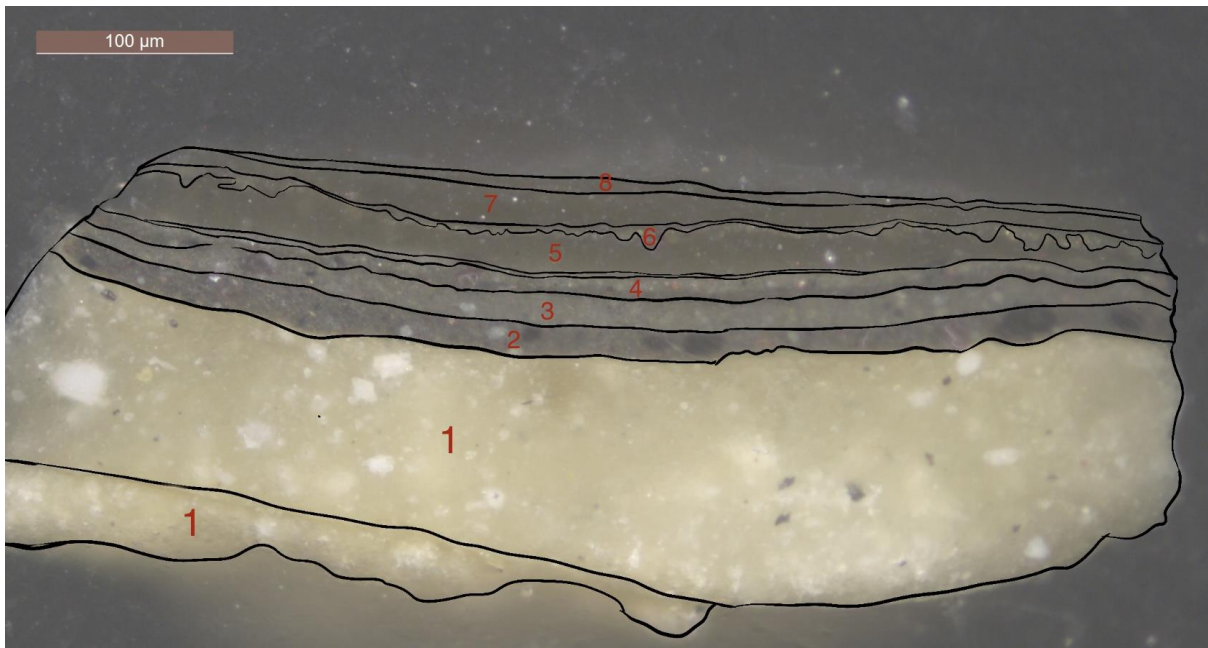


Fig. 4 Annotated photomicrograph of Cross Section A in normal light with numbered layers.
Photo: Elisabeth Subal/The Courtauld.

Layer	Description	Elements detected by SEM-EDX	Possible Pigments
1	Double Ground	Ca, Pb	Chalk, Lead White
2-4	Paint Layers	Pb, Fe, Ca, P, Si, Al	Lead White, Iron containing pigments, Bone Black
5	Varnish Layer		
6	Dirt or Paint Interlayer	Ca, Fe, Pb, Si, Al, K, Na, Cl, S	Chalk, Iron containing pigments, Lead White
7	Varnish Layer		
8	Wax-Resin Adhesive		

Cross Section E:

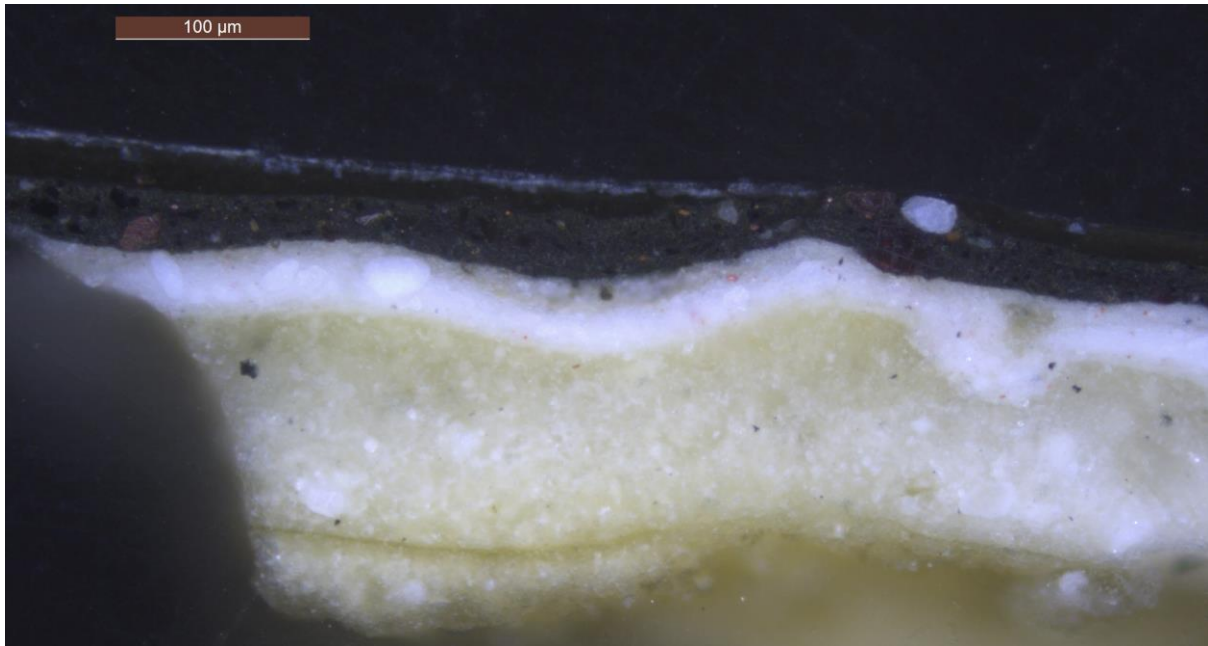


Fig. 5 Photomicrograph of Cross Section E in normal light. Photo: Elisabeth Subal/The Courtauld.

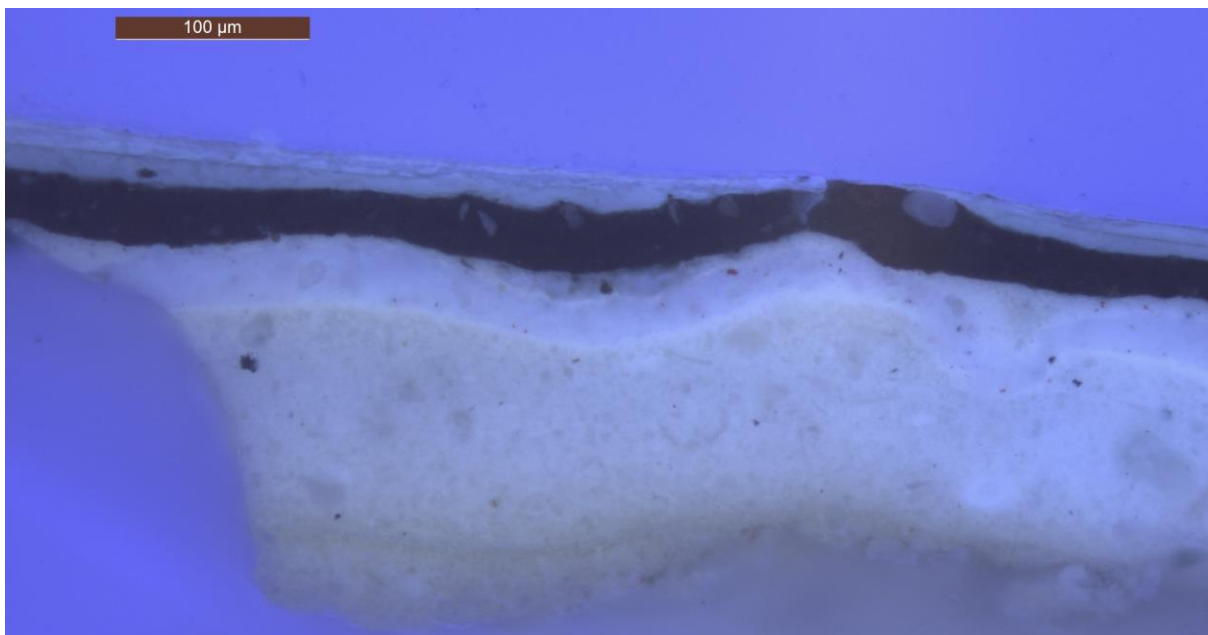


Fig. 6 Photomicrograph of Cross Section E in ultraviolet light. Photo: Elisabeth Subal/The Courtauld.

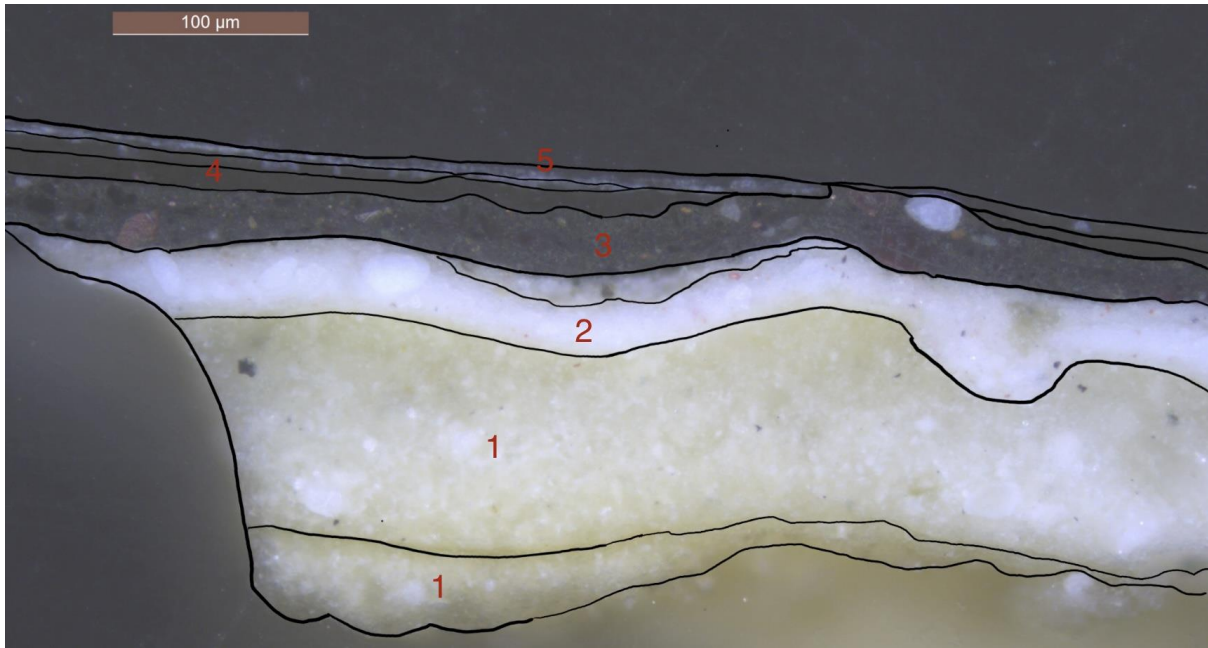


Fig. 7 Annotated photomicrograph of Cross Section E in normal light with numbered layers .
Photo: Elisabeth Subal/The Courtauld.

Layer	Description	Elements detected	Possible Pigments
1	Double Ground	Ca, Pb, Si, Al	Chalk, Lead White
2	Paint Layer – Child Figure	Pb, Hg (red pigment particles)	Lead White, Vermillion
3	Paint Layer - Architecture	Ca, Pb, P, Fe, Si	Lead White, Bone Black, Iron containing pigments
4	Varnish Layer		
5	Overpaint or Wax resin removal		

Cross Section F:

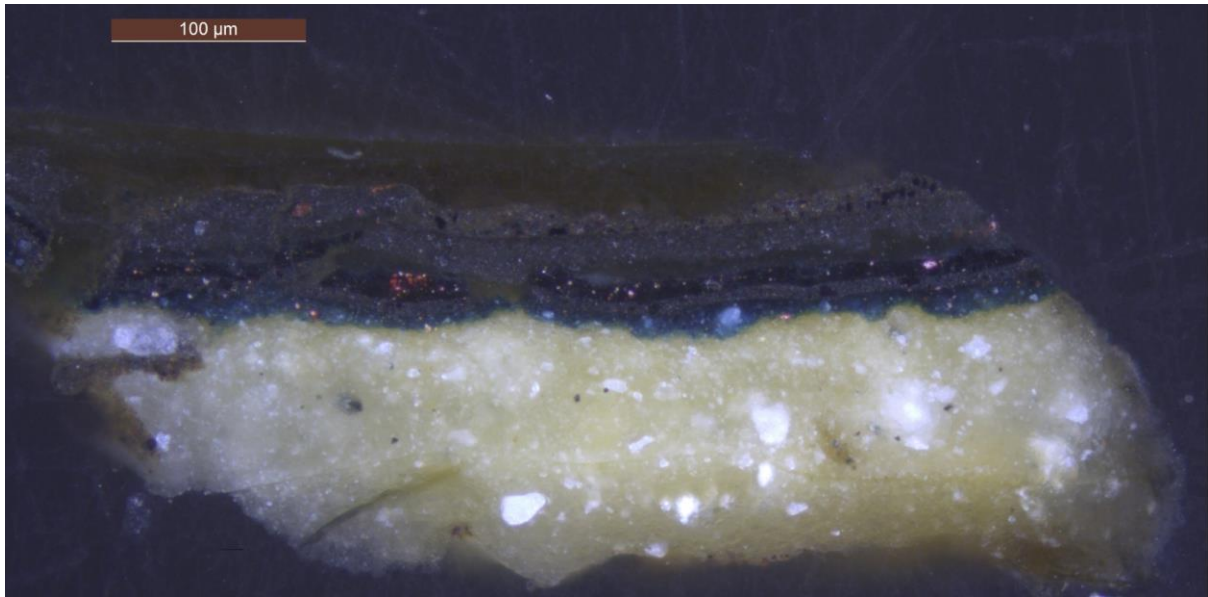


Fig. 8 Photomicrograph of Cross Section F in normal light. Photo: Elisabeth Subal/The Courtauld.

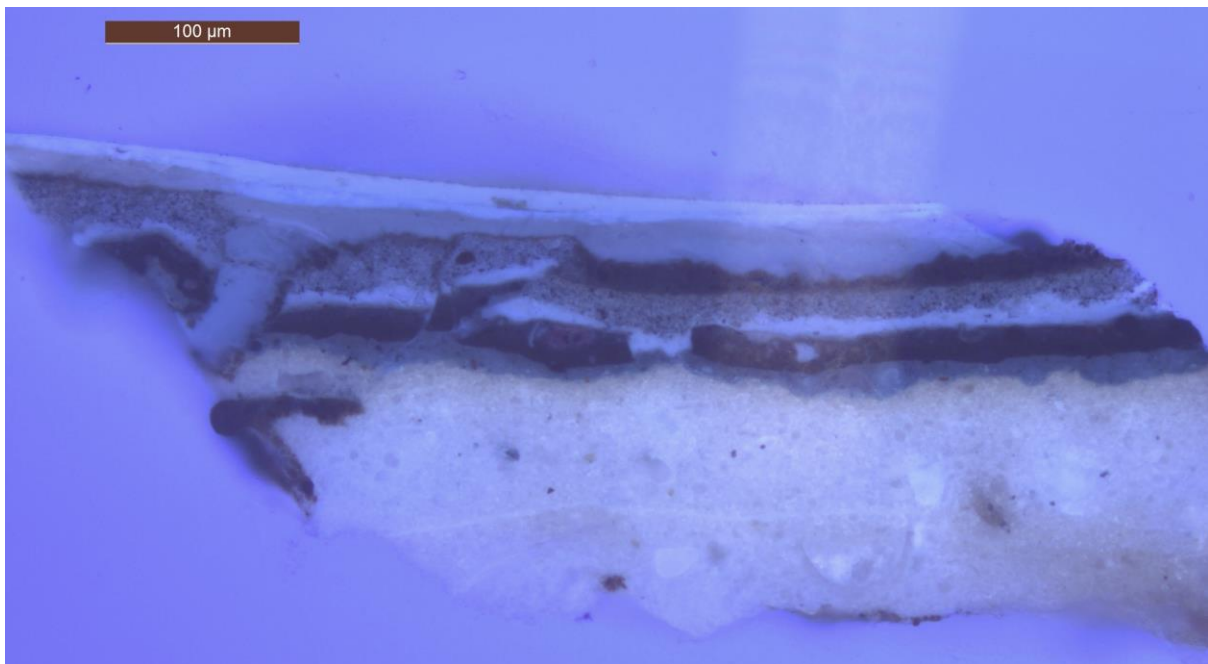


Fig. 9 Photomicrograph of Cross Section F in ultraviolet light. Photo: Elisabeth Subal/The Courtauld.

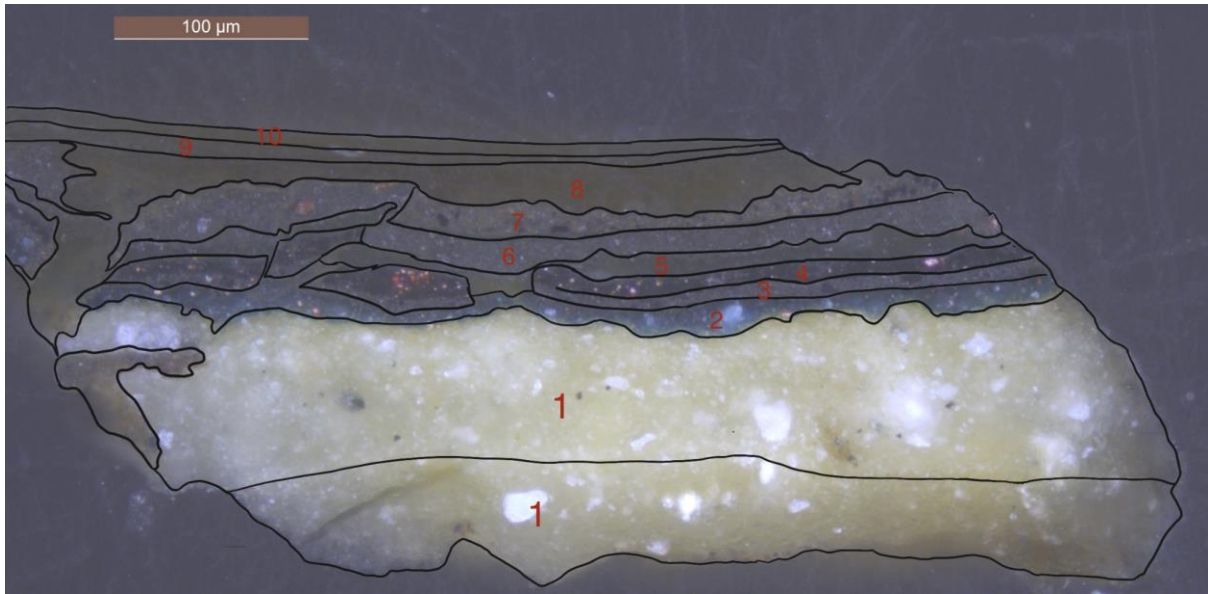


Fig. 10 Annotated photomicrograph of Cross Section F in normal light with numbered layers. Photo: Elisabeth Subal/The Courtauld.

Layer	Description	Elements detected	Possible Pigments
1	Double Ground	Ca, Pb	Chalk, Lead White
2	Paint Layer – Blue	Pb, Fe, Ca, P, Al, Si, S	Lead White, Iron containing pigment, Bone black
3	Paint Layer – Grey	Pb, Ca, Al, P, S, Fe	Lead White, Bone Black
4	Paint Layer – Black/Dark Purple	Pb, Hg, Al, S, Ca, P, Fe, Si	Lead White, Vermillion, Bone Black, Iron containing pigments
5	Varnish Layer		
6	Grey Overpaint		
7	Brown Overpaint	Ca, Ba, Fe, S, Si	Chalk, Barium Sulphate, Iron containing pigments
8	Varnish layer		
9	Varnish Layer		
10	Wax-Resin Adhesive		

Cross Section G:

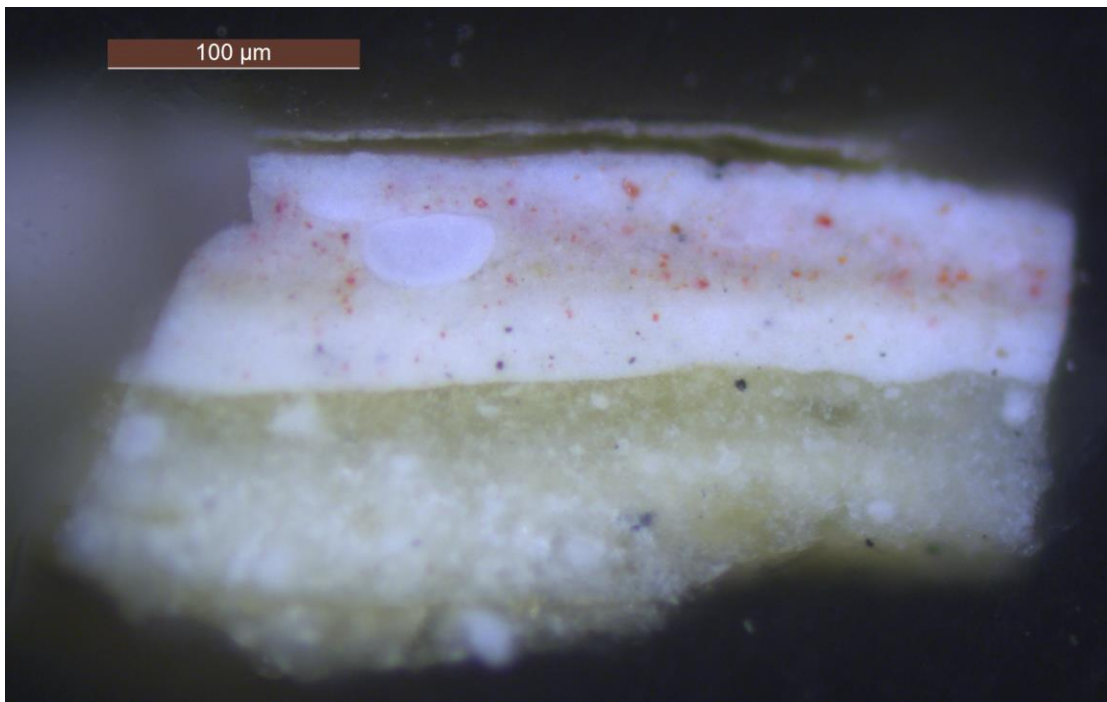


Fig. 11 Photomicrograph of Cross Section G in normal light. Photo: Elisabeth Subal/The Courtauld.

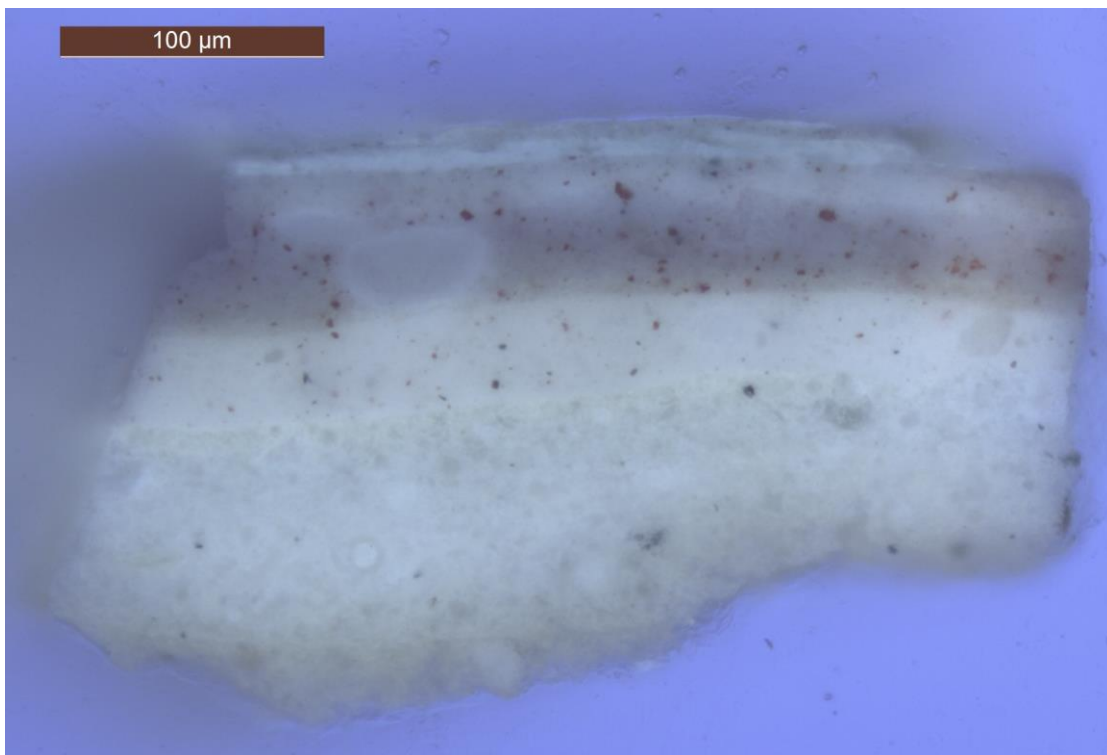


Fig. 12 Photomicrograph of Cross Section G in ultraviolet light. Photo: Elisabeth Subal/The Courtauld.

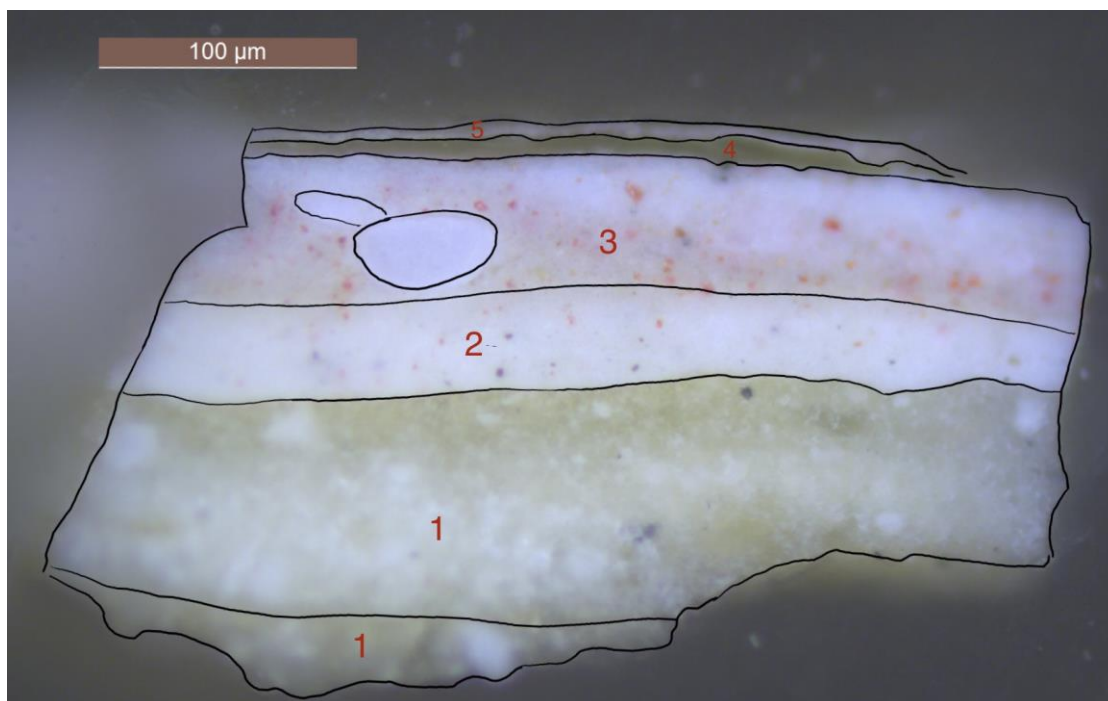


Fig. 13 Annotated photomicrograph of Cross Section G in normal light with numbered layers.
Photo: Elisabeth Subal/The Courtauld.

Layer	Description	Elements detected by SEM-EDX	Possible Pigments
1	Double Ground	Pb, Ca	Lead White, Chalk
2-3	Paint Layers	Pb, Ca, Fe, Al, Si	Lead White, Chalk, Iron containing pigments
4	Varnish Layer		
5	Overpaint	Pb, Ba, Ca, S	Lead White, Barium Sulphate

Cross Section J:

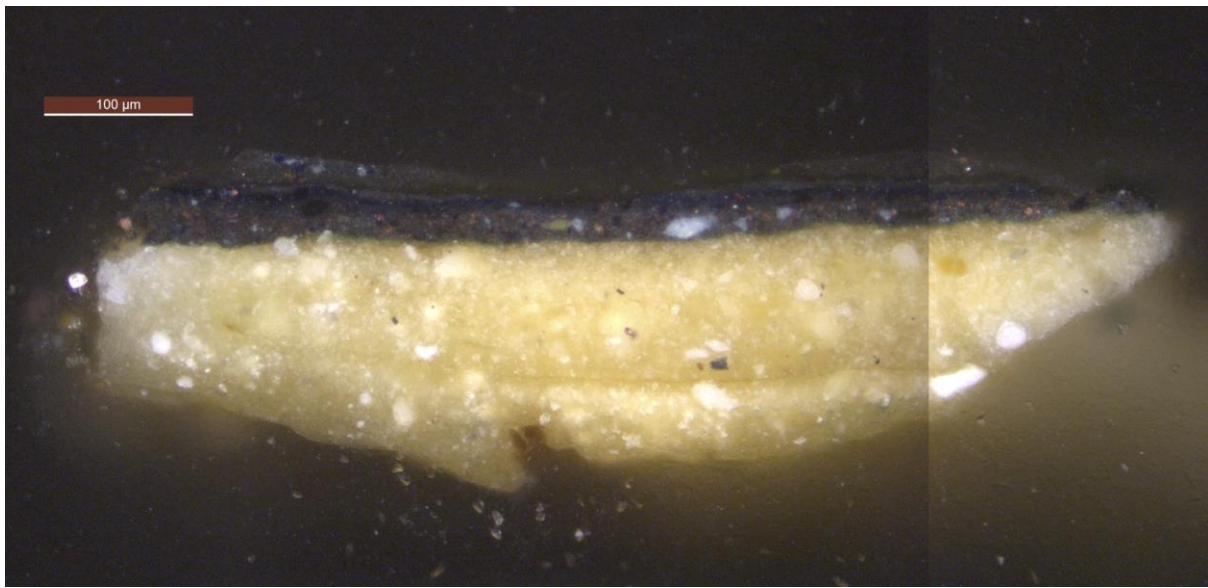


Fig. 14 Photomicrograph of Cross Section J in normal light. Photo: Elisabeth Subal/The Courtauld.

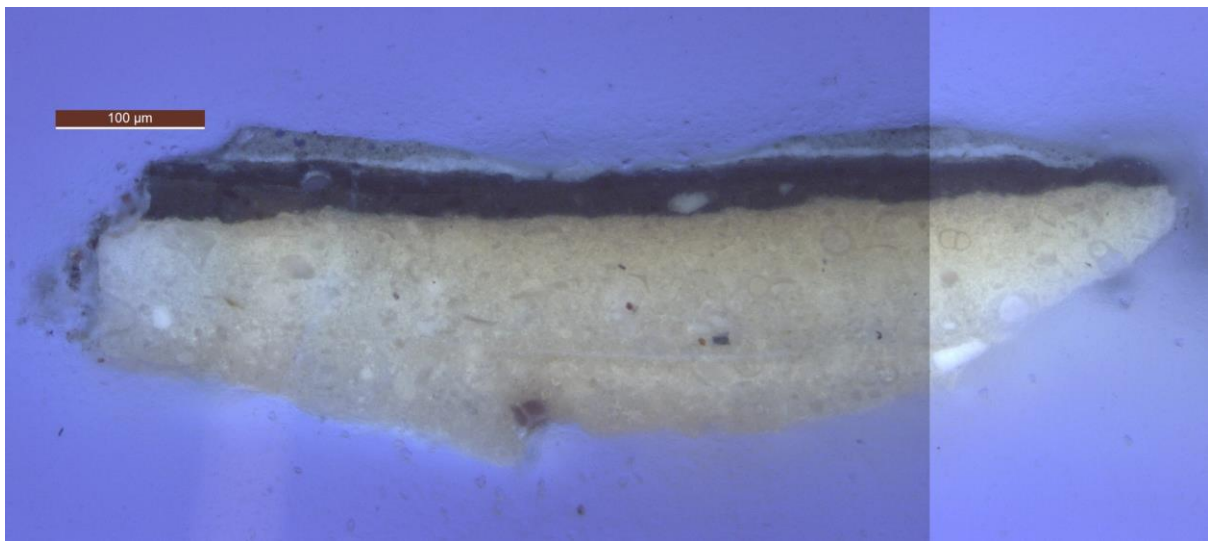


Fig. 15 Photomicrograph of Cross Section J in ultraviolet light. Photo: Elisabeth Subal/The Courtauld.

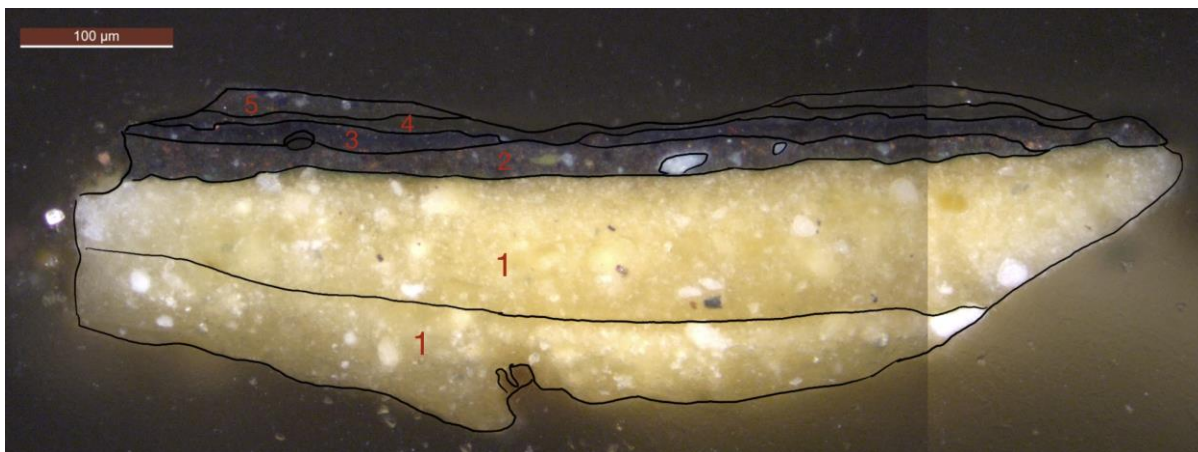


Fig. 16 Annotated photomicrograph of Cross Section I in normal light with numbered layers.
Photo: Elisabeth Subal/The Courtauld.

Layer	Description	Elements detected	Possible Pigments
1	Double Ground	Ca, Pb	Chalk, Lead White
2-3	Paint Layers	Pb, Fe, Ca, Al, P, Si, S	Lead White, Iron containing pigments, Bone Black
4	Varnish Layer		
5	Overpaint	Ba, Ca, Pb, S, Si, Al, Na, Fe	Barium Sulphate, Lead White, Chalk, iron containing pigments

Appendix III: Summary of XRF Results



Fig. 1 Normal Light Photograph Girl reading 'The Task', annotations indicating sites of XRF Analysis. Photo: Elisabeth Subal/The Courtauld.

Table 1 Summary of XRF Results

Site	Location	Paint Colour	Elements detected (in order of highest to lowest peaks)	Possible Pigments
1	Left Arm	Flesh Tone	Pb, Hg, Fe, Ca	Lead White, Vermillion, Earth Pigments
2	Book, left page	White, Black	Pb, Fe, Ca	Lead White, Earth Pigments, Chalk
3	Plinth	Ochre	Pb, Fe, Hg, Ca	Lead White, Earth Pigments, Vermillion, Chalk
4	Column, right of the hole	Brown	Pb, Fe, Ca, Ba, Mn, Hg	Lead White, Earth Pigments, Chalk, Barium Sulphate, Umber, Vermillion
5	Background, left to the figure	Black/Dark Brown	Pb, Fe, Ca, Ba, Hg, Mn	Lead White, Earth Pigments, Chalk, Barium Sulphate, Vermillion, Umber
6	Curtain, upper left corner	Black (?)	Pb, Fe, Ca, Ba, Sr, Hg	Lead White, Earth Pigments, Chalk, Barium Sulphate, Vermillion
7	Canvas Inset (bigger one)	Black	Pb, Fe, Ca, Ba, Mn, Hg, Zn, Sr	Lead White, Earth Pigments, Chalk, Barium Sulphate, Umber, Vermillion, Zinc White
8	Canvas Inset (smaller one)	Black	Pb, Fe, Ca, Ba, Mn, Sr, Zn, Cu	Lead White, Earth Pigments, Chalk, Barium Sulphate, Umber, Zinc White, Copper
9	Canvas Inset, upper right corner	Black	Ca, Fe, Mn, Pb, Sr	Chalk, Earth Pigments, Umber, Lead White

Site	Location	Paint Colour	Elements detected (in order of highest to lowest peaks)	Possible Pigments
10	Black overpaint on lining canvas, upper right corner	Black	Ca, Fe, Mn, Pb, Sr	Chalk, Earth Pigments, Umber, Lead White
11	Left Eye	Blue	Pb, Fe, Hg, Ca	Lead White, Earth Pigments, Vermillion, Chalk
12	Lips	Red	Pb, Hg, Fe, Ca	Lead White, Earth Pigments, Vermillion, Chalk
13	Right Background, over tear	Black	Pb, Ca, Fe, Ba, Mn, Hg, Zn, Sr	Lead White, Chalk Earth Pigments, Barium Sulphate, Umber, Vermillion, Zinc White