

Alfred Bauer

Alfred Bauer Fine Arts

: Forgeries

[ca. 1993]

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	2291.10
BOX	4
FILE	5

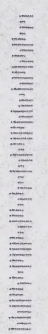
Dr. Alfred Baider
2961 N. Shepard Ave.
Milwaukee WI 53211



MAY 28 2008
PM 44

MAY 28 2008

Dr. David de Witt
Bader Curator of European Art
The Agnes S. Huntington Art Center
Queen's University
University Avenue at Bader Lane
Kingston, ON K7L 3N6
CANADA



Nancy Krieg
Paintings Restorer

5/25
Fall

4 East 74th Street
New York, New York 10021
Tel: (212) 861-8555
Fax: (212) 861-8559

May 18, 1993

Dr. Alfred Bader
ALFRED BADER FINE ARTS
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, Wisconsin 53202

Re: Head of a Bearded Man
attributed to Jan Lievens
oil on panel

Dear Dr. Bader,

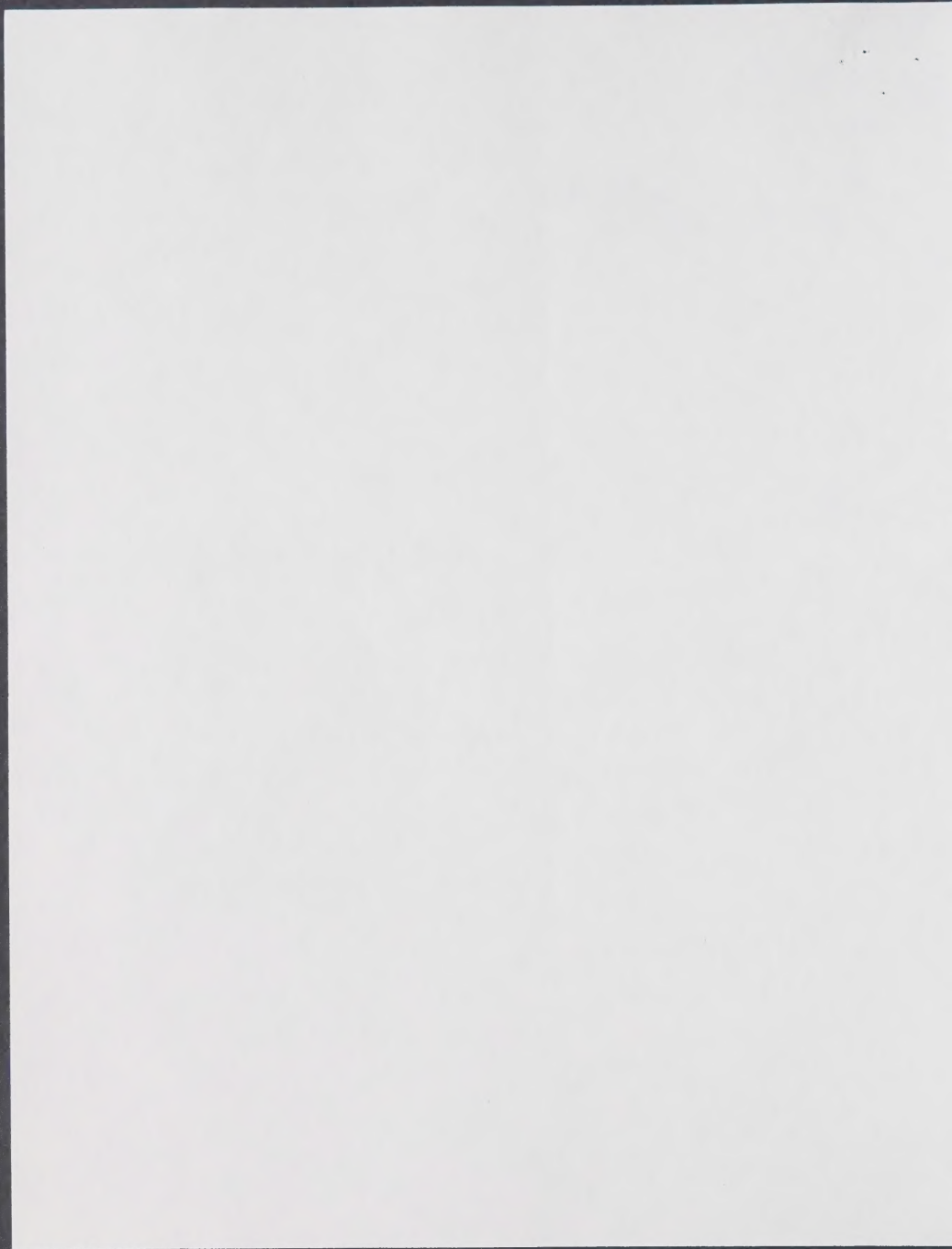
After examination and test cleaning of the above mentioned painting, I must agree with the conclusion of your restorer, Mr. Charles Munch, i.e., the painting is not 17th century.

Its extreme solubility strongly suggests that the picture was painted in a varnish medium rather than in oil in order to mimic the luminosity of the 17th century.

If I can be of further assistance, please do not hesitate to call.

Sincerely,

Nancy Krieg
Nancy Krieg



Nancy Krieg
Paintings Restorer

4 East 74th Street
New York, New York 10021
Tel: (212) 867-8555
Fax: (212) 867-8559

May 18, 1993

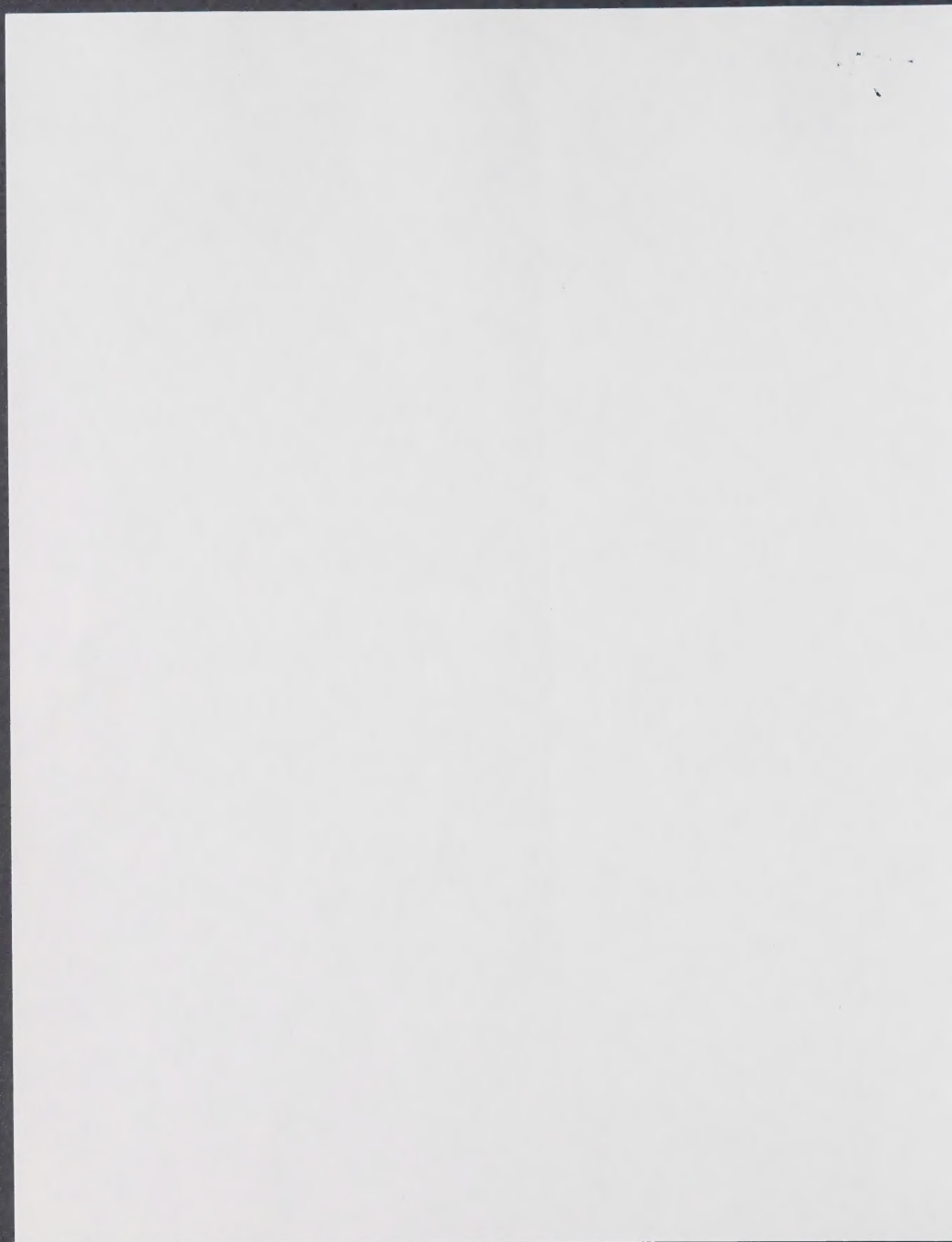
INVOICE

ALFRED BADER FINE ARTS
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, Wisconsin 53202

Head of a Bearded Man
attributed to Jan Lievens
oil on panel

Examination and Testing.....\$300.00

*pd
5/26/93
ch # 1158*



Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
510093A Bear Valley Rd. Lone Rock WI 53556
608 583-2431

May 8, 1993

attr. to Jan Lievens, Head of Bearded Old Man
oil on oak panel, 21 7/8" x 15 7/16"

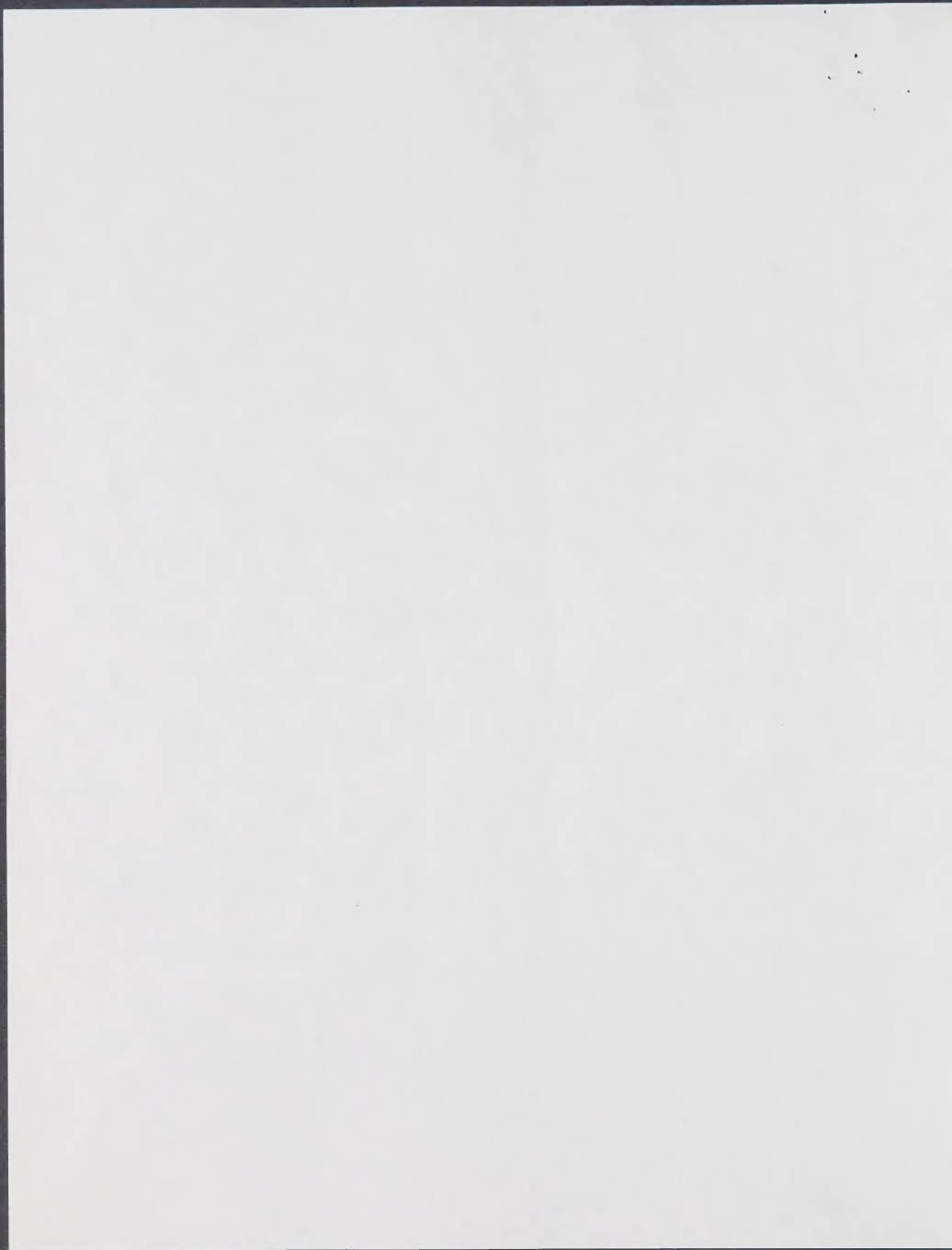
Condition before Treatment: The 5/16" thick panel is very nearly flat, with a slight convexity from side to side. It is made up of two dissimilar pieces joined with a lap joint 3 7/8" from the bottom on the back and 2 3/4" from the bottom on the front, where a tiny crack in the paint surface is visible. The back of the upper main panel has bevels on all four sides: about 1 1/4" wide at the top and right, about 7/8" at the left, and what would have been a 1 1/2" lower bevel before the joint was made. This piece of wood has rough, vertical tool marks, also traces of red sealing wax(?) at lower center. The lower piece of panel is smoother than the upper, and has bevels on the two sides approximately meeting up with the upper panel bevels and a 1 1/2" bevel on the bottom. What appear to be wormholes are evident in both parts. Both parts are covered with a coat of brown, matte paint (easily soluble in acetone), which was applied after they were joined. Several wormholes in the top panel, filled with white material, are also covered by the brown paint layer.

The upper panel appears to have a yellowish priming, visible at the edges in spots and through the beard. The lower piece has a red ground. Two low, retouched paint losses are visible in the upper left background. There are many tiny sharp rouges or dents, often in pairs, as in the right margin of the beard. Also along the beard edges are transparent, streaky passages that are either abrasion or a thin, glazed technique. Otherwise the paint in the head is thickly impastoed and extremely opaque. Brush handle marks help define the beard.

The entire upper panel is studded with tiny (1/16") circular projections that seem to be filled wormholes with the filling popping out. Some have no paint on them, some an island of paint riding on top, and a few have bits of paint hinged on one side and lifting on the other (see one below the inner corner of his left eye, 8 3/4" from the top and 8 1/2" from the left).

The opaque greenish-black background paint is continuous from top to bottom, right across the joint and including his clothing. Dark streaks along the beard edges suggest that the background was applied over a darker layer, after the beard was painted. The necklace is painted much more clumsily than the head and, like the background, also clearly crosses the joint without a change in character. There are no visible cracks in the paint, only a few (below his right cheek) that seem to be in the varnish.

The varnish is dirty and yellowed-- full of lint and fuzz. Under



parts of the face and beard fluoresce much less, as if the varnish here was much newer or thinner.

An X-ray of the face shows a clear image very much as it appears on the surface, with no sign of preliminary underpainting. The lower piece shows no image at all. The oblique wormholes cast a dense shadow, suggesting white lead fillings.

Treatment: Cleaning tests made at lower left (across the joint), at lower center (across the necklace), at center (in the beard), at upper center (across the cap), at right center (in the shoulder), and at the upper right corner were inconclusive as to how much was overpaint and how much original. With the owner's consent, a larger area (about $5\frac{1}{2}$ " x $7\frac{1}{2}$ "") at upper left was cleaned to better understand the paint structure. The area of forehead, eye, and cheek below this was also cleaned.

The two layers of varnish were soluble in mineral spirits and toluene respectively.

The top background paint layer was slightly soluble in toluene, easily in isopropanol. A darker streaky layer below this was not quite as soluble. The lowest grayish brown layer was more resistant. The medium tones in hair and face were somewhat soluble in ethanol.

Later, the sticky top layer of varnish was removed with turpentine. The losses and abrasions revealed in the cleaning tests were painted in with pure pigments in a PVA medium. Cleaned areas were glazed with pigment to imitate discolored varnish and overpaint. The entire surface was sprayed lightly with PVA varnish.

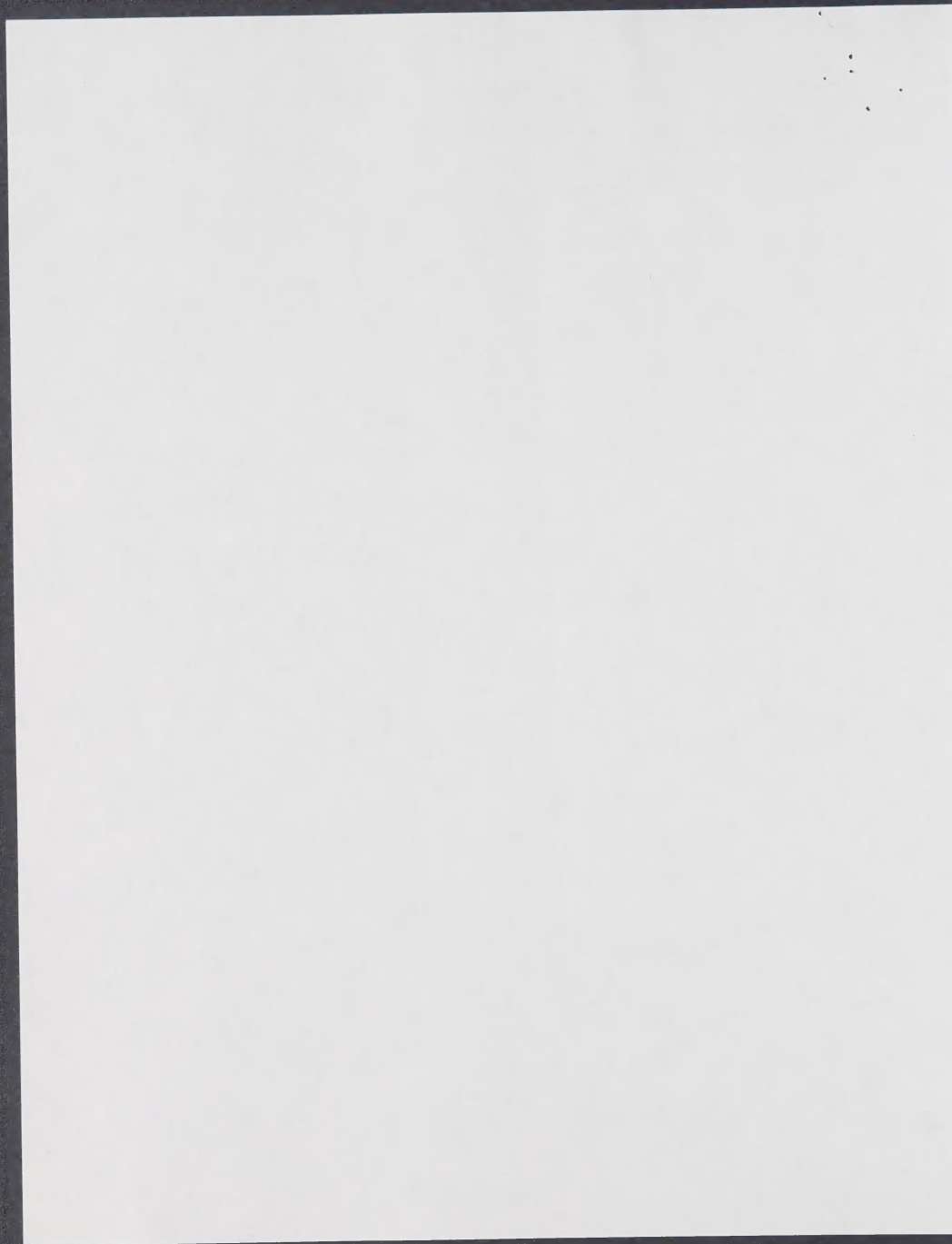
Conclusions: Based on a preponderance of somewhat subjective and circumstantial evidence, we believe the old man to have been painted much later than the 17th Century.

The dark and medium tones are unusually soluble. The paint of the face and beard are extremely opaque, almost putty-like. 17th Century paint should have a slightly translucent glow, with coarsely irregular pigment particles suspended within the oil matrix.

No craquelure is visible in the paint, even on a very small scale.

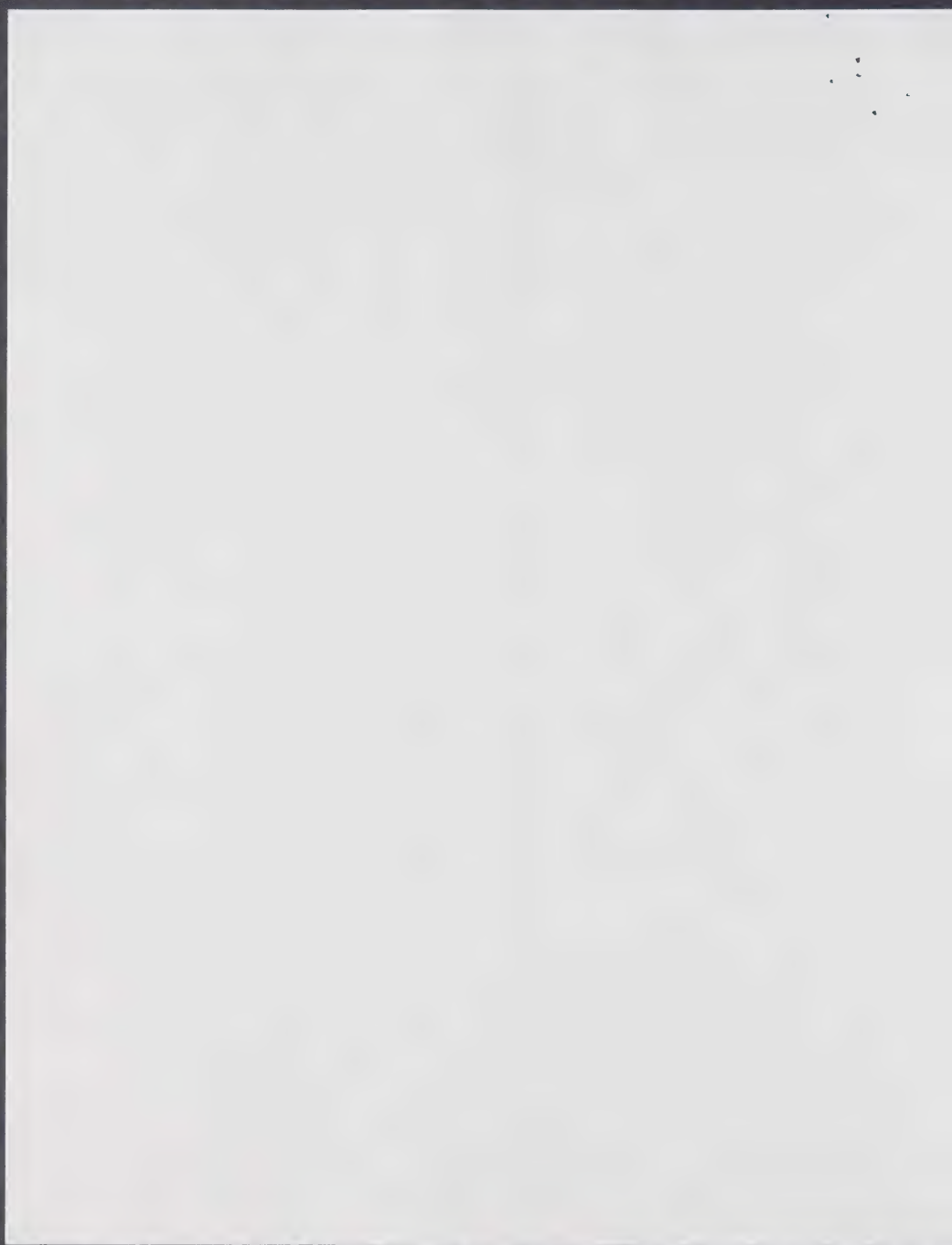
The wormholes were filled before the face was painted. Therefore, an old damaged panel was used as the support. "To begin with, we should never expect to see the burrows of wood-devouring grubs, only the exit-holes bored by the fully-fledged beetles emerging from their pupal confines. No Old Master would re-use timber in such poor condition. Nor should an X-radiograph detect a pattern of worm-holes filled with lead white from a priming layer, as this also indicates re-use of poor wood." (S.J.Fleming, Authentication in the Visual Arts, edited by Jaffe, van Leeuwen, and van der Tweel, Amsterdam, 1979, p.125)

The use of brushwork to create form is casual and slightly haphazard,



attr. to Lievens, page 3

in contrast to the usual methodical and economical paint application
in Dutch 17th Century paintings. (See the area around his right eye.)



5.

Jan Lievens

“Head of a Bearded Old Man Wearing a Gold Chain”

Oil on Panel 55.5cm X 33.5cm



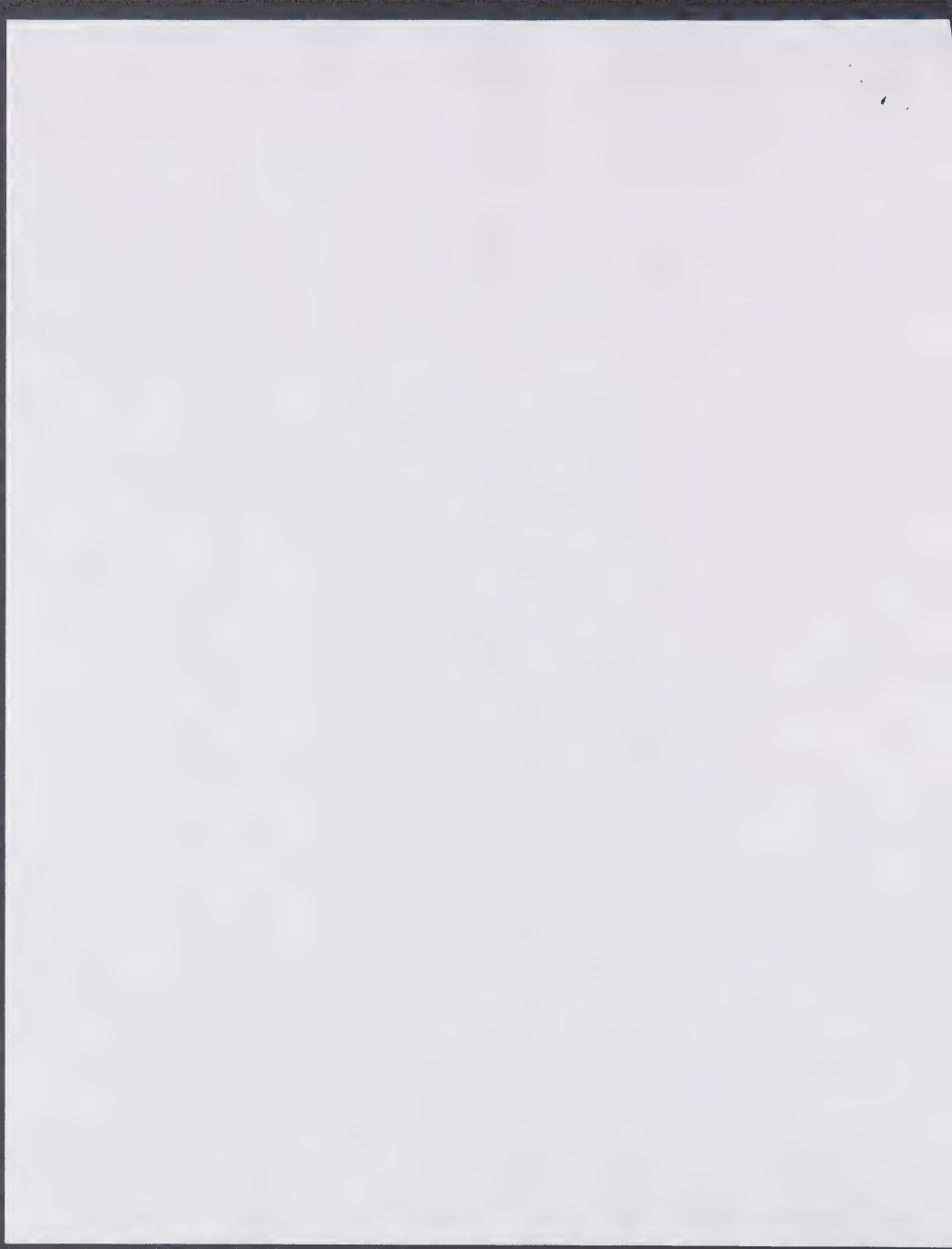
Provenance:

Christie's New York-Park Avenue
Sale, Important Old Master Paintings
Thursday, 14 January 1993, Lot # 61.

Literature:

Werner Sumowski, "Gemalde Der Rembrandt-Schuler, Volume VI,
Page 3536, Reproduced in color, note 8, page 3527.

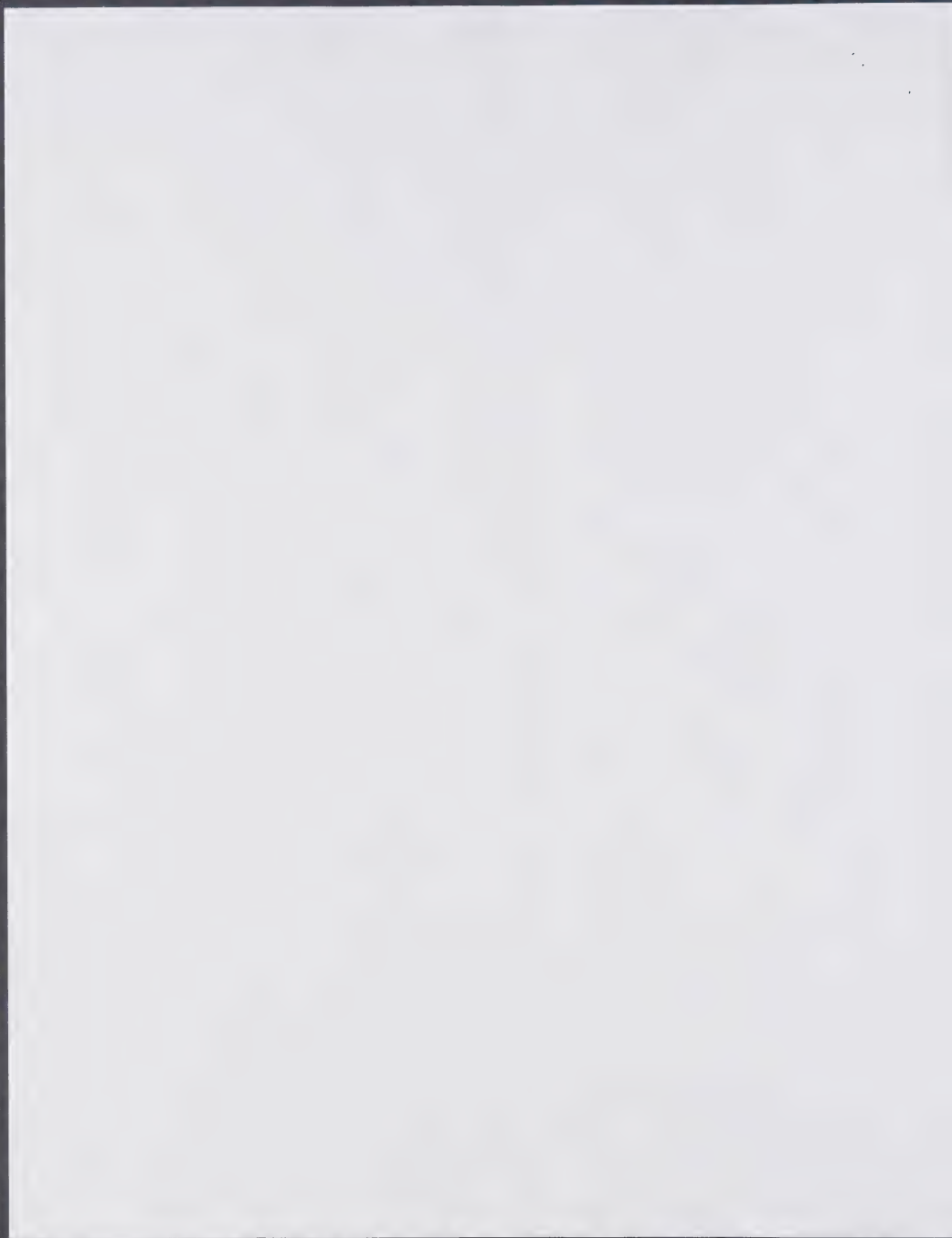
Catalogue of the Exhibition: "The Sacrifice of Isaac", Tel Aviv Museum of
Art, November 1997-February 1998.



Exhibited:

Tel Aviv Museum of Art, Exhibition "The Sacrifice of Isaac", November 17, 1997-February 15, 1998, page 65 (reproduced in color), page 34 (reproduced in black and white).

Note: This work is accompanied by a copy of the catalogue of the Tel Aviv exhibition along with a comprehensive technical report verifying the material age of the painting. Dating from the late 1630's, this fine example of Lievens, although painted by him during his Antwerp period and separation from Rembrandt, still shows much of the influences both shared in Leiden and is very akin to similar works by Rembrandt during his early time in Amsterdam in the 1630's. The treatment of light, flesh tones, beard and gold chain ornamentation are of the highest quality achieved by each of these masters during that period. Also available is a current certificate from Werner Sumowski modifying his earlier opinion regarding the work and further confirming it to be an autograph work by Lievens. The work is done in the boldest of brushstrokes and pentimenti (artist's changes) can be seen in numerous areas around the head and shoulders indicating this to be a truly spontaneous and personal work by Lievens who was making adjustments as the composition developed. A later addition to the original 17th century panel, approximately eight centimeters in width, has been attached to the bottom and painted by a later hand. The beard pigments are incised with the brush end as often found in works of both Lievens and Rembrandt. The painting is further accompanied by a letter from Dr. Bernhard Schnackenburg dated December 10, 2007 also confirming the attribution to Jan Lievens and stating he will be including it in his forthcoming catalogue on the artist.



Stuttgart, 9-3-2007

Dear Mr. Saban,

Please find enclosed an expert opinion regarding your superb painting by Jan Lievens.

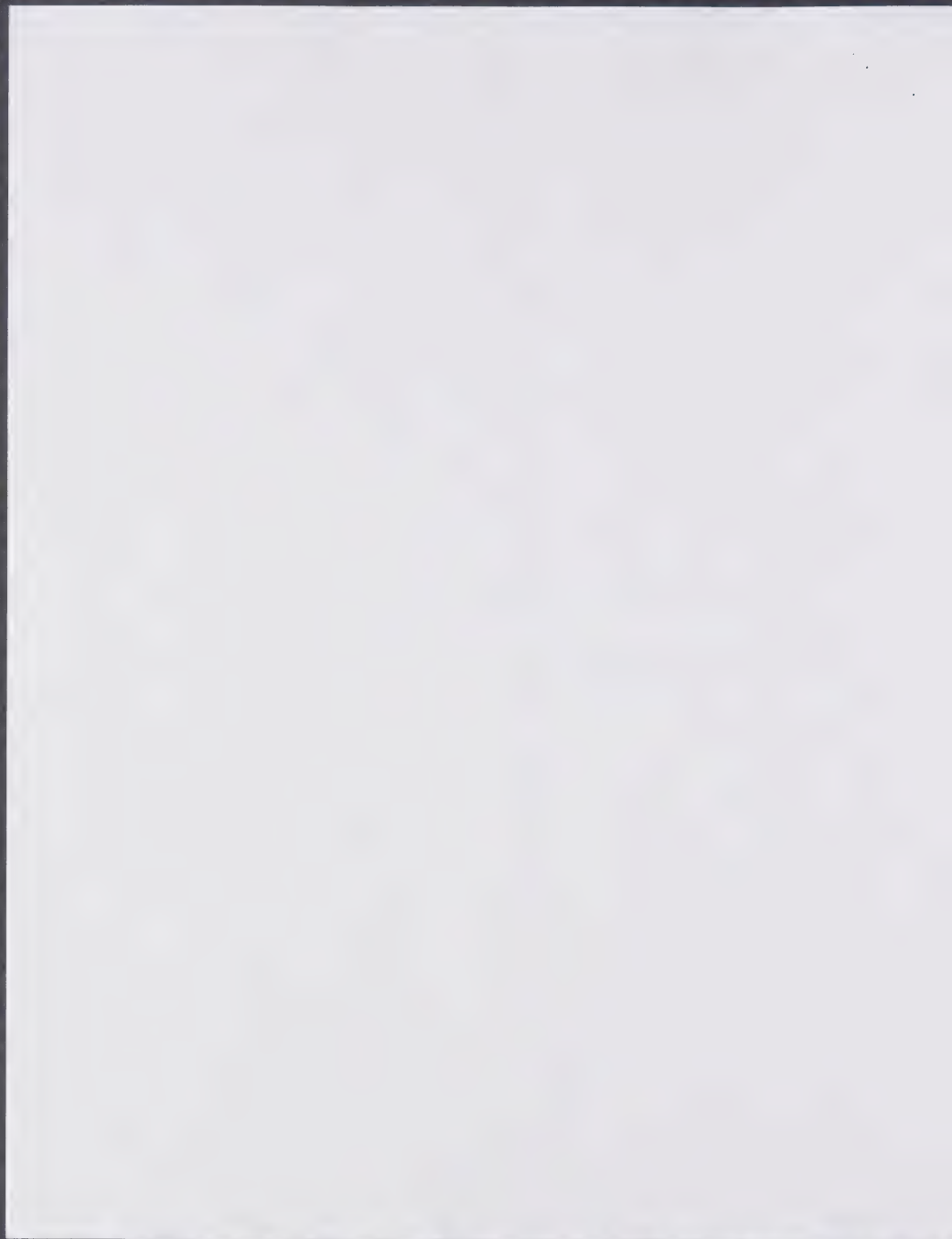
I would like to point out I used only the *Ektachrom* [slide] and the black-and-white photograph for my statement.

With very best wishes
and kind regards,

Yours truly,

[Signature]

Enclosures



Prof. Dr. Wenner Samowski
Hessenwiesenstrasse 4
70565 Stuttgart

9-3-2007

Expert Opinion

"Nachdenkender alter Mann" ["Pensive Old Man"]
Oil on wood, 55.6 x 39.3 cm

This painting, having been appraised by me, was sold at auction as a work by Jan Lievens on 1-14-1993 by Christie's in New York (No. 61, with color chart). Subsequently to the auction I was informed that, according to an analysis undertaken, the color was allegedly not commensurate with the 17th century.

I thereupon published the picture as a first-rate copy based on a lost Lievens original. (*Gemälde der Rembrandt Schüler [Paintings by Rembrandt's Pupils]*, Edition VI, Landau 1994, pages 3518 and 3536, with color chart.)

Color samples have in the meantime been examined by the FOM AMOLF Institute in Amsterdam in the restoration workshop of the Rijksmuseum. The results thereof show that all of the pigments of this painting are from the 17th century. (C.M. Groen, *Analytical Report*, dated 5/6/2007.)

I can therefore revert to my previous assessment of the painting:

The picture, painted with virtuosity, dramatically monochromatic and of significant expressiveness, is a work by Jan Lievens (Leyden, 1607-1674, Amsterdam). It pertains to the following works:

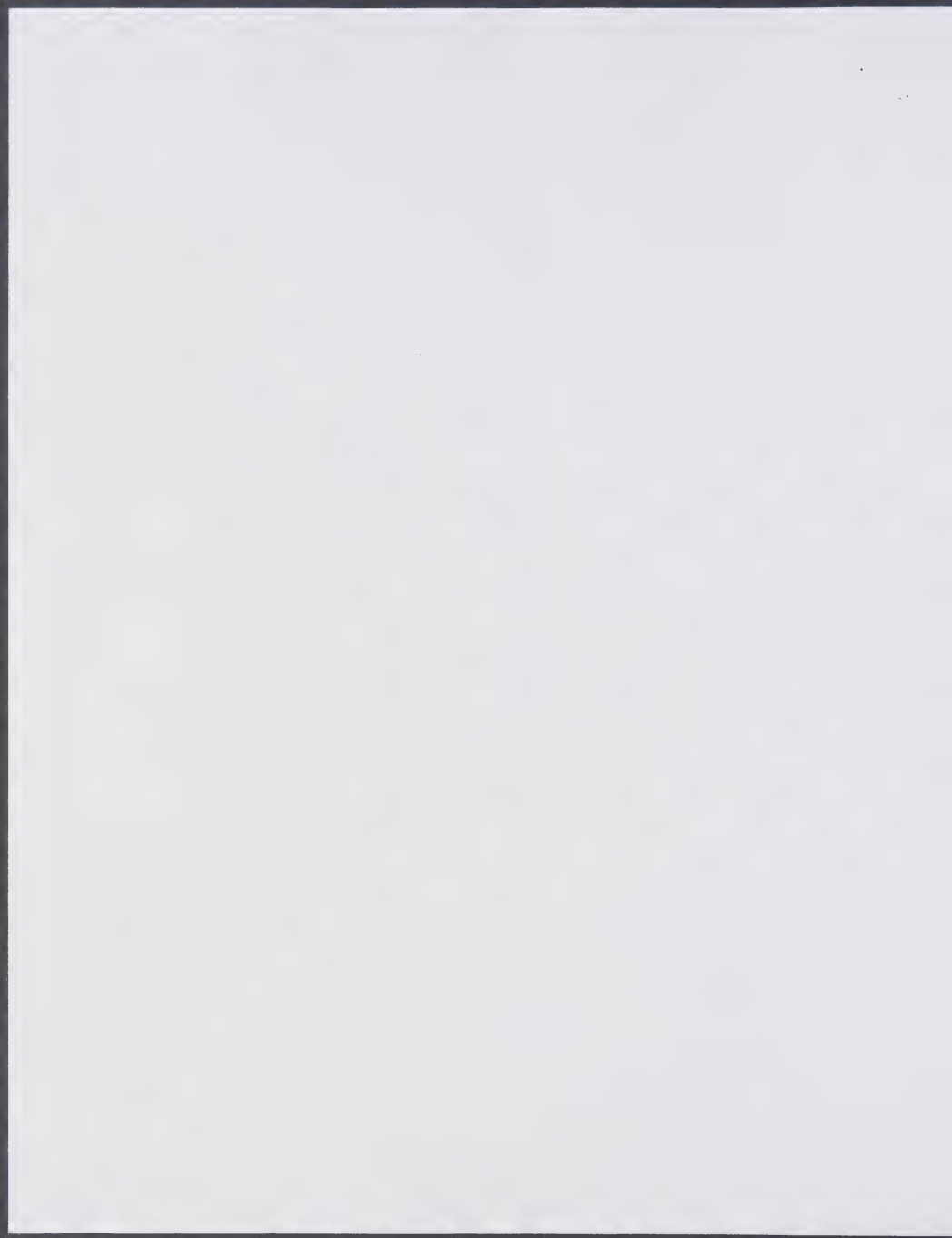
1st)

"Bärtiger Greis nach links" ["Bearded Old Man Looking Left"], St. Petersburg. (*Gemälde der Rembrandt Schüler [Paintings by Rembrandt's Pupils]*, Edition III, 1986, No. 1278, with illustration.)

2nd)

"Bärtiger alter Mann nach links" ["Bearded Old Man Looking Left"], Leipzig. (As referenced, No. 1279, with illustration.)

[Continued on page 2]



[Page 2 of expert opinion]

3rd)

"Greisenkopf" ["Head of Old Man"], formally with J.O. Leegenhoek, Paris. (As referenced, Edition VI, No. 2366, with illustration.) Study on "Abraham's Sacrifice", in the Palazzo Doria, Rome. (As referenced, Edition III, No. 1194, with illustration.)

4th

"Bärtiger Greis" ["Bearded Old Man"], formally with Dr. Engleson, Lund. (As referenced, Edition III, No. 1281, with illustration.)

5th

"Bärtiger alter Mann" ["Bearded Old Man"], formally with I. Kempe, Stockholm. (As referenced, Edition III, No. 1182, with illustration.)

The two pictures quoted last were painted pursuant to the same model as [used] in this case.

The painting at issue, dating from the second half of the 1630s, is an important complement to the works of Lievens from the Antwerp Period.

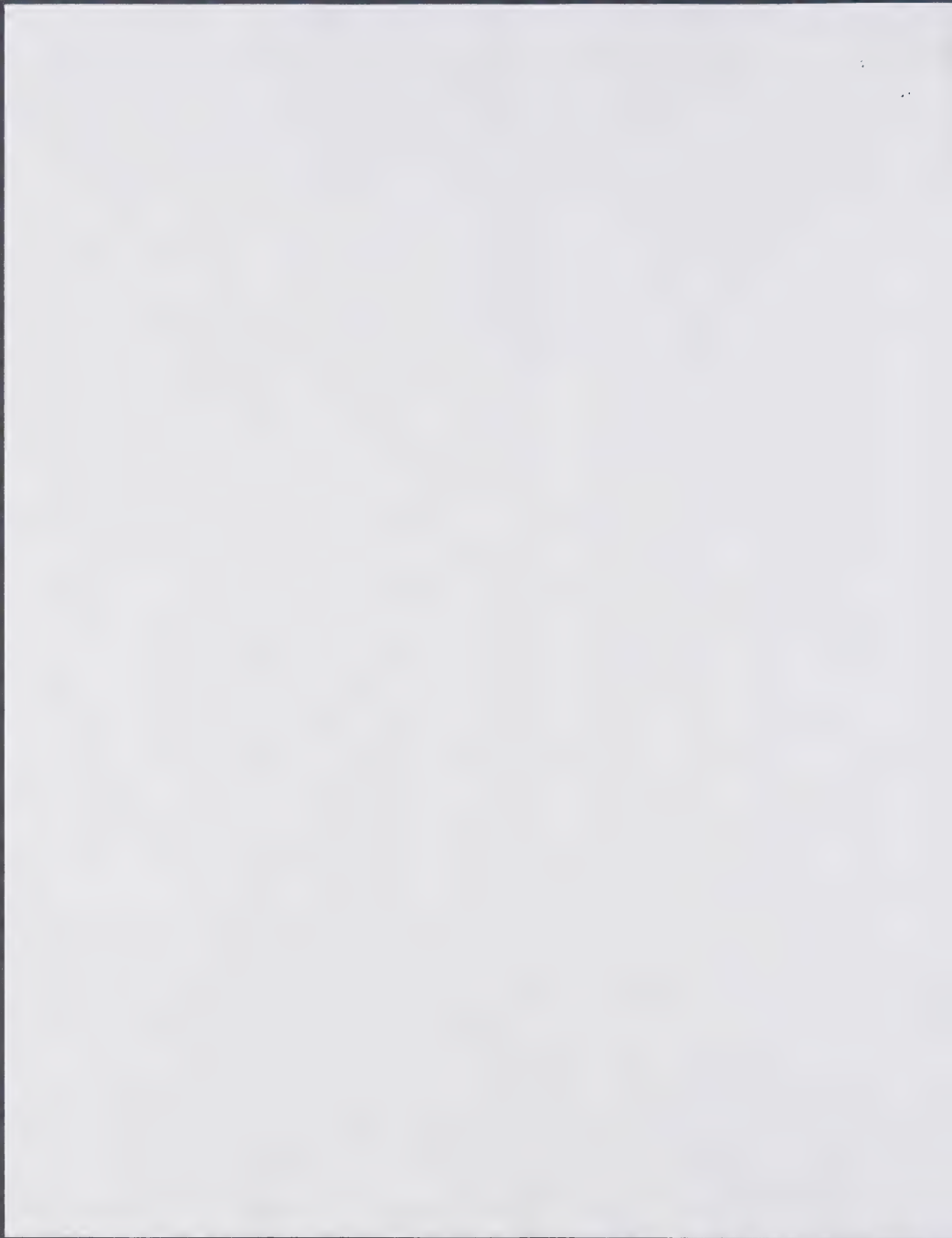
[Signature]

[Translator's notes:]

1) An unofficial English rendition has been provided in square brackets next to the official German titles of paintings.

2) The German terms "Greis" and "alter Mann" both translate to "old man", the only difference being that a "Greis" is a really old man.

3) Anything appearing in square brackets was added by the translator for clarification or completeness.



DR. BERNHARD SCHNACKENBURG HAVELWEG 10 34131 KASSEL

TEL.: 0(0049)-561-33674 FAX: 0561-3165486 E-MAIL: SCHNACKENBURG.KS@T-ONLINE.DE

Havelweg 10 34131 Kassel Deutschland

Mr. Natan Saban
210 174th Street, Apt. 1912
Miami Beach, Florida 33160
U.S.A.

Kassel, 10.12.07

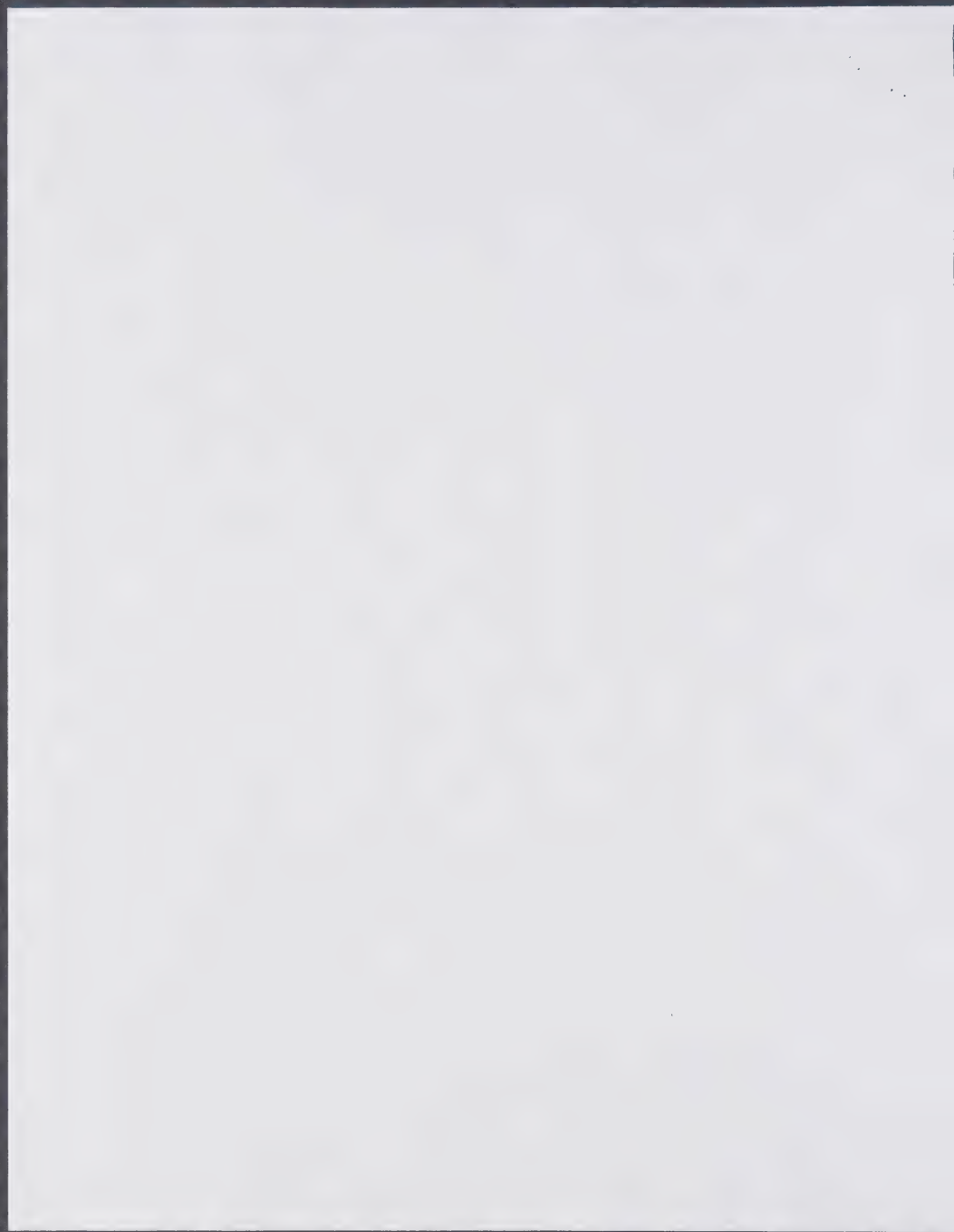
Dear Mr. Saban,

Thank you very much for your kind letter from 3 December with exciting new information about your „Head of a bearded old man with golden chain“ by Jan Lievens, sale Christie's/New York 14.1.1993. I always had problems to accept the rejection on the base of the scientific analysis of 1993 and hesitated to include the picture into my catalogue under „wrong attributions“. Now I am happy about the correction by Karin Groen. The painting manner is so typical for Lievens and of high quality!

It was pleasant to hear from you and I hope you are well! In near future I'll send you an offprint.

With kind regards,





Attributed to Lievens, *Head of a bearded man*

ANALYTICAL REPORT

Introduction

Attributed to Jan Lievens, *Head of a bearded man*, Oil on panel, 55.5-39.5 cm, owner Mr Nathan Saban, Miami. Five paint samples were brought back from Miami by Dr Doron J. Lurie and presented to me for microscopic examination and chemical analyses (if necessary). The writer of this report has not seen the painting the samples would have derived from.

Examination

- A. Forehead. Stereomicroscope: yellowish-brown.
- B. Under his left eye. Stereomicroscope: No sample to be found.
- C. Beard. Stereomicroscope: light brown.
- D. Hair or background. Stereomicroscope: varnish on glossy black
- E. His right cheek. Stereomicroscope: pink on light brown.

None of the samples shows the complete build-up.

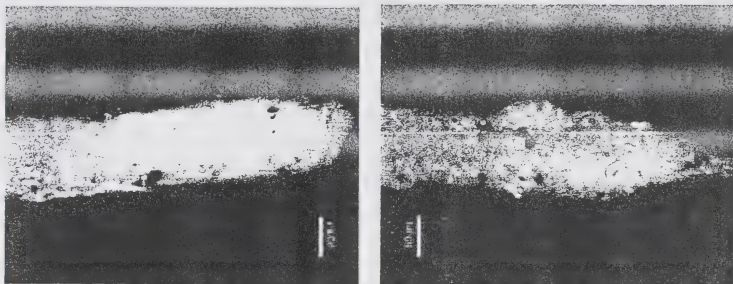
The samples were embedded in Technovite at the FOM AMOLF Institute in Amsterdam. The blocks of resin were ground down until the paint sample was in the surface of the block with the paint layers perpendicular to the surface of the block. The paint cross-sections were studied under a Leica microscope in incident normal light and long wavelength UV using magnifications up to 500x at the restoration studio of the Rijksmuseum. An electron microscope was used with energy dispersive X-ray analysis (SEM-EDX) for the identification of the pigments present in one of the samples.



Attributed to Lievens, *Head of a bearded man*

Results

Sample A from the forehead.

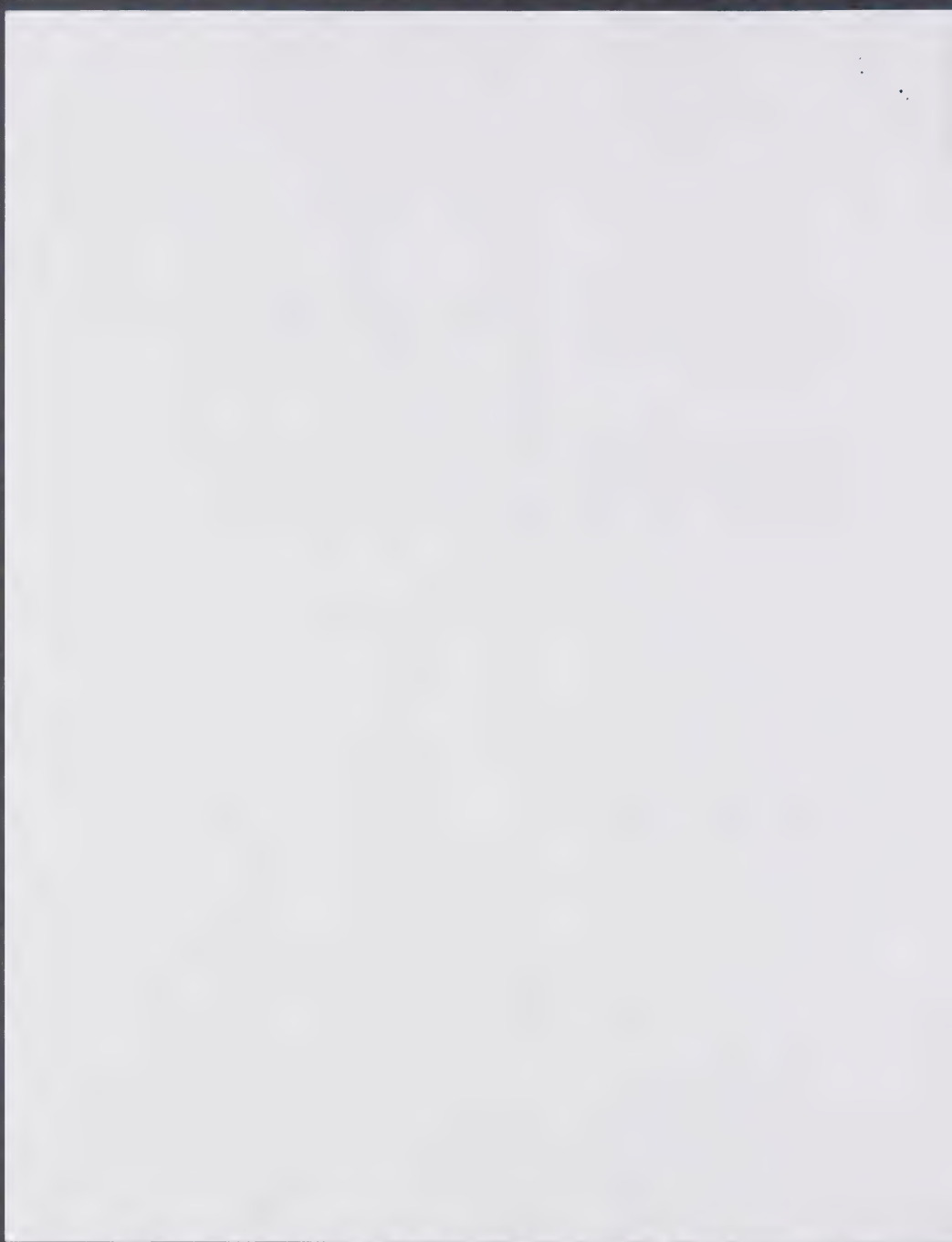


There is an light orange paint layer containing lead white mixed with an organic red pigment, wet-in-wet with a lighter layer of lead white and chalk. The sample is incomplete; the ground is missing in this sample.

Sample C from the beard.



The light brown coloured paint contains lead white mixed with a little yellow-brown ochre. The paint was applied on a light coloured ground or *imprimatura*(?) of lead white with a little fine brown pigment and very little reddish brown.

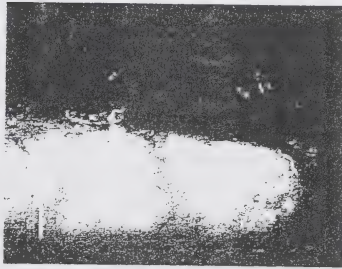
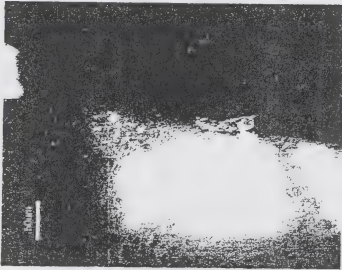


Attributed to Lievens, *Head of a bearded man*

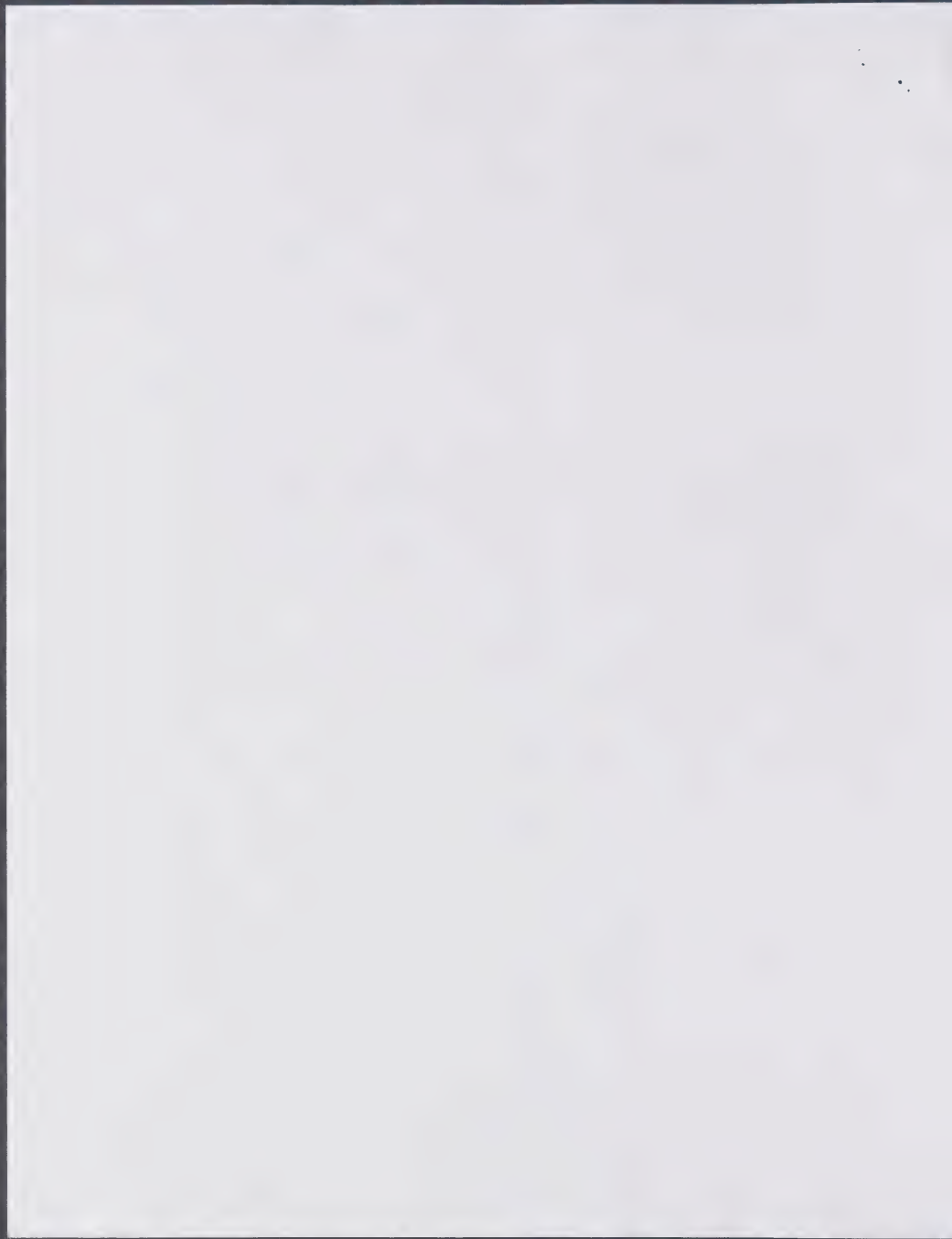


same sample, different camera, sample appears broken-up, difficult to judge.

Sample D hair? Background?

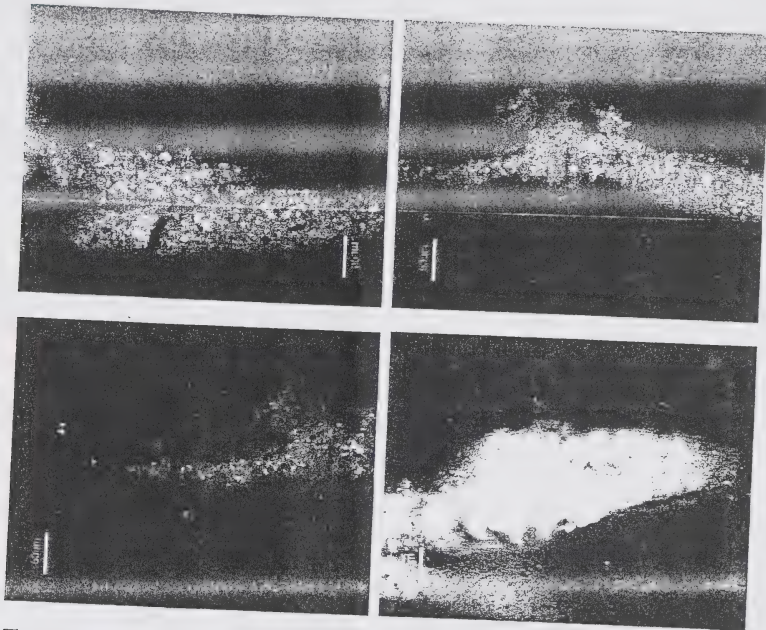


A smooth, even black paint can be seen on top of brown paint. The black paint runs along the side of the brown, which could mean that it runs into a crack, an indication that it is overpaint. The bottom paint layer seems darker than the bottom layer in sample C, suggesting it is paint and not the ground.

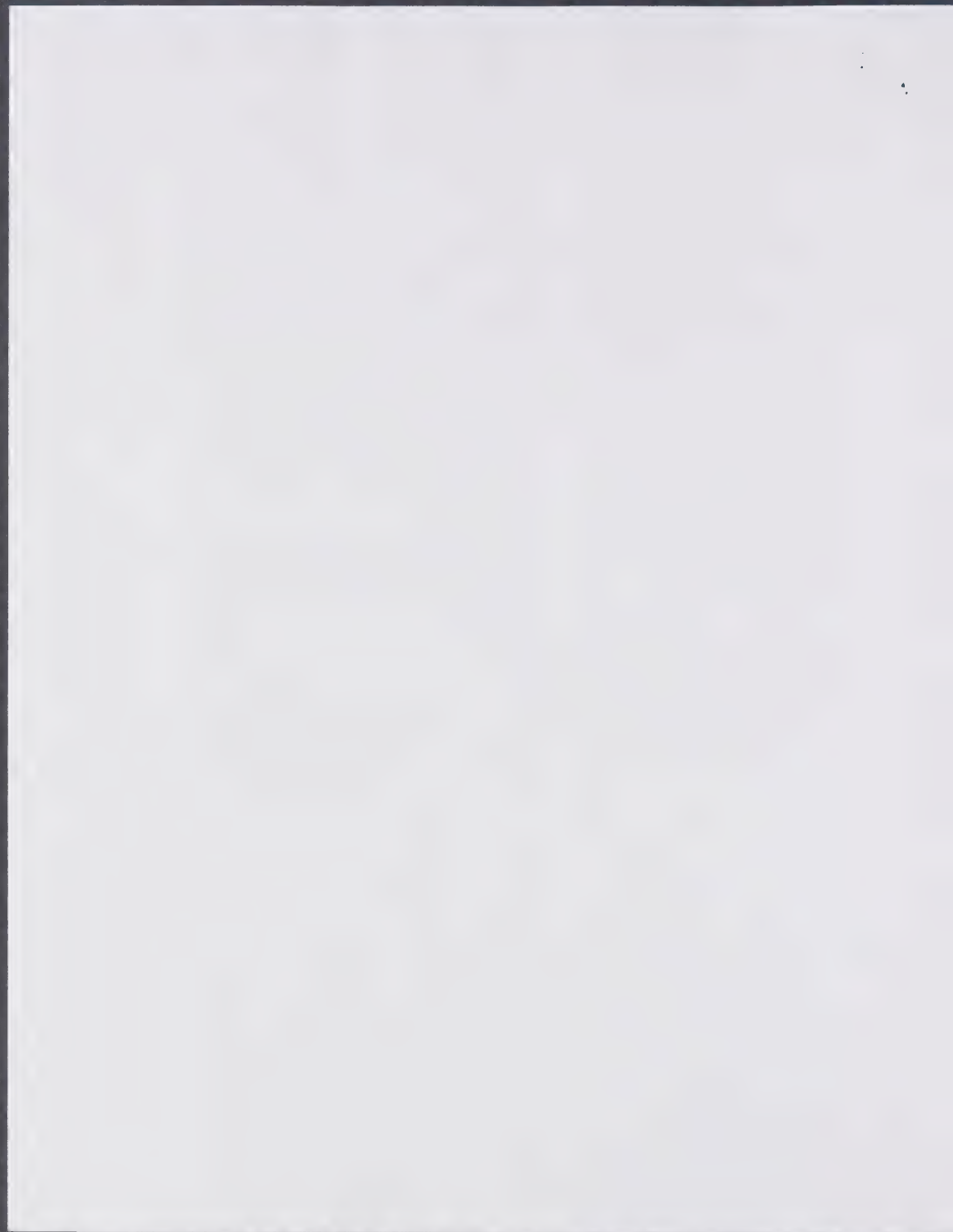


Attributed to Lievens, *Head of a bearded man*

Sample E his right cheek.



The sample shows two layers of orange coloured paint, containing lead white with a little of a fine red iron oxide (ochreous) pigment (SEM-EDX).



Attributed to Lievens, *Head of a bearded man*

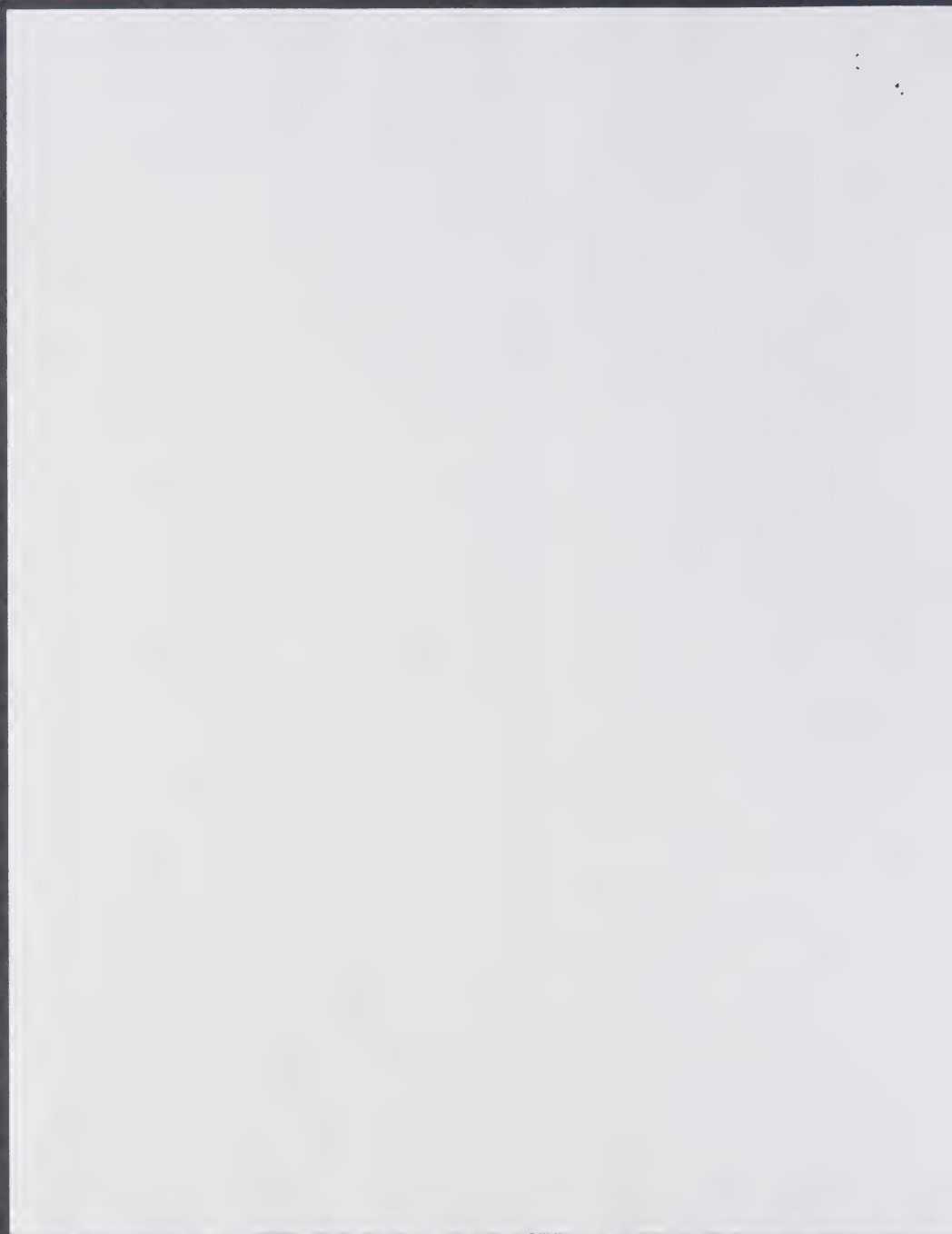
Conclusion and discussion

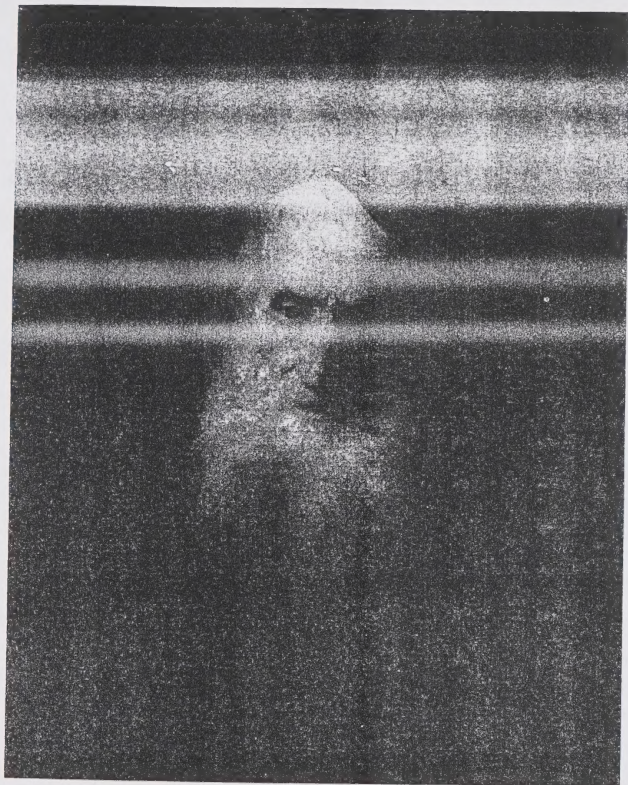
The build-up of the layers is difficult to judge because they can not be compared easily among them since they are incomplete. Is the light coloured layer in sample C an *imprimatura*? Also, without having seen the painting, it is speculating whether the dark paint in sample D is really overpaint, as I suggest above.

No pigments were found that would contradict an origin in the seventeenth century. The question: "does the painting derive from Rembrandt's studio", can not be answered by examination of the ground layers since the painting is on panel. If the light coloured layer in *Head of a bearded man* is indeed an *imprimatura* with an underlying chalk ground missing in the sample, then the traditional way of preparing panels in the seventeenth century would indeed have been used.

C.M. Groen

06/05/2007





Jan Lievens

Title A tronie: Study of the head and shoulders of an old bearded man, wearing

Year 1629

Medium Oil on Woodpanel

Size 22.8 x 18.5 in. / 58 x 47 cm.

Sale Of Sotheby's London: Wednesday, July 7, 2004 [Lot 7]
Old Master Paintings (Part One)

Estimate 200,000 - 300,000 BP (US\$ 363,636 - 545,454)

Sold For 1,853,600 BP (3,438,961 US\$) PREMIUM Currency Converter





CHRISTIE, MANSON & WOODS INTERNATIONAL, INC.

7/2

June 29, 1993

Dr. Alfred R. Bader
Alfred Bader Fine Arts
Astor Hotel
Suite 622
Milwaukee, Wisconsin 53202

Dear Dr. Bader,

Enclosed please find a check for \$44,000 which covers the purchase price, plus premium, for the "Lievens" you purchased in the January 1993 sale. We are terribly sorry for any inconvenience this may have caused you.

As you well know, Ian has left Christie's. In his absence I hope that you will not hesitate to contact me if I can be of assistance in any way. I know that you worked closely with Ian over the years, and we look forward to continuing this relationship in the future.

Again our apologies about the Lievens,

Yours sincerely,

Rachel Kaminsky
Vice President
Old Master Paintings

NO. 156969



Christie's

62-38
311

SUPPLIER ACCOUNT

CHRISTIE, MANSON & WOODS INTERNATIONAL, INC.
502 PARK AVENUE, NEW YORK, N.Y. 10022

PAY TO THE ORDER OF		DATE
ALFRED BADER FINE ARTS		JUN 18 93
FORTY-FOUR THOUSAND DOLLARS AND 00 CTS		AMOUNT
		\$44000.00

Bankers Trust (Delaware)
Wilmington, Delaware

Fred H. Langbein

⑈ 156969⑈ ⑆ 031100380⑆

00516779⑈

