

Alfred Eader

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Collectors: Kevin Sullivan

2004-2011

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Kevin Sullivan

Thurs. 21 Jan 2010

(phone call)

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Academy Award
~~and~~ confused

- film documented a
Self Portrait.

- intense meeting Nov.
- documentary - scientific
discoveries

- ex. Light and shadow.

- Speaking

- x-rays -

pastilliere p24-25 about it look

Spies - Cornell

- Noel Okon

- Arthur Wall

X-ray fluorescence

- Ringer wipes off a 'tam'

- verdigris skeletal S/P

- pastillieri

↳ left brackets soak

- Lockheed - Carbon

- furban + feather

- earlū - copper verdigris

KEVIN SULLIVAN

Dear David. —

With sincere thanks for
all your assistance in getting
another Belmont book into the
public eye — looking forward
to catching up.

Truly

Kevin

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

DATE : [Illegible]

TIME : [Illegible]

PLACE : [Illegible]

REASON : [Illegible]

DETAILS : [Illegible]

CONCLUSION : [Illegible]

RECOMMENDATION : [Illegible]

APPROVAL : [Illegible]

SIGNATURE : [Illegible]

POST : [Illegible]

OFFICE : [Illegible]

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ADMINISTRATIVE : [Illegible]

FINANCIAL : [Illegible]

LEGAL : [Illegible]

OTHER : [Illegible]

**School Of Rembrandt van Rijn**

Title A bearded old man
Medium Oil on Panel
Size Height 9.3 in.; Width 7.3 in. / Height 23.5 cm.; Width 18.6 cm.
Sale of Christie's New York: Friday, May 22, 1998 [Lot 00003]
Important Old Master Paintings including Property from Thomas Mellon Evans Collection
Estimate 20,000 - 30,000 USD
Sold For 43,700 USD PREMIUM [Currency Converter](#)



Thomas Mellon Evans
estate sale

CHRISTIE'S

SCHOOL OF REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A BEARDED OLD MAN, SMALL BUST LENGTH

Lot 3 / Sale 8880

Price Realized

\$43,700

Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.

Estimate

\$20,000 - \$30,000

Sale Information

Sale 8880

IMPORTANT OLD MASTER PAINTINGS

22 May 1998

New York, Park Avenue

IMAGE NOT
AVAILABLE

Lot Description

School of Rembrandt Harmensz. van Rijn (1606-1669)

A bearded old Man, small bust length

oil on oval panel (originally rectangular) with a 5cm. addition along the lower edge

9 x 7.3/8in. (23.5 x 18.6cm.)

Lot Condition Report

The oval panel has been cradled. The varnish is yellow and discolored and the painting would benefit from a light cleaning. Some very minor visible spotting is apparent in the background as well as the sitter's brown costume and there is some lifting paint running along vertical lines of the panel grain (visible in illustration). More recent paintloss, all minor, is evident around the edges, presumably due to scuffing of the frame. Some of the impasto highlight in the left side of the sitter's face have remained true, firm and fresh, although the shaded glazes on the right side of his face have sunk and lost their vivacity.

Under ultraviolet light, the old varnish makes it difficult to read, however there are lines of restoration along the inset lines as well as hatching, based along lines of panel grain, in the background around sitter's head. Otherwise there appears to be only minor spotting in the actual figure.

Provenance

F. Gavazzeni, Milan.

with Newhouse Galleries, New York, as Rembrandt, from whom purchased by the present owner in 1958.

Literature

K. Bauch, *Der Fr Rembrandt und seine Zeit. Studien zur geschichtlichen Bedeutung seines Frhstils*, 1960, p. 173, fig. 153, p. 261, note 130 as Rembrandt 'ein mindestens erheblich besseres Exemplar'.

K. Bauch, *Rembrandt Gemlde*, 1966, p. 344 as 'a deftly painted copy, the best of various versions'.

J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van der Wetering, *A Corpus of Rembrandt Paintings*, I, 1982, p. 597, under no. C25, copies '...the best of various versions'.

CHRISTIANITY

THE HISTORY OF THE
CHRISTIAN FAITH
FROM THE APOSTLES TO THE PRESENT

The history of the Christian faith is a long and varied one, extending from the time of the apostles to the present day. It is a story of growth, struggle, and triumph. The early church was a small group of followers of Jesus, who were persecuted and often martyred. Over time, the church spread throughout the world, and its influence grew. It was a time of great learning and discovery, as the church sought to understand the teachings of Jesus and the nature of God. The church was also a source of comfort and support for many people, especially during times of hardship and suffering. The history of the Christian faith is a testament to the power of love and the strength of faith.

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Engraved

Giuseppe Longhi, circa 1800 (as with a signature and date 'Remb.f./1639.' in the left background).

Lot Notes

The present work is based on the *Bust of an Old Man* in the Museum der Bildenden Knste, Leipzig, Inv. no. 804. Recorded by the Rembrandt Research Committee as by an artist in Rembrandt's circle (possibly Paulus Lesire), that painting is dated to circa 1633, the same year in which the Dordrecht engraver Hendrik Dethier's etching of this figure, which he attributed to Rembrandt, was printed. This work and the present painting, in turn, paraphrase the figure of Saint Paul in *Saint Paul at his writing-desk* of circa 1629-30 in the Germanisches Nationalmuseum, Nuremberg, Inv. no. 392, dated by the Rembrandt Research Committee to 1629-30.

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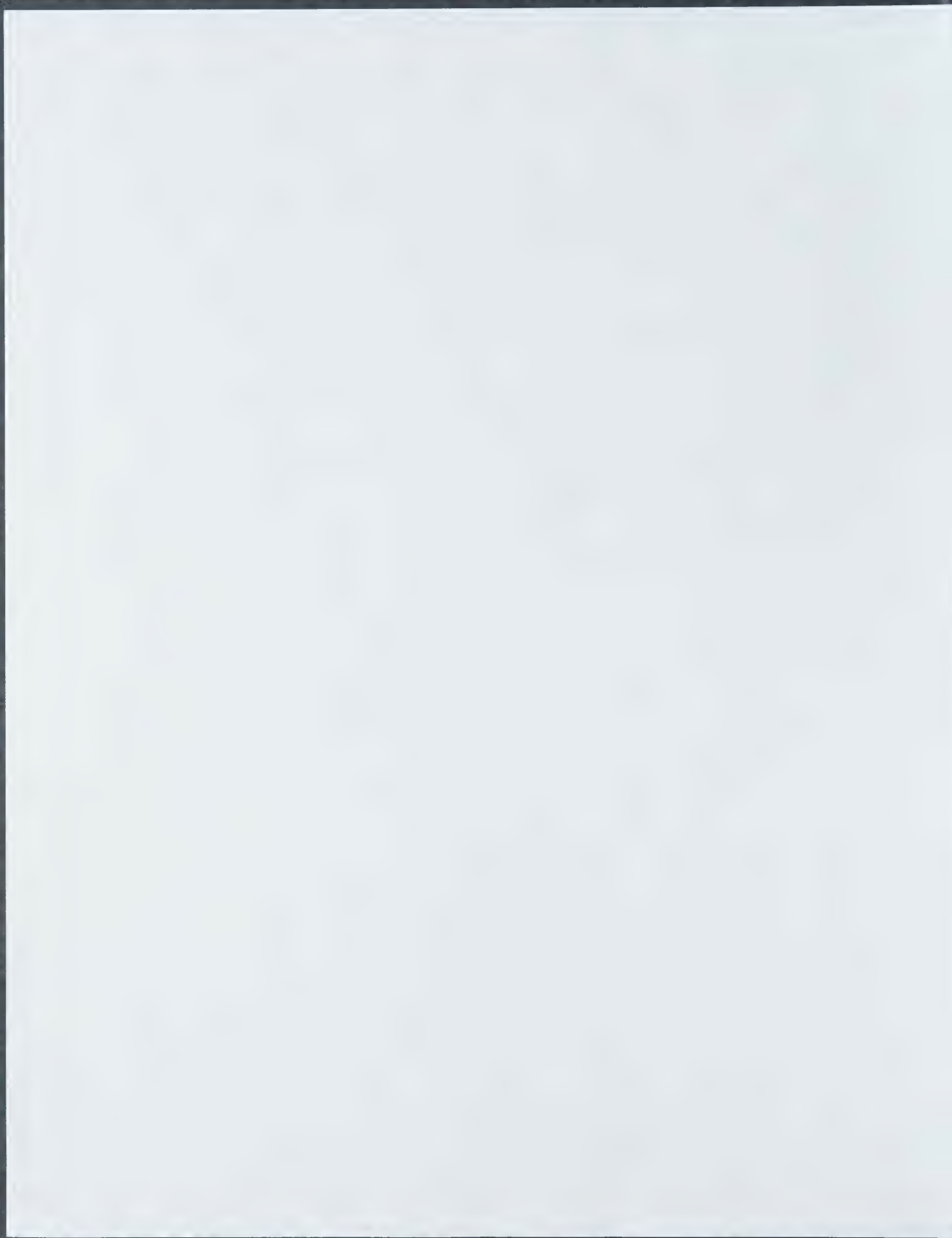
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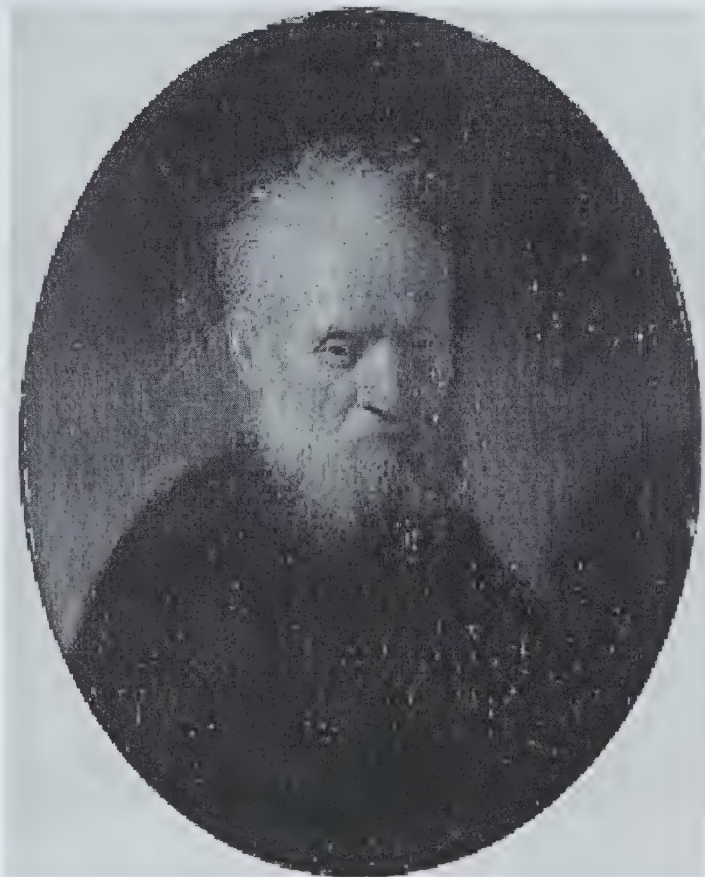
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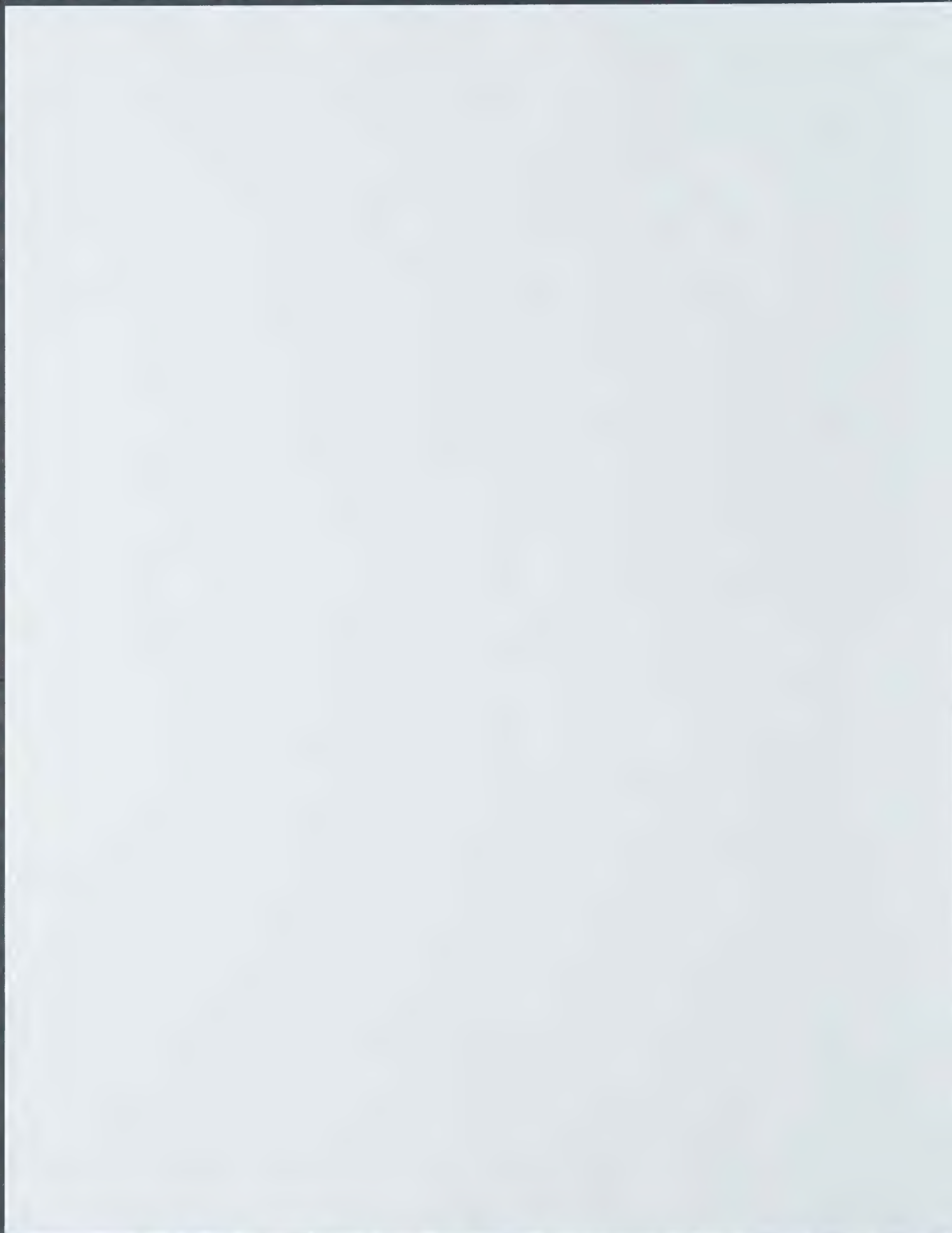
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**School Of Rembrandt van Rijn**

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1. Summarized opinion

A well preserved painting, to be considered a paraphrase of the head in Rembrandt's *S. Paul* in Nuremberg (no. A 26). Possibly to be dated in or before 1633. Attributable to a hand that can also be detected in another painting.

2. Description of subject

Bust of an old man with a short, broad beard, seen with the body turned three-quarters to the right and the head slightly towards the viewer. He wears a dark brown garment with a faintly visible (fur?) revers. The head is lit from the upper left, and throws a shadow onto the wall behind.

3. Observations and technical information

Working conditions

Examined on 12 May 1970 (B. H., E. v. d. W.) in reasonably good daylight and out of the frame. An ultraviolet lamp and X-ray photograph were available during the examination.

Support

DESCRIPTION: Oak panel, grain vertical, 20.4 × 16.7 (± 0.1) cm. Thickness 0.9 cm (left) to 0.7 cm (right). Single plank. The back has even bevelling, c. 4 cm wide, on all four sides.

SCIENTIFIC DATA: Dendrochronology (Prof. Dr. J. Bauch and Dr. D. Eckstein, Hamburg): measured at top edge, 85 annual rings heartwood (+ 1 counted), dated 1468 (1467)–1552. Growing area: Northern Netherlands. Comes from the innermost part of the trunk, meaning that heartwood as well as sapwood has been sawn away so that the premises for a dating are in fact no longer satisfied.

Ground

DESCRIPTION: A fairly dark brown colour is visible in small patches above the shoulder on the left, close to the beard, possibly the ground.

SCIENTIFIC DATA: None.

Paint layer

CONDITION: Good. Under ultraviolet light it is apparent that the painting has undergone hardly any retouching in recent times. Craquelure: none seen.

DESCRIPTION: Over the entire surface the paint has been applied so thinly that there is scarcely any real paint relief, while the relief of the grain structure of the panel can be made out everywhere, even in the lit areas of the head. Despite careful application of the paint, the brushwork is at all places easy to follow. In the light parts of the head, where the paint has been applied with almost uniform strokes in colours that vary from a matt light yellow to a pink, the brushstroke follows the direction of the wrinkles. The hair of the head and beard is depicted with a finer handling of paint, in light greys. A number of firm scratchmarks have been made in the grey paint near the temple. A strong pink has been used in the illuminated ear and by the nose, while a carmine-like red is seen in the shadows around the man's right eye and in the fold running down from the nose. Short strokes of a bright red have been used in the lower eyelid and pouch of the cheek. The pupil of the eye is set as a small black-brown blob of paint on top of the brown iris, while the left lower edge of the iris is marked with a tiny line in a greyish colour that could serve equally well as a catchlight or as the white of the eye. In the shadow side of the face internal

detail has been painted over an opaque brown using a darker brown; in this side of the face the iris and pupil of the eye are represented by an irregularly-shaped spot of black. The outline of the forehead and cheek against the hair and beard, respectively, is very difficult to make out clearly.

The dress is rendered in a slightly translucent, dark brown (indeed, almost black) paint; other than on the upper arm, where one sees a fluid, zigzag stroke, the brushwork is hardly visible here. Internal detail is shown with small strokes of black.

In the lighter areas the background is in opaque paint, in a light grey to the right and left of the shoulders merging upwards into a darker cool grey. A brown shows through in the darkest places.

SCIENTIFIC DATA: None.

X-Rays

The paint layer yields hardly any legible radiographic image, whereas there is a strongly dominant and almost continuous light pattern coming from grooves in the wood-grain that have been filled in with a radioabsorbent material. This indicates that open cavities in the wood have been stopped with a preparation containing white lead, without their first being filled in and without the wood having first been treated with glue. The light pattern is interrupted only by a few darker patches some of which run roughly perpendicular to the grain.

Signature

None.

Varnish

No special remarks.

4. Comments

Because of the somewhat uniform and thin handling of paint, lacking in suggestive power, that is found even in the illuminated parts of the figure, and because of the indifferent depiction of the eyes and ear, no. C 25 must be described as a weak painting that cannot be considered for an attribution to Rembrandt. Moreover, the method of applying the ground as revealed by the X-ray is not in line with that known from Rembrandt's work. A further aberrant feature is that the paint is applied so thinly that the paint layer yields hardly any radiographic image.

Yet already in the 1630s some connexion must have been seen between this – or a similar – work and Rembrandt; the etching dated 1633 by Hendrik Dethier (Dordrecht 1610–?) described below under 6. *Graphic reproductions* (see Introduction, Chapter III, fig. 19), which unmistakably though rather unsuccessfully reproduces the same composition, mentions him as the inventor. The relationship becomes plain when one realizes that no. C 25 is simply a paraphrase of the head of the Nuremberg *S. Paul* (no. A 26; see fig. 3 in that entry), whence internally-lit forms have evidently been taken piecemeal from Rembrandt's free and rather impasto treatment, to yield in no. C 25 a much more

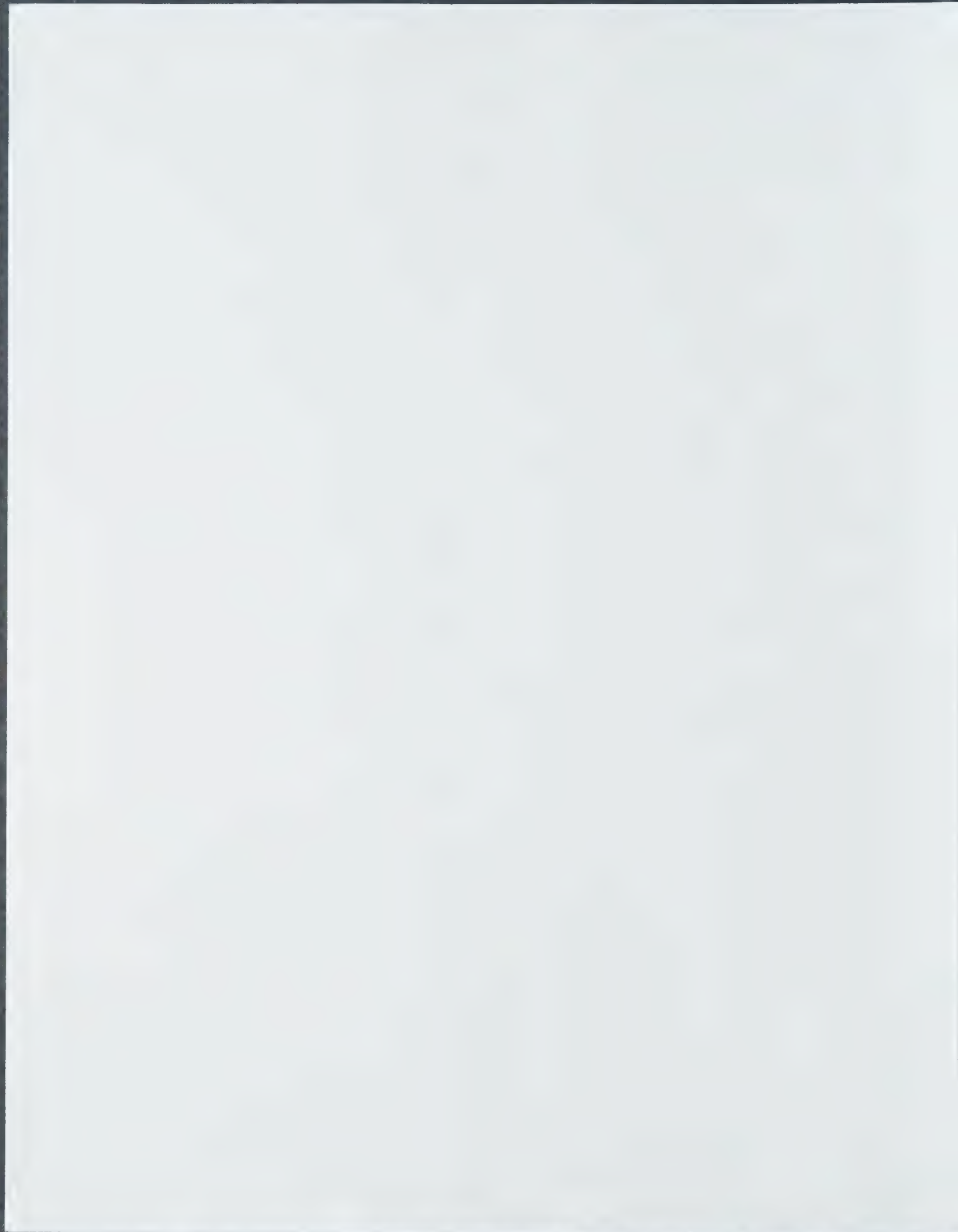
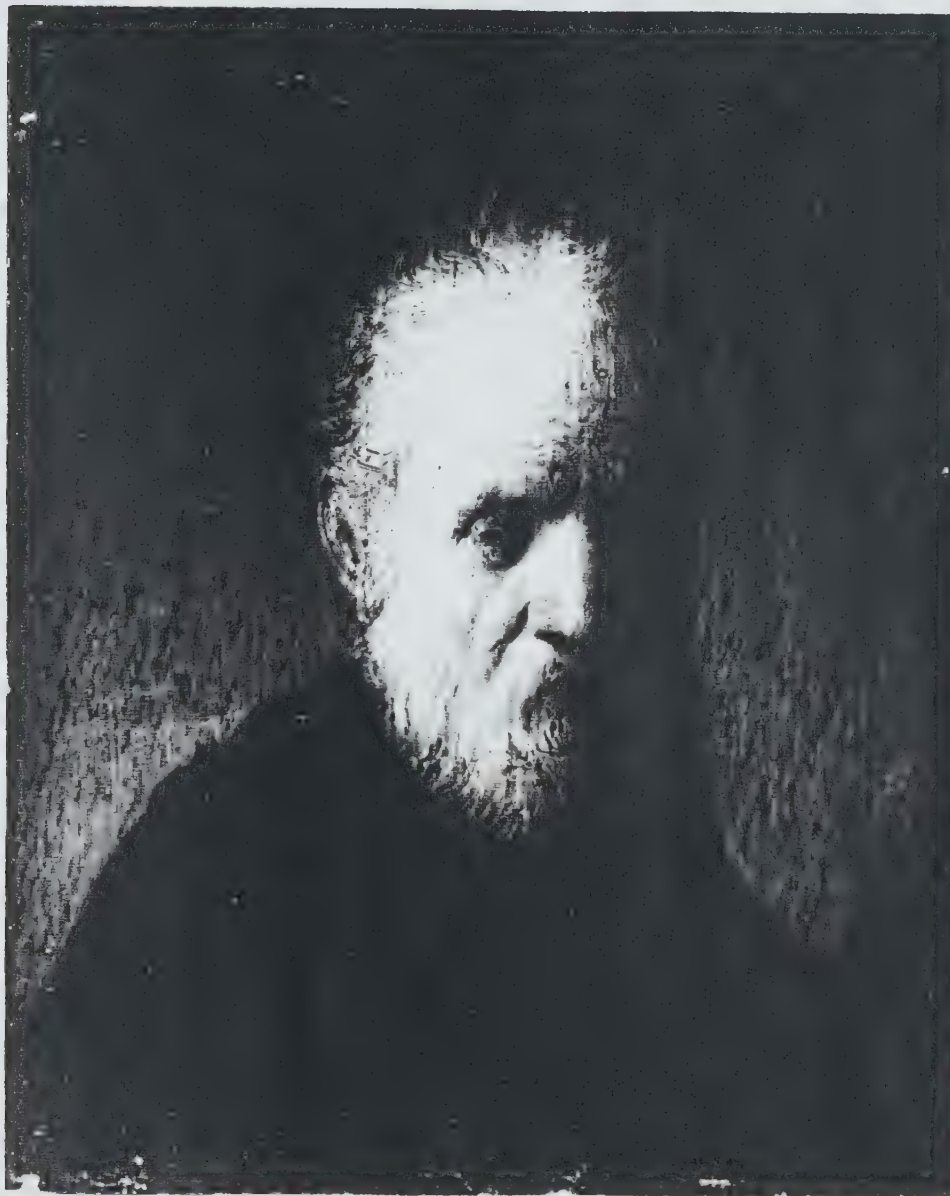


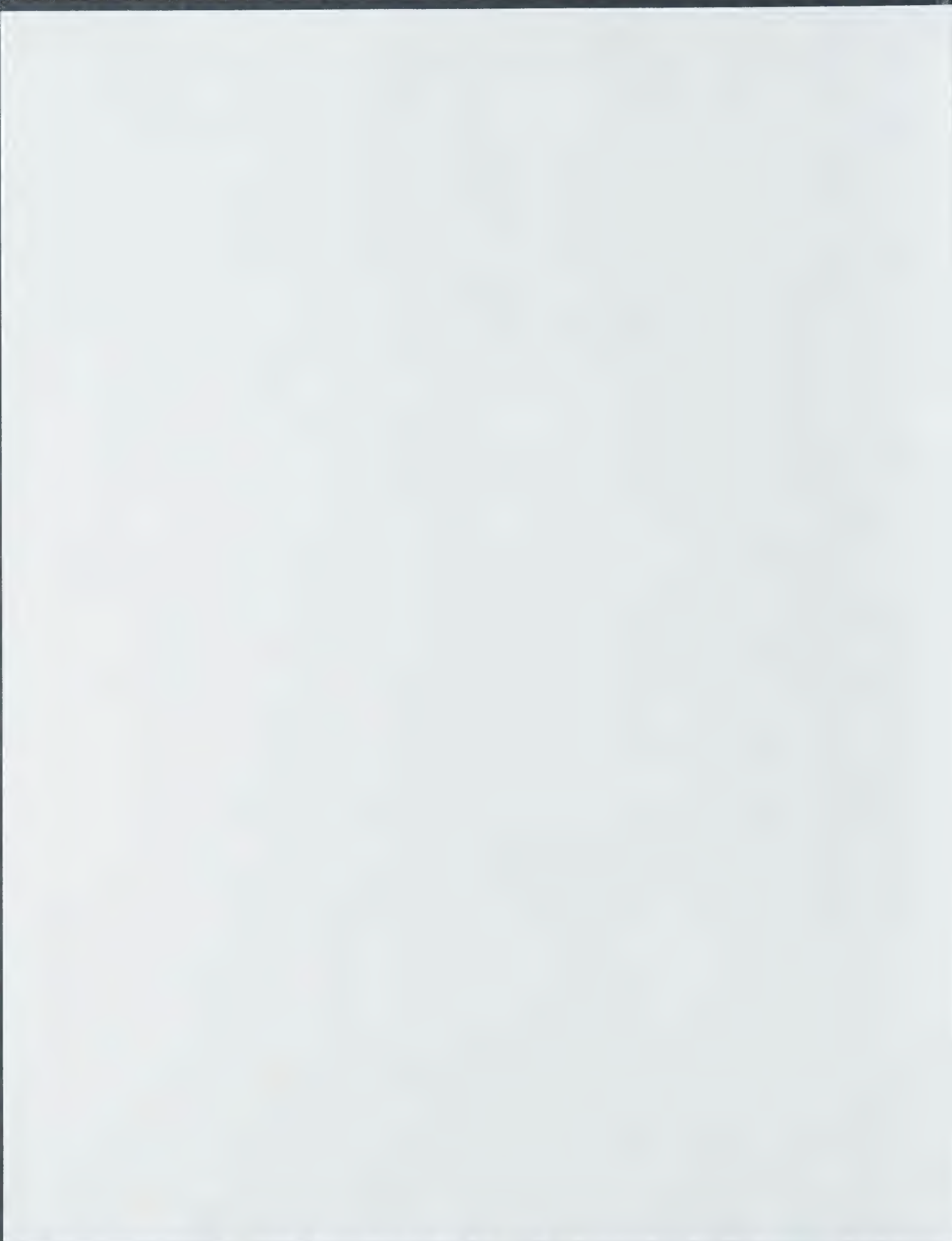
Fig. 1. Panel 20.4 × 16.7 cm (1:1)

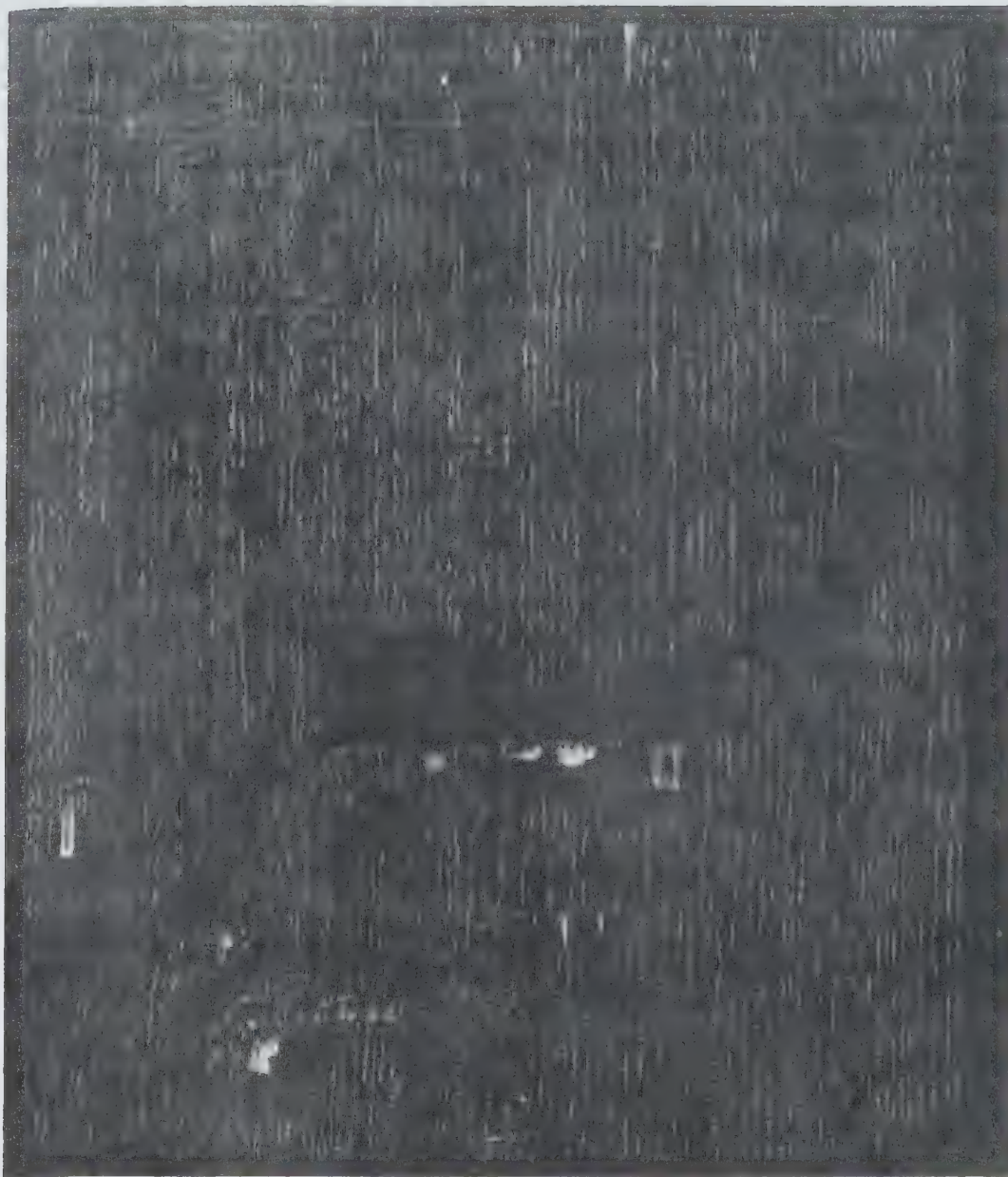


careful portrayal which in some places (as in the ear) clumsily adds extra detail and in others (such as the outline of the cheek on the right) is unclear.

It is impossible to say with certainty whether Dethier did his etching after this or another version of this head. One argument for the former possibility may be that no. C 25 shows a rather individual

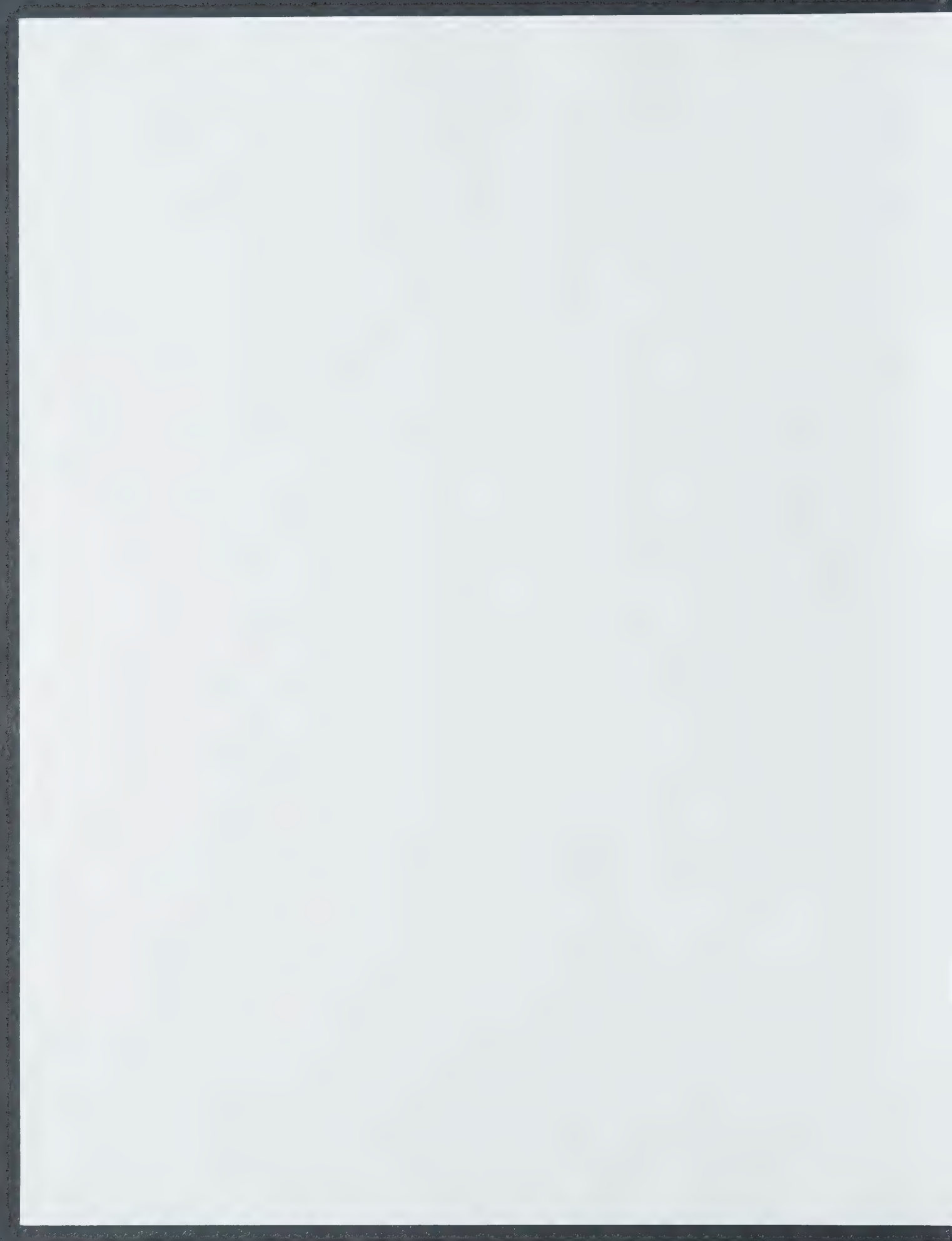
though by no means strong manner of painting that seems to occur in one other work – a small painting of an *Old woman* (not known to us in the original) of practically the same size and bearing an incomplete monogram *R. . .* (fig. 3); this is sometimes attributed to Rembrandt in the literature, and looked on as portraying his mother (panel, 21.1 × 17.1 cm, pre-





viously Geneva, coll. A. Silvestre; A. Bredius in: *Burl. Mag.* 25 (1914), p. 325; W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde*, Stuttgart-Berlin 1921 (Kl. d. K.), p. 12; HdG 685A; Br. 66; Bauch 1933, p. 226 as not by Rembrandt). This painting, showing an identical lighting and interpretation of form, seems (like no. C 25) to be based not on

personal observation but on a Rembrandtesque prototype. In this instance one can imagine the prototype to be a work by, or in the style of, Gerard Dou; various such works exist, invariably entitled *Rembrandt's mother* (cf. W. Martin, *Gerard Dou*, Stuttgart-Berlin 1913 (Kl. d. K.), pp. 37-43). In the modelling of the eye socket and mouth area some of

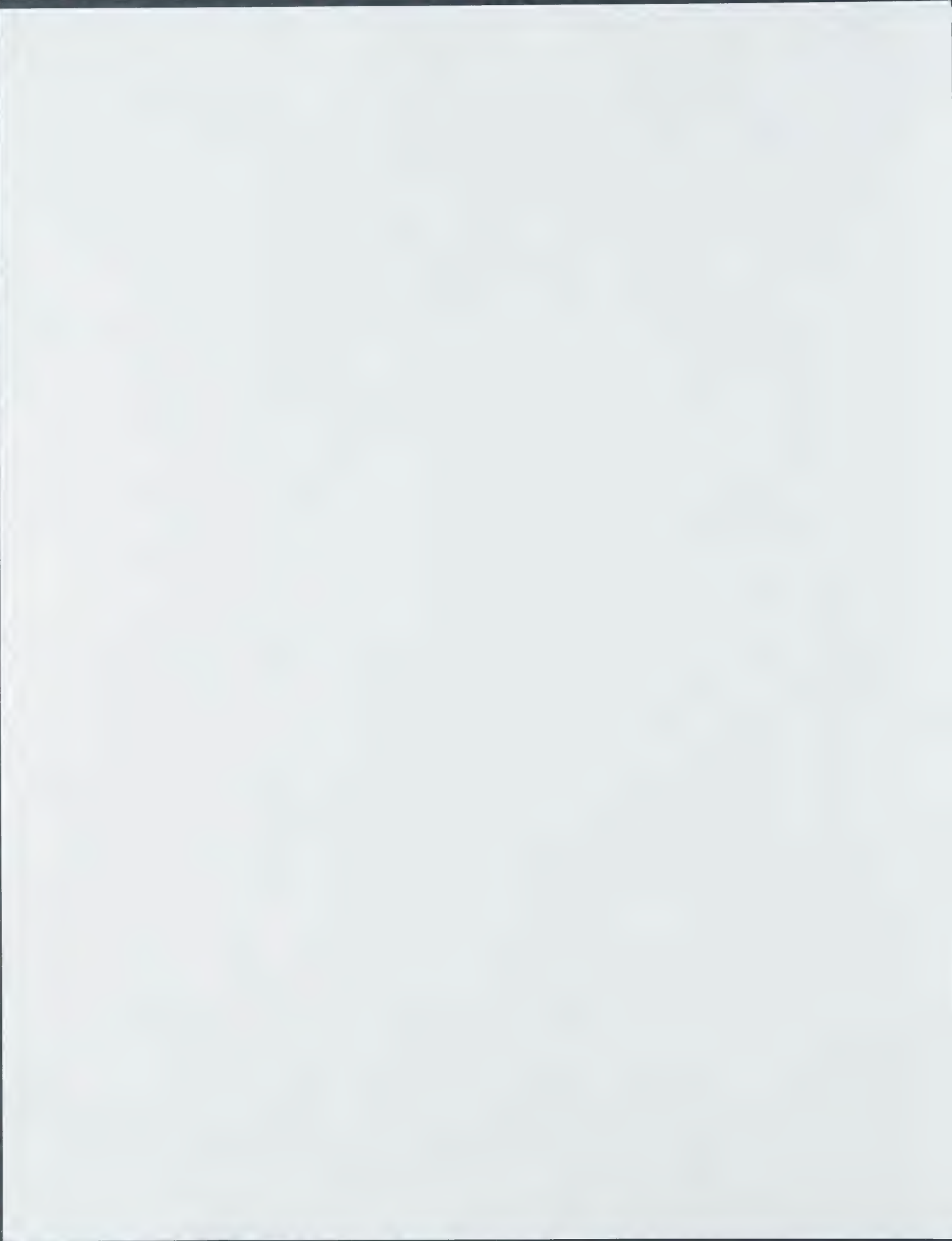




them show a strong resemblance to the *Old woman* under discussion (cf. in particular Martin, op. cit. p. 43 left, now in the museum in Warsaw). There is however no knowledge of a print by Dethier after that painting of the kind he made after no. C 25.

These two paintings can give us an idea of how

'tronietjes by Rembrandt' might have looked (they occur by the dozen in 17th- and 18th-century inventories and sales catalogues, and often valued or bought at low prices). Thus, Hendrik Verschuring (Gorkum 1694/95 – The Hague 1769), grandson of the painter of the same name and himself a painter



and mezzotint-maker besides being an excise officer, owned no less than five – including two pairs – carrying Rembrandt's name and depicting old men and women, of precisely these dimensions (8 × 7 duim [= 20.8 × 18.3 cm], 9 × 8 duim [= 23.4 × 20.8 cm] and 10 × 8 duim [= 26 × 20.8 cm]). They were listed at the end of his catalogue, and evidently did not count as valuable (see Hoet II, p. 482). This does not, of course, constitute sufficient grounds for identifying no. C 25 and the similar *Old woman* with the works concerned, but it is reasonable to assume that many 18th-century mentions relate to paintings of this calibre. Rembrandt's name, by modern standards misused in such cases, evidently indicated more the inventor of a type than the creator of the individual object.

In the same way the relationship between Dethier's etching and no. C 25 demonstrates the dubious significance of Rembrandt's name appearing as inventor on 17th-century prints (for a discussion of this problem, see Introduction, Chapter III).

One cannot say with any certainty who the author of no. C 25 and the closely related *Old woman* was. Given the fact that Dethier worked in Dordrecht and was still very young when he made his etching, it is not wholly impossible that his Dordrecht contemporary Paulus Lesire (Dordrecht 1611 – after 1656) was the intermediary between Rembrandt's prototype and Dethier; Lesire became a member of the Dordrecht painters' guild in 1631, and his early work does, on the evidence of his *Young man* in Hanover (Landesmuseum PAM 812) which is based on Rembrandt's *Self-portrait* (no. A 22), and of his *Cumaean Sibyl* (see no. A 37, fig. 6), reveal a fairly thorough knowledge of Rembrandt's Leiden production.

5. Documents and sources

None.

6. Graphic reproductions

1. Etching by Hendrik Dethier (de Thier, de Thieer) (Dordrecht 1610-?), showing broadly the same picture, in reverse, and with the inscription: *RV Rijn. In. | HD* (in monogram) *thieeR | 1633* (see Introduction, Chapter III, fig. 19). Notwithstanding the maladroit reproduction it can be assumed that this etching was done after no. C 25, and may provide a *terminus ante quem* for the painting.

2. Engraving in reverse, in an oval frame, by Giuseppe Longhi (Monza 1766 – Milan 1832) with inscription: *Joseph Longhi sc. 800 | Tabula extat Mediolani apud Fr. Gavazzeni*. In the left background there is the signature: *Remb. f. | 1639*. Done not after no. C 25 but after the copy mentioned below.

7. Copies

1. Oak panel, oval c. 23.5 × 18 cm, private collection in the United States. (Bauch 1960, p. 173 and fig. 153 as by Rembrandt, p. 261 note 130 as: 'ein mindestens erheblich besseres Exemplar'; Bauch 1966, 344 as a deftly painted copy, the best of various versions); examined in April 1969 (J. B., B. H.). Originally rectangular, enlarged by about 5 cm at the bottom prior to 1800 (according to the print by Longhi – see 6. *Graphic reproductions*, 2). Apart from the change of format, this version differs from no. C 25 in the somewhat broader shape of the head, in having somewhat clearer modelling in some parts (ear and eye), and in the manner of painting. The last-named is typified by rather thinner and sometimes cursory small brushstrokes and by the admixture of some red into the flat brown of the shadow half of the face. There are scratchmarks in the hair on the left at the same place as in no. C 25. The colour, especially, points to a relatively late date of production, probably in the 18th century. The Rembrandt signature reproduced in the Longhi print is absent. The provenance from the Gavazzeni collection in Milan that Hofstede de Groot¹ attached to no. C 25 on the grounds of the print relates to this copy.

8. Provenance¹

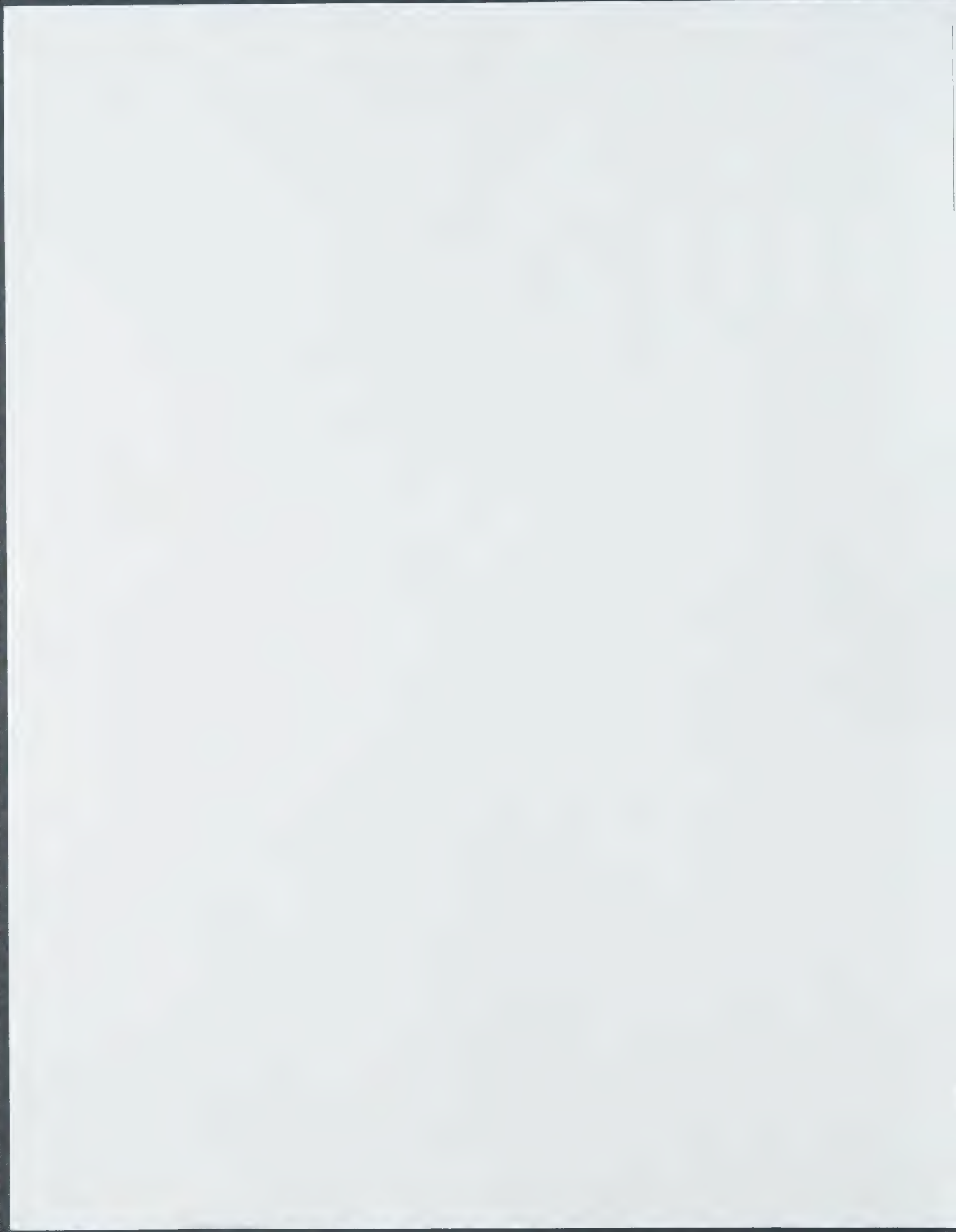
- Coll. H. G. Bohn, London.
- Coll. Percy Macquoid, London.
- Coll. Julius Otto Gottschald, Leipzig (cat. 1901, no. 25). Bequeathed by him to the museum in 1903.

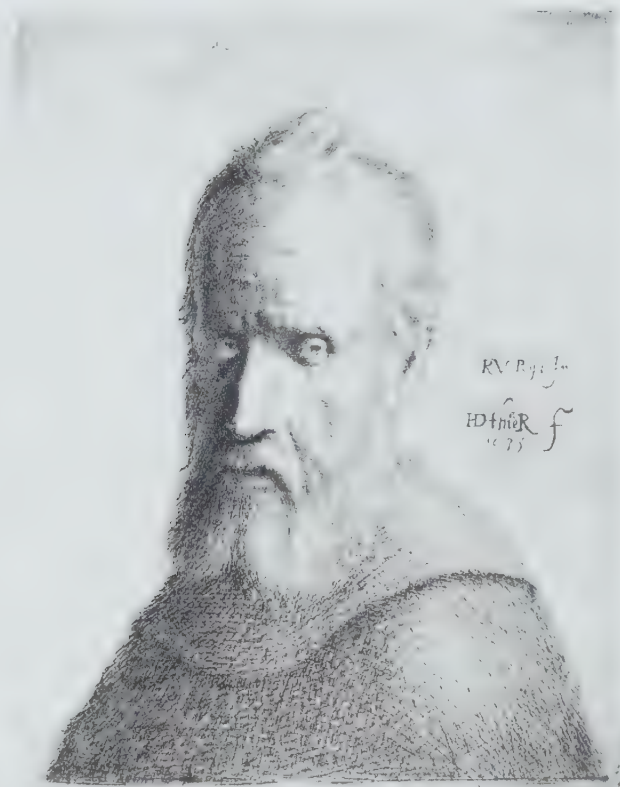
9. Summary

Though the careful handling of paint, achieving little suggestion, would not appear to indicate a close link with Rembrandt's early work, no. C 25 is a fairly accurate paraphrase of the head in his Nuremberg *S. Paul* (no. A 26). An in turn particularly clumsy etching by Hendrik Dethier, dated 1633, shows the same subject in reverse and gives Rembrandt as the inventor. While it must be regarded as possible that a lost original formed the basis for no. C 25 and the etching, it is also probable that Dethier used this painting as his model. The painting was done by an artist who cannot be identified with any certainty (Paulus Lesire?), and from whose hand there is also an *Old woman* likewise derived from a Leiden prototype. These two paintings throw some light on the nature of the numerous *tronietjes*, or 'little heads', that circulated during the 17th and 18th centuries under Rembrandt's name.

REFERENCES

1. HdG 390.



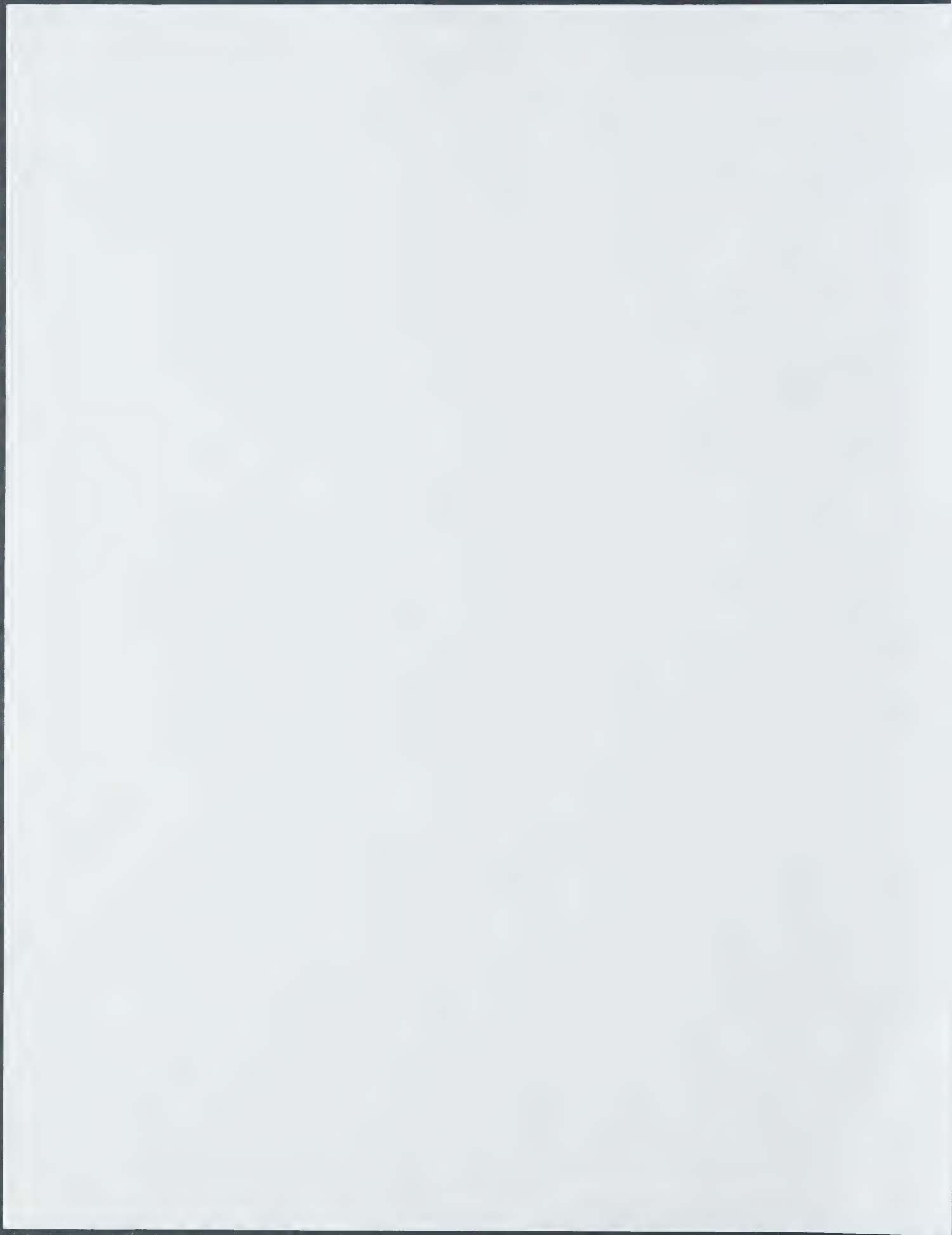
8. van Vliet, *An old oriental*, etching B. II, 2010. H. Dethier, *Bust of an old man*, 1633, etching

inly was by 1633) was given such wide limits that detail from a composition from his hand in a reproduction at second hand, and an unrecognizable one at that, could still be published under his name.

van Vliet's *Man grieving* (fig. 16) is by no means recognizable, but it certainly is a detail from a Rembrandt composition, and we must make allowance for the existence of an intermediary model, whoever produced it. What has just been said applies in principle to *tronies* of this kind in general, and cases where a painted model for a print is known are still not excused the question of whether this is an autograph painting or merely represents Rembrandt's invention (i.e. is derived from a work by him). The authenticity of the model is in no way proved by the mere fact of a reproduction claiming to be of his invention. The hesitation that the *Man*

(fig. 15) reproduces this painting; in this case it seems not unlikely that the motif was borrowed from a larger context — one can, for instance, think of the head of Philip in the lost *Baptism of the eunuch* (cf. fig. 4) — and the *RHL* monogram on the painting may constitute a correct statement in so far as it only indicates the inventor of the *tronie*. The only example we have of an autograph work by Rembrandt, probably from 1628, that was used by van Vliet and has been preserved is the *Self-portrait* in Amsterdam (no. A 14), which is reproduced on a slightly smaller scale in virtually the same format in etching B. II 19 (fig. 13; the dimensions are 22.4 × 16.5 for the painting, 22.6 × 18.8 for the etching).

This shows, at all events, that the prototypes used by van Vliet in 1634 were not invariably of recent date. Apart from this young man, old man, man grieving and man laughing, the group also contains



Sullivan portrait
RMS Leslie

26
R.F.
26
22.0.17.10



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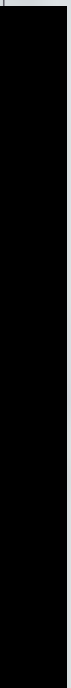
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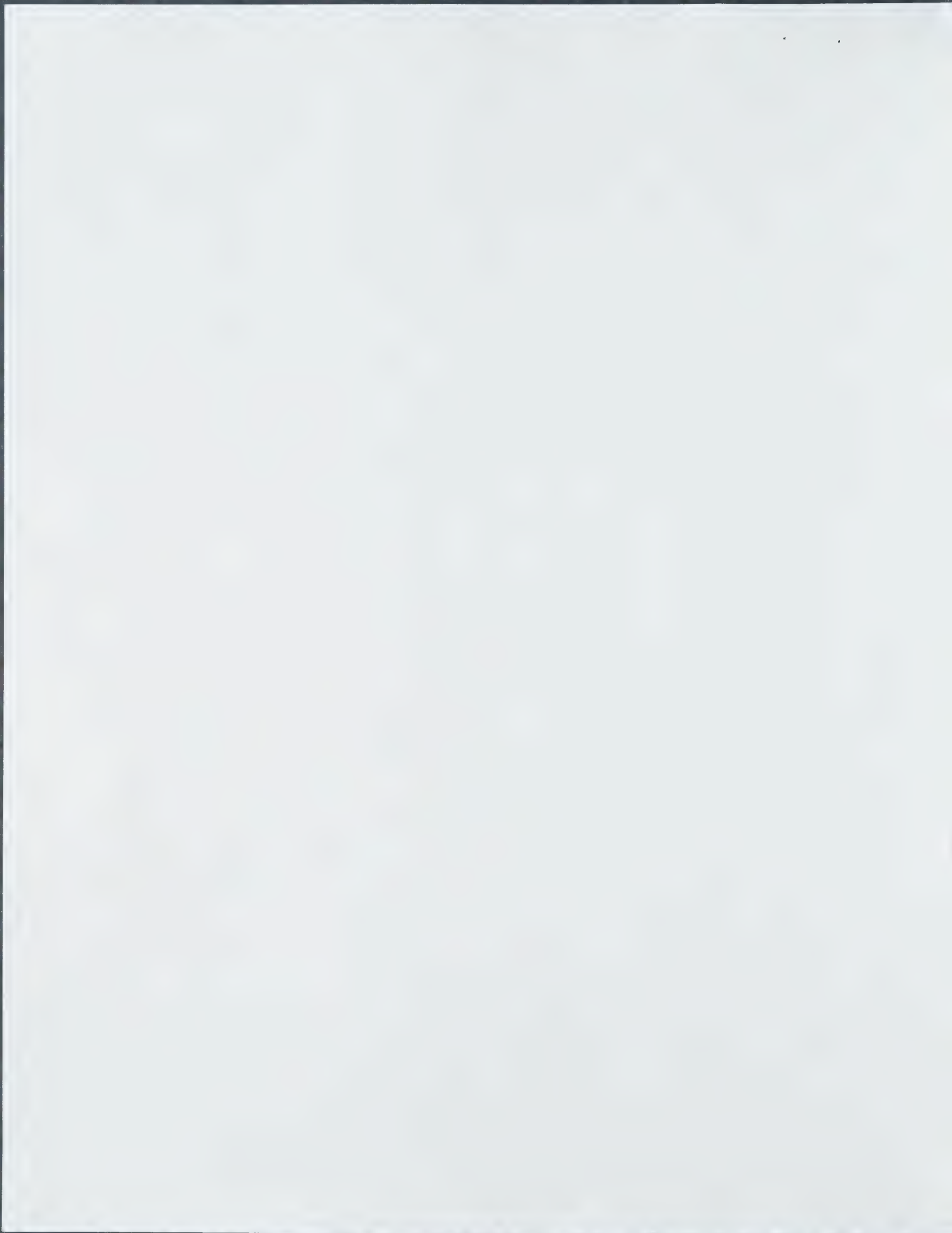
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VERSIS



KEVIN SULLIVAN

Oct 25/05

Dear David -

Just a note to thank you once again for arranging the X-rays at Queens. Enclosed is a small token of appreciation for ART CENTRE.

As well, find analysed copies of the X-rays for your file and a large transparency to go along with them. Sorry for the delay. It's taken awhile to get them duplicated.

I am forwarding copies to Peter Klein at the moment, as well. I hope he may provide more dendrochronological insight on the interior panel. If you have any catalogues of your show I'd love to see it. I'm sorry I didn't have the opportunity last month.

Best wishes,
Kevin



David de W.H

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Kevin Sullivan, 02:36 PM 4/6/2005, Head of an Old Man

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X-ASG-Orig-Subj: Head of an Old Man
Subject: Head of an Old Man
Date: Wed, 6 Apr 2005 14:36:13 -0400
X-MS-Has-Attach:
X-MS-TNEF-Correlator:
Thread-Topic: Head of an Old Man
thread-index: AcUagP3TNBUMDLx8QRW23a4h9AJVXggUyMBw
From: "Kevin Sullivan" <ksullivan@sullivan-ent.com>
To: "David de Witt" <3dad5@post.queensu.ca>
X-Spam: [F=0.0100000000; S=0.010(2005020401)]
X-MAIL-FROM: <ksullivan@sullivan-ent.com>
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X-Virus-Scanned: by Barracuda Spam Firewall at queensu.ca
X-Barracuda-Spam-Score: -5.30
X-Barracuda-Spam-Status: No, SCORE=-5.30 using global scores of TAG_LEVEL=3.5
QUARANTINE_LEVEL=1000.0 KILL_LEVEL=1000.0 tests=BAYES_00, NORMAL_HTTP_TO_IP
X-Barracuda-Spam-Report: Code version 2.64, rules version 2.1.2574
Rule breakdown below pts rule name description

-5.40 BAYES_00 BODY: Bayesian spam probability is 0 to 1%
 [score: 0.0000]
0.10 NORMAL_HTTP_TO_IP URI: Uses a dotted-decimal IP address in URL
X-MIME-Autoconverted: from quoted-printable to 8bit by post.queensu.ca id j36lZrFK011103
X-Filtered-With: renattach 1.2.0
X-RenAttach-Info: mode=badlist action=rename count=0

Dear David -- I wondered if it would be possible to catch up with you regarding your visit to Leipzig. I did correspond with Dr. Nicolaisen and forwarded him a copy of the the painting, which he acknowledged receiving. I am keen to know if you learned anything further about the works however during your visit with him.

As well, I wondered if there might still be a convenient time to arrange for the re-xray of the painting.

I do hope your trip to Europe was a productive one. I look forward to your reply at your convenience.

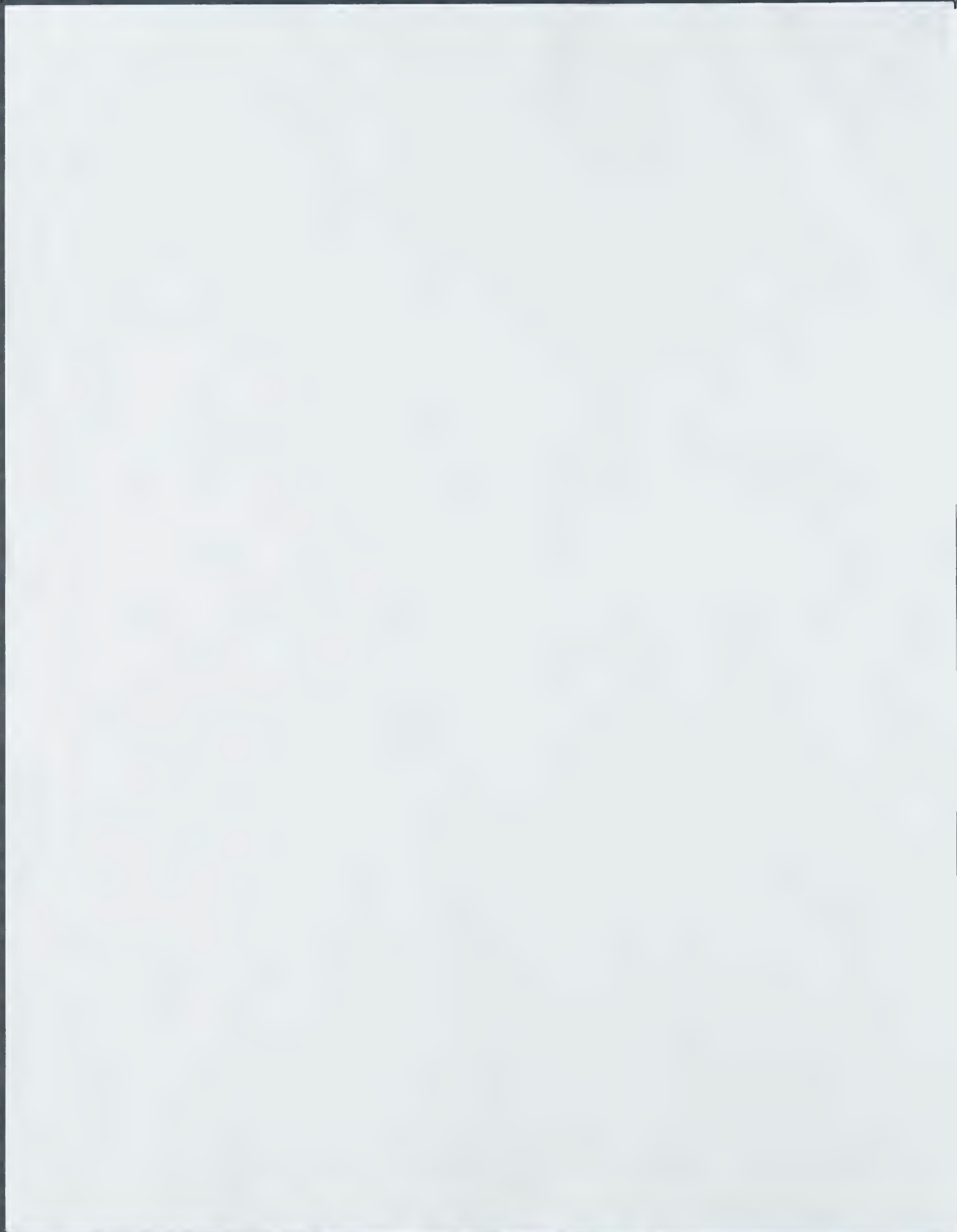
Best,

Kevin

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

From: David de Witt [<mailto:3dad5@post.queensu.ca>]
Sent: Thursday, February 24, 2005 9:54 AM
To: Kevin Sullivan
Subject: RE: Dendrochronology from X-ray

Dear Kevin,



Unfortunately the x-ray will have to go on hold for a few weeks. I could not fit it in before my research trip, for which I leave today. However, one of my stops will be in Leipzig, where I will see the other (later) version of your painting.

I will return on the 21st of March, and will be checking my e-mail whenever possible.

I'm looking forward to moving ahead with the research on this panel.

With best wishes,
David

>-----Original Message-----

>From: David de Witt [<mailto:3dad5@post.queensu.ca>]

>Sent: Wednesday, February 16, 2005 10:55 AM

>To: Kevin Sullivan

>Subject: RE: Dendrochronology from X-ray

>

>Dear Kevin,

>

>It sounds like it went very well in Hamburg, even if we do not yet have

>a result. Despite his hilarious English, it's a pleasure to work with

>Peter Klein because he is friendly, open, and enthusiastic about the work he does.

>

>I'm sure we could arrange another x-ray session here, especially

>considering the scholarly contribution it stands to make.

>

>The restorer in question is almost certainly Martin Bijl, in Alkmaar,

>whom I know as well. We are thinking of having him work on our El Greco panel.

>

>Perhaps it makes sense to first try the x-ray. If it doesn't work out,

>you could resort to the riskier and more expensive separation of the

>panel from the backing.

>

>With best wishes,

>David

>

>

>At 01:39 PM 2/8/2005, you wrote:

>>Hi David -- I wanted to let you know that I had an excellent meeting

>>in Hamburg last Thursday with Peter Klein. Thank you again for connecting us.

>>His accumulated research on panels painted by Rembrandt and Lievens



> >was staggering to say the least!! He was most helpful and keen on
> >getting to the bottom of my panel; which poses some challenges now
> >that he has fully examined it and taken samples.
> >
> >As background, Peter has also analysed for the Rembrandt Research
> >Project the Portrait of a Hermit that looks like a copy of my panel,
> >which is in the Leipzig Museum collection. This panel he dates to
> >1587
> >by an estimate.
> >He believes this may be too early however, because the panel was cut
> >closer to the centre of the tree; as there are no sap rings which
> >have allowed him more accurate determinations of a panel's age in
> >investigating many other works. Including your panel at Queen's which
> >we discussed in detail. So he felt that the Leipzig panel could
> >definitely be off by a number of years. We looked at photography of
> >the Leipzig panel in his Brodius reference and it is indeed a much
> >rougher
> >version.
> >
> >What he determined after sampling parts of the edges and reverse of
> >my panel was that the original panel and the four sections enlarging
> >it to an oval were (for conservation purposes) set at some point into
> >this cradle structure. The cradle is composed of another section of
> >wood between the painted panel, and in between the painted panel and
> >the existing reverse cradle. This is what was causing difficulty for
> >him in analysing the x-rays you had taken at Queens, which we
> >investigated again in detail together. There are too many conflicting
> >grains. He did a full analysis of the reverse cradle itself
> >(excluding the horizontal slats); to rule out whether this wood may have been from the period.
> >But I feel that is unlikely that it is. The entire structure was
> >sealed with a veneer along the edges which he scraped away to
> >investigate the edges of the various pieces of wood comprising the whole structure.
> >
> >Peter suggested two courses to allow him access to the grain in the panel.
> >
> >1. to re-xray the panel on an angle at two points to provide a
> >cross-section xray: a) across the seam where the panel has been
> >enlarged to make it oval; b) across the widest cross section of the
> >entire panel.
> >
> >He feels if he is able to look at an xray of just the ring structures
> >alone at these cross-sections it may be ample for him to complete the
> >dendrochronology.
> >
> >2. failing the success of an xray, he has worked with a specific
> >restorer in Holland who has worked with Dr. van de Wetering as well
> >in the RRP, who he felt could look into removing the section of the
> >panel at the bottom (one of the four portions that enlarged the
> >original panel to an oval) to gain access to the seam.

> >
> >Apparently this restorer has performed a similar procedure on another
> >work. This would obviously be less certain however and may involve
> >risks to the existing panel.
> >
> >I wondered if you think I may be able to impose on the xray facility
> >at the hospital again to determine whether they would accommodate
> >another xray of these cross-sections of the panel.
> >
> >I look forward to your thoughts and would be pleased to speak to you
> >about it, whenever you have a minute.
> >
> >Best regards,
> >
> >Kevin
> >
> >-----Original Message-----
> >From: David de Witt [mailto:3dad5@post.queensu.ca]
> >Sent: Tuesday, January 11, 2005 4:41 PM
> >To: Kevin Sullivan
> >Subject: RE: Dendrochronology from X-ray
> >
> >Dear Kevin,
> >
> >I'm happy to clarify.
> >
> >I was suggesting that you first ask him if it is necessary.
> >
> >If it is, then you might ask him if they could do it there.
> >Otherwise, you would have to find someone else to do it.
> >
> >Best regards,
> >David
> >
> >At 02:59 PM 1/11/2005, you wrote:
> > >Hi David -- thanks for the reply. In posing a suggestion to Dr.
> > >Klein, are you thinking that he would be able to remove a section
> > >of the horizontal slats? Or how would one get access to the grain
> > >if the cradling were kept on? Sorry to trouble you on this point,
> > >but I wasn't entirely sure I understood your suggestion.
> > >Thanks, I'll be certain to let you know what transpires.
> > >Best,
> > >Kevin
> > >
> > >-----Original Message-----
> > >From: David de Witt [mailto:3dad5@post.queensu.ca]
> > >Sent: Tuesday, January 11, 2005 2:45 PM
> > >To: Kevin Sullivan
> > >Subject: RE: Dendrochronology from X-ray

> > >

> > >Dear Kevin,

> > >

> > >I was just thinking about you and the little panel, and Peter Klein.

> > >I'm a bit surprised the x-rays were not sufficient, since they

> > >turned out so well. I have the impression that the cradling (the

> > >structure on the back) might impede Dr. Klein, but I'm not sure. He

> > >needs to have clear access to a strip of the surface running across

> > >the grain, so he can count the lines, or rings. That means a

> > >horizontal swath, in this case. It's possible that he could get his

> > >access if you remove one of the horizontal slats.

> > >

> > >I have this notion that the cradling is not entirely easy to

> > >remove, and it might make more sense to try keep it on.

> > >

> > >You might consider posing this question to Dr. Klein.

> > >

> > >He will not be able to sample the grain on the edge, because the

> > >upper and lower edges are not original, but have been added. He can

> > >sample them and date them, but this will not be an entirely

> > >reliable (they could be contemporary, or later) indication. He

> > >should focus on the section in the middle, which is certainly original.

> > >

> > >In terms of conservation, my impression is that the painting could

> > >use a light cleaning and retouching.

> > >

> > >I wish you much success with Peter Klein, and look forward to

> > >hearing the results.

> > >

> > >With best wishes for the New Year,

> > >David

> > >

> > >At 02:11 PM 1/11/2005, you wrote:

> > >>Hi David -- Hope you've had a pleasant holiday and New Years. All

> > >>the best for 2005!

> > >>

> > >>Just to update you I'm in the process of making arrangements with

> > >>Peter Klein to let him have a look at the painting first-hand in

> > >>Hamburg, when I am in Europe the first week of February. He was

> > >>unsuccessful at working with the xrays.

> > >>

> > >>As you're familiar with dendrochronology, as well as with the

> > >>structure on the back of the painting, I wondered if you could

> > >>advise me on whether that particular wooden grid would have to be

> > >>removed so that he could access the back of the panel for study;

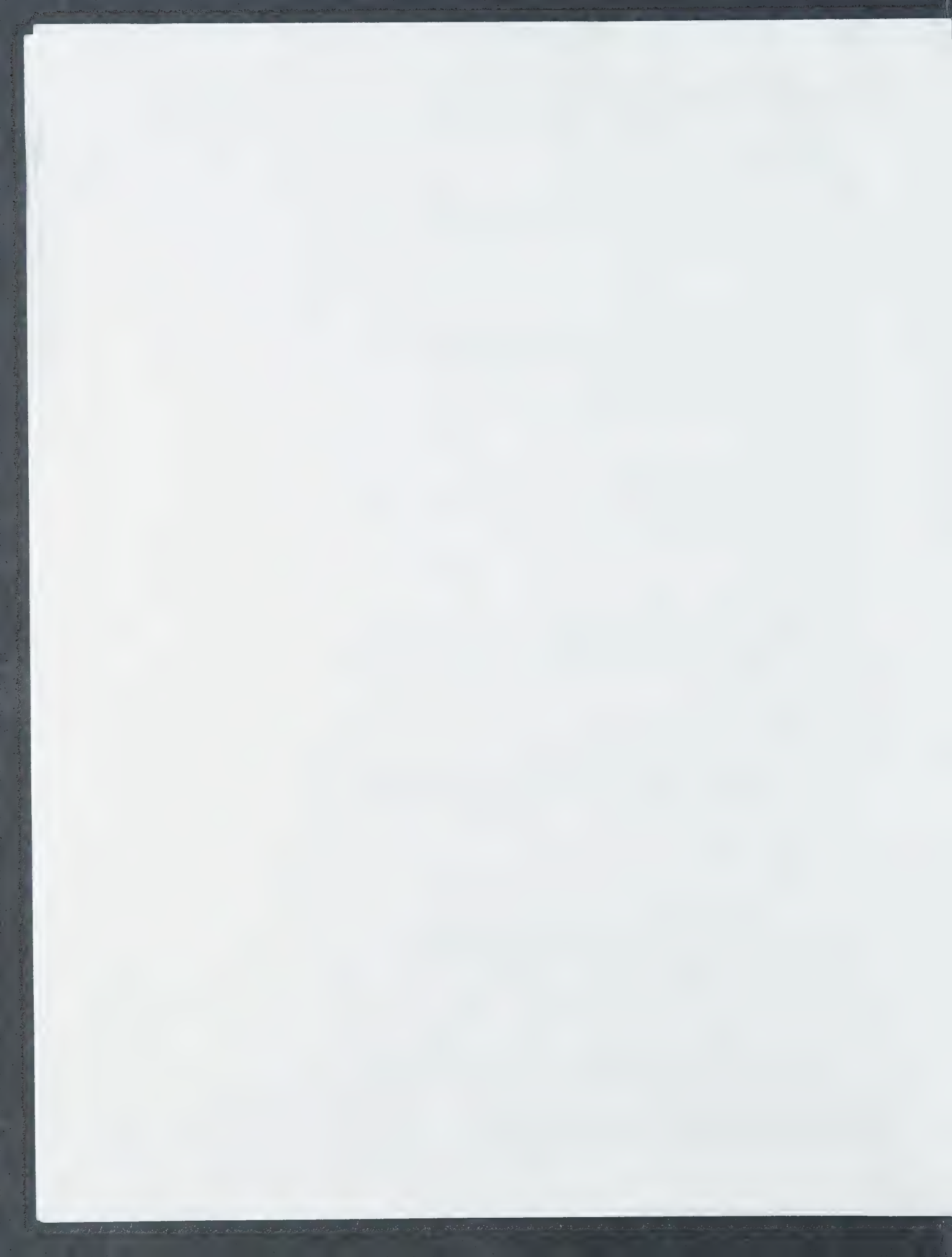
> > >>or whether he would be able to sample the grain of the panel

> > >>along its side. Not to worry if you're not certain. I have

> > >>someone close by who speaks German aptly. I thought perhaps you

> > >>might have an opinion regarding conservation of the piece,

> > > however, if I am
> proceeding ahead.
> > >
> > > I'd appreciate any recommendations you could give.
> > >
> > > Thanks again,
> > >
> > > Kevin
> > >
> > > -----Original Message-----
> > > From: David de Witt [mailto:3dad5@post.queensu.ca]
> > > Sent: Thursday, November 11, 2004 2:26 PM
> > > To: Kevin Sullivan
> > > Subject: RE: Dendrochronology from X-ray
> > >
> > > Dear Kevin,
> > >
> > > The number at the office for his institute is:
> > >
> > > (49)(40) 42838-4059 or 42838-2315
> > >
> > > Best of luck,
> > > David
> > >
> > > At 01:43 PM 11/11/2004, you wrote:
> > > > Hi David - I've been travelling and I am just sending out the
> > > > xrays today to Dr. Klein. My assistant tells me UPS generally
> > > > requires a phone number in a University location. Would you
> > > > happen
> > > > to have Dr.
> > > > Klein's phone no.
> > > > so that I can print it out on the shipping forms?
> > > >
> > > > Thanks for your help. I shall try to get to the other contacts
> > > > you've kindly forwarded to me. I'll keep you abreast of my progress.
> > > >
> > > > Best wishes,
> > > >
> > > > Kevin
> > > >
> > > > -----Original Message-----
> > > > From: David de Witt [mailto:3dad5@post.queensu.ca]
> > > > Sent: Thursday, October 14, 2004 10:42 AM
> > > > To: Kevin Sullivan
> > > > Subject: RE: Dendrochronology from X-ray
> > > >
> > > > Dear Kevin,
> > > >
> > > > Dr. Klein does correspond in English, and speaks it as well.



>>>>

>>>>>Cheers,

>>>>>David

>>>>>

>>>>>>At 11:12 AM 10/14/2004, you wrote:

>>>>>>>Dear David. I will send the copies posthaste. Does Dr. Klein

>>>>>>> speak

>>>>>>> English?

>>>>>>>

>>>>>>>>I will copy you on my correspondence with him and the other

>>>>>>>> scholars you've recommended;once I am able to get things

>>>>>>>> organized

>>>> next week.

>>>>>>>>I'll be in touch soon. Thanks again for your help.

>>>>>>>>Best, Kevin

>>>>>>>>

>>>>>>>>-----Original Message-----

>>>>>>>>>From: David de Witt [<mailto:3dad5@post.queensu.ca>]

>>>>>>>>>Sent: Thursday, October 14, 2004 8:36 AM

>>>>>>>>>To: Kevin Sullivan

>>>>>>>>>Subject: RE: Dendrochronology from X-ray

>>>>>>>>>

>>>>>>>>>>Dear Kevin,

>>>>>>>>>>

>>>>>>>>>>>It is:

>>>>>>>>>>>

>>>>>>>>>>>>Prof. Dr. Peter Klein

>>>>>>>>>>>>Chair for Wood Biology

>>>>>>>>>>>>Department of Biology

>>>>>>>>>>>>Leuchnerstrasse 91

>>>>>>>>>>>>21031 HAMBURG

>>>>>>>>>>>>Germany

>>>>>>>>>>>>

>>>>>>>>>>>>>Best of luck!

>>>>>>>>>>>>>

>>>>>>>>>>>>>>David

>>>>>>>>>>>>>>

>>>>>>>>>>>>>>>At 12:43 PM 10/12/2004, you wrote:

>>>>>>>>>>>>>>>>>Hi David - that's excellent news! I made several sets for

>>>>>>>>>>>>>>>>> the purpose of sharing them with scholars. I can forward

>>>>>>>>>>>>>>>>> him a copy today if you'd be kind enough to give me his address.

>>>>>>>>>>>>>>>>> Best, Kevin

>>>>>>>>>>>>>>>>>

>>>>>>>>>>>>>>>>>-----Original Message-----

>>>>>>>>>>>>>>>>>>From: David de Witt [<mailto:3dad5@post.queensu.ca>]

>>>>>>>>>>>>>>>>>>Sent: Tuesday, October 12, 2004 8:29 AM

>>>>>>>>>>>>>>>>>>To: Kevin Sullivan

>>>>>>>>>>>>>>>>>>Subject: Dendrochronology from X-ray

>>>>>>>>>>>>>>>>>>

X-ASG-Debug-ID: 1122675958-10860-4-0
X-Barracuda-URL: <http://130.15.126.73:8000/cgi-bin/mark.cgi>
From: "Kevin Sullivan" <ksullivan@sullivan-ent.com>
To: "David de Witt" <3dad5@post.queensu.ca>
X-ASG-Orig-Subj: Re: X-ray for dendrochronology
Subject: Re: X-ray for dendrochronology
Date: Fri, 29 Jul 2005 22:20:49 +0000 GMT
X-Virus-Scanned: by Barracuda Spam Firewall at queensu.ca
X-Barracuda-Spam-Score: -1.72
X-Barracuda-Spam-Status: No, SCORE=-1.72 using global scores of TAG_LEVEL=3.5
QUARANTINE_LEVEL=1000.0 KILL_LEVEL=9.0 tests=BAYES_20, INVALID_DATE
X-Barracuda-Spam-Report: Code version 3.02, rules version 3.0.2816
Rule breakdown below pts rule name description

0.24 INVALID_DATE Invalid Date: header (not RFC 2822)
-1.95 BAYES_20 BODY: Bayesian spam probability is 5 to 20%
[score: 0.1394]
X-Filtered-With: renattach 1.2.0
X-RenAttach-Info: mode=badlist action=rename count=0

Thanks so much for getting back to me David. I'm very pleased you're still interested. I'm just leaving for Italy until 15th of August. Whatever day suits you and your photographer associate after the 17th I will make myself available for at your convenience. I look forward to seeing your exhibit as well. Soiunds exciting.

Best, Kevin

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

From: David de Witt <3dad5@post.queensu.ca>
Date: Fri, 29 Jul 2005 09:35:54
To: "Kevin Sullivan" <ksullivan@sullivan-ent.com>
Subject: X-ray for dendrochronology

Dear Kevin,

I hope your summer is going well. Here, I have been gearing up for my upcoming installation of a show devoted to the depiction of emotions in Renaissance and Baroque art.

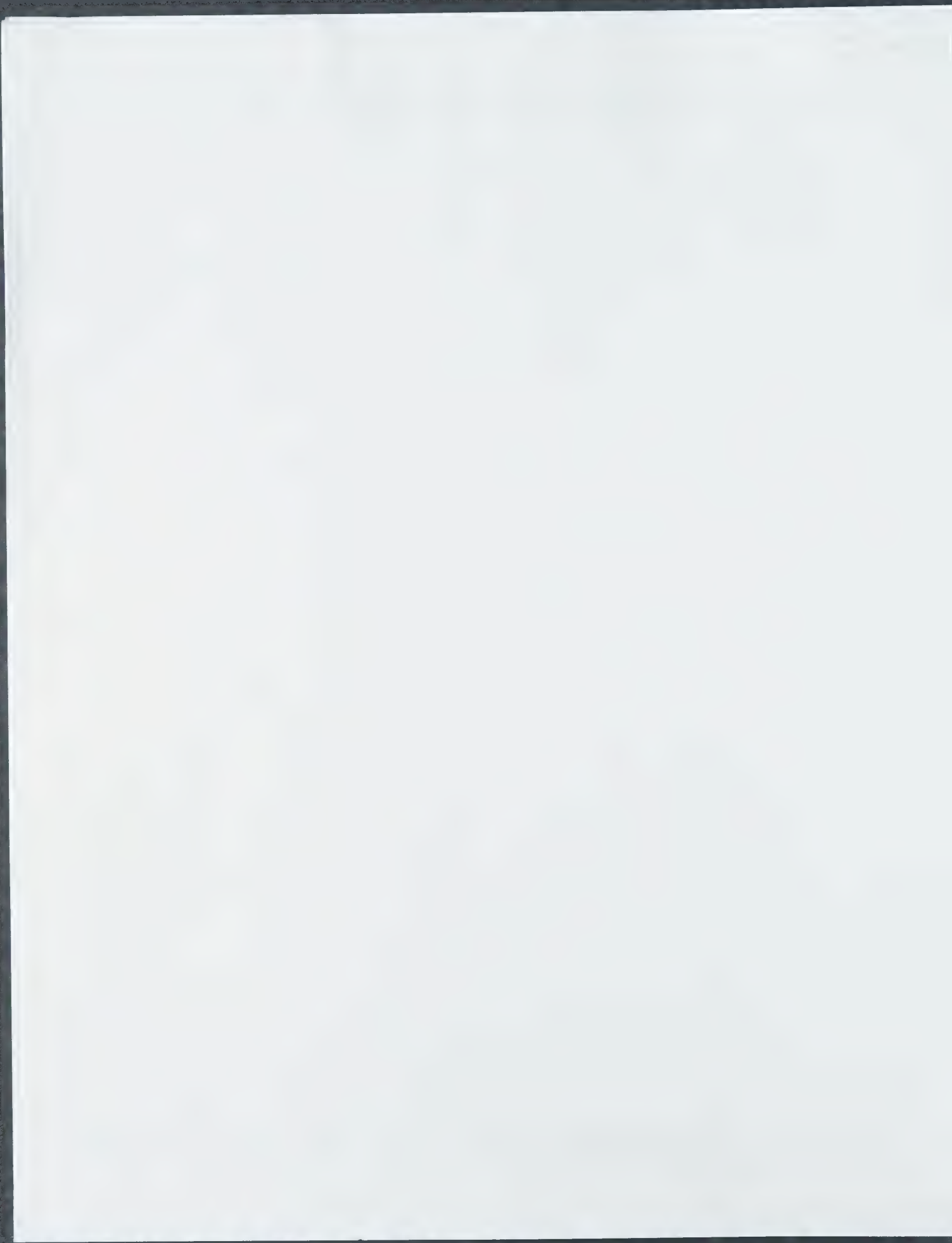
It took a while, but the photographer finally did get back to me. He is interested in helping out with x-rays of the panel for dendrochronology by Peter Klein. I take it you are still interested in proceeding with this research on the panel. I certainly am. Shall we look out for an opportunity to bring the panel here? I will be away 5-17 August on a courier trip. Perhaps we could arrange for something after my return.

Best wishes,
David

David A. de Witt
Bader Curator of European Art

Kevin Sullivan, 06:20 PM 7/29/2005, Re: X-ray for dendrochronology

Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca



MUSEUM
DER BILDENDEN KÜNSTE
LEIPZIG

David A. de Witt
Bader Curator of European Art
Agnes Etherington University Art Centre
Queen's University
Kingston, Ontario K7L 3N1

Kanada

Leipzig, 30.3.2005

Dear David,

we send you four photos (Rembrandt-follower, inv.no.804, Rembrandt-follower, possibly Abraham van Dyck?, inv.-no. 1561, Abraham van Dyck, inv.-no. 1593 and Lievens, inv.-no. 994) in exchange: I would be priorily interested in photos of your **Abraham van Dyck(s) and Lievens.**

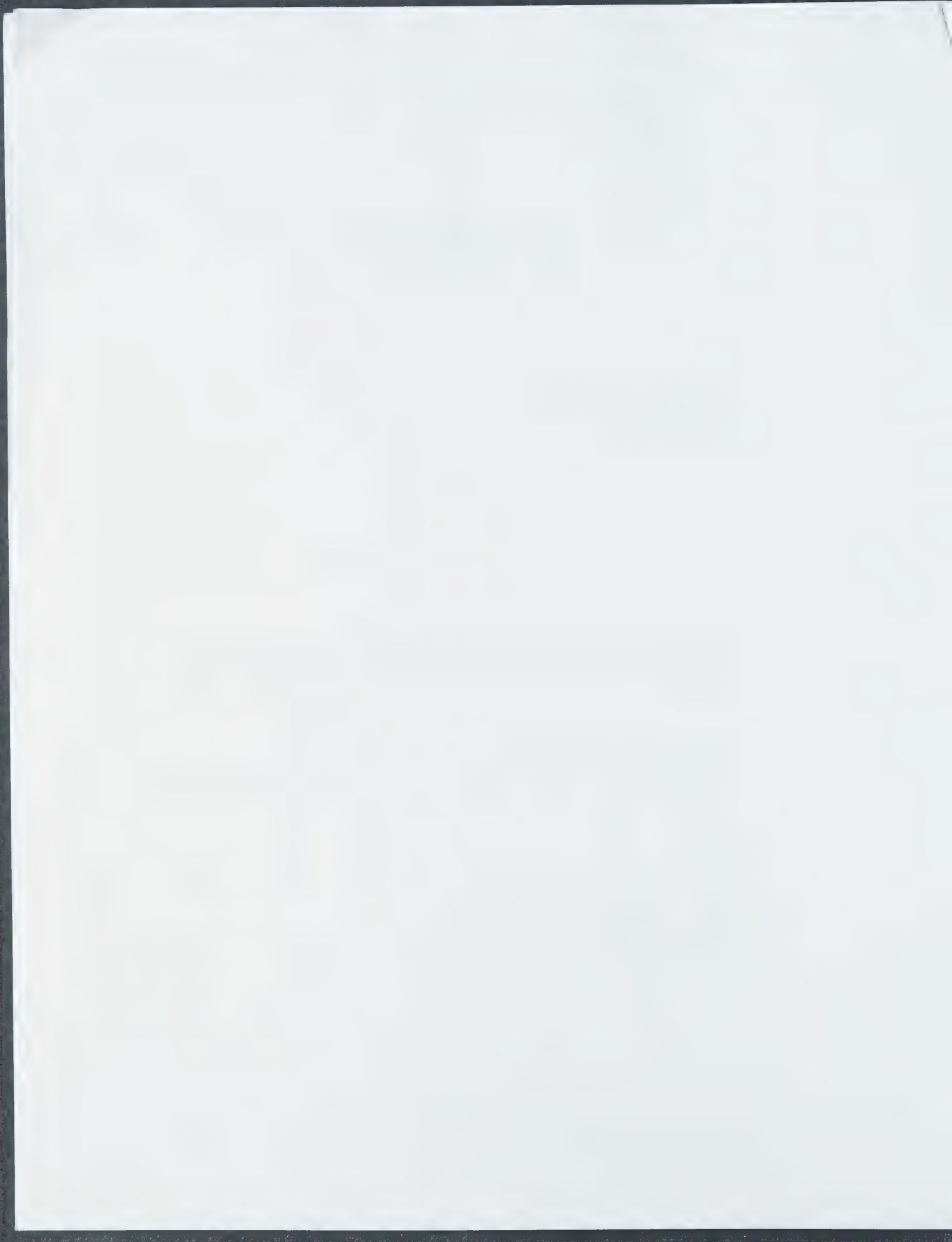
I have to add, the photos are for study purpose only, reproduction permissions have to be collected with our photo department.

I would be glad to hear about the research progress concerning the painting of Mr. Sullivan.

Best regards



Dr. Jan Nicolaisen
Gemälde und Plastik Alte Meister
Tel. 0341 - 216 999 45
Fax 0341 - 216 999 99
e-mail: jnicolaisen@leipzig.de





Universität Hamburg



Fachbereich Biologie
Zentrum Holzwirtschaft

PROF. DR. PETER KLEIN • UHH • ZENTRUM HOLZWIRTSCHAFT
LEUSCHNERSTR. 91 • D-21031 HAMBURG

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Canada
M5R 3R3

Abteilung Holzbiologie

Prof. Dr. Peter Klein

Tel.: 040-73962-424
Fax: 040-42891-2835
E-Mail: p.klein@holz.uni-hamburg.de

Datum: 16.02.2005
Unser Zeichen: KI/hö

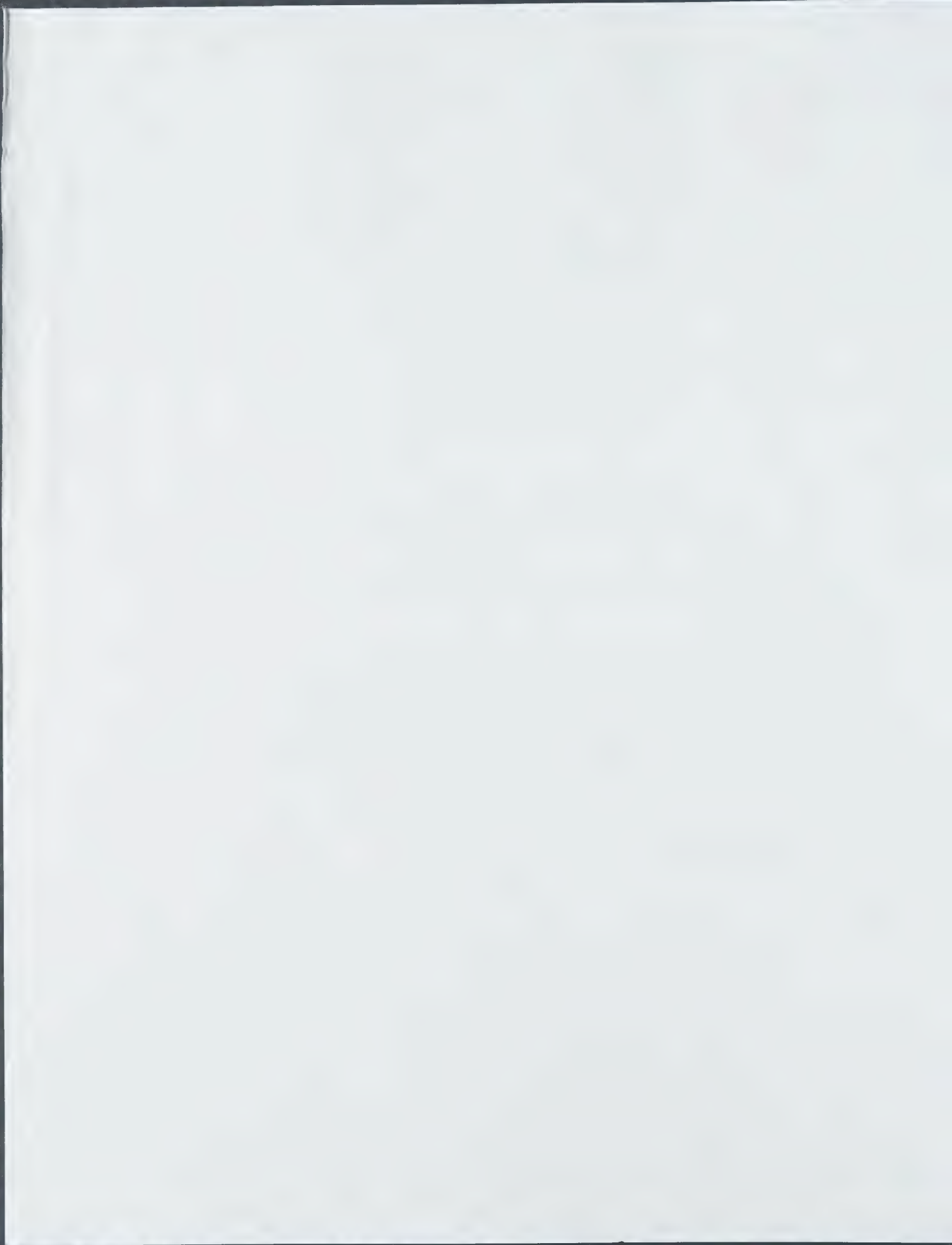
Report on the dendrochronological analysis of the panel "Old Man" (Rembrandt)

The oak panel contains 115 growth rings. The wood concerned is originating from the Baltic region. Using these master chronologies the rings could be dated between the years 1614 – 1500.

The youngest heartwood ring was formed out in the year 1614.

Regarding the sapwood statistic of Eastern Europe an earliest felling date can be derived for the year 1623, more plausible is a felling date between 1627..1629....1633 + x. With a minimum of 2 years for seasoning an earliest creation of the painting is possible from 1625 upwards. Under the assumption of a median of 15 sapwood rings and 2 years for seasoning a creation is plausible from 1631 upwards.

Prof. Dr. Peter Klein



To: 3dad5@post.queensu.ca
From: "Dr. P.Klein" <pklein@holz.uni-hamburg.de>
X-ASG-Orig-Subj: Re: [Holzwirtschaft.org] Datierung von einem Gemaelde auf Holz
Subject: Re: [Holzwirtschaft.org] Datierung von einem Gemaelde auf Holz
X-Virus-Scanned: by Barracuda Spam Firewall at queensu.ca
X-Barracuda-Spam-Score: -4.9
X-Barracuda-Spam-Status: No, SCORE=-4.9 using global scores of
TAG_LEVEL=3.5 QUARANTINE_LEVEL=1000.0 KILL_LEVEL=1000.0 tests=BAYES_00
X-Barracuda-Spam-Report: Code version 2.64, rules version 2.1.412

Rule breakdown below pts rule
name description

-4.90 BAYES_00 BODY: Bayesian spam probability is 0
to 1% [score: 0.0000]

X-MIME-Autoconverted: from quoted-printable to 8bit by post.queensu.ca id
i9B7m5p14909
X-Filtered-With: renattach 1.2.0
X-RenAttach-Info: mode=badlist action=rename count=0
X-Status:
X-Keywords:

Lieber Herr de Witt,

man kann es mit einer Röntgenaufnahme versuchen, aber es hängt ganz von der Qualität ab, ob
ich die Jahrringe unterscheiden kann oder nicht. Es ist ein Versuch wert.

MfG

Peter

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca

To: "Kevin Sullivan" <ksullivan@sullivan-ent.com>
From: David de Witt <3dad5@post.queensu.ca>
Subject: RE: Head of an Old Man
Cc:
Bcc:
Attached:

Dear Kevin,

Your parcel arrived with the x-ray copies and the generous donation, and we are grateful for both. Thank you!

It was a pleasure to introduce you and your children to the collection. Summer is an optimal time for this kind of thing, as the pressure is off a bit.

I have sent Dr. Peter Klein an exploratory e-mail. His address is: pklein@holz.uni-hamburg.de, in case you would like to pick up the correspondence.

The administrator of the Rembrandt Research Project archive at the Institute for Art History in the Hague (better known by its Dutch acronym RKD) is Michiel Franken: franken@rkd.nl

Michiel might only thank you for the material, without offering an opinion. To cover this option, you should ask him to present the material to the other specialists, in particular Jan Kosten and Fred Meijer, for their response.

Unfortunately, none of these people is a hardcore Rembrandt-school specialist.

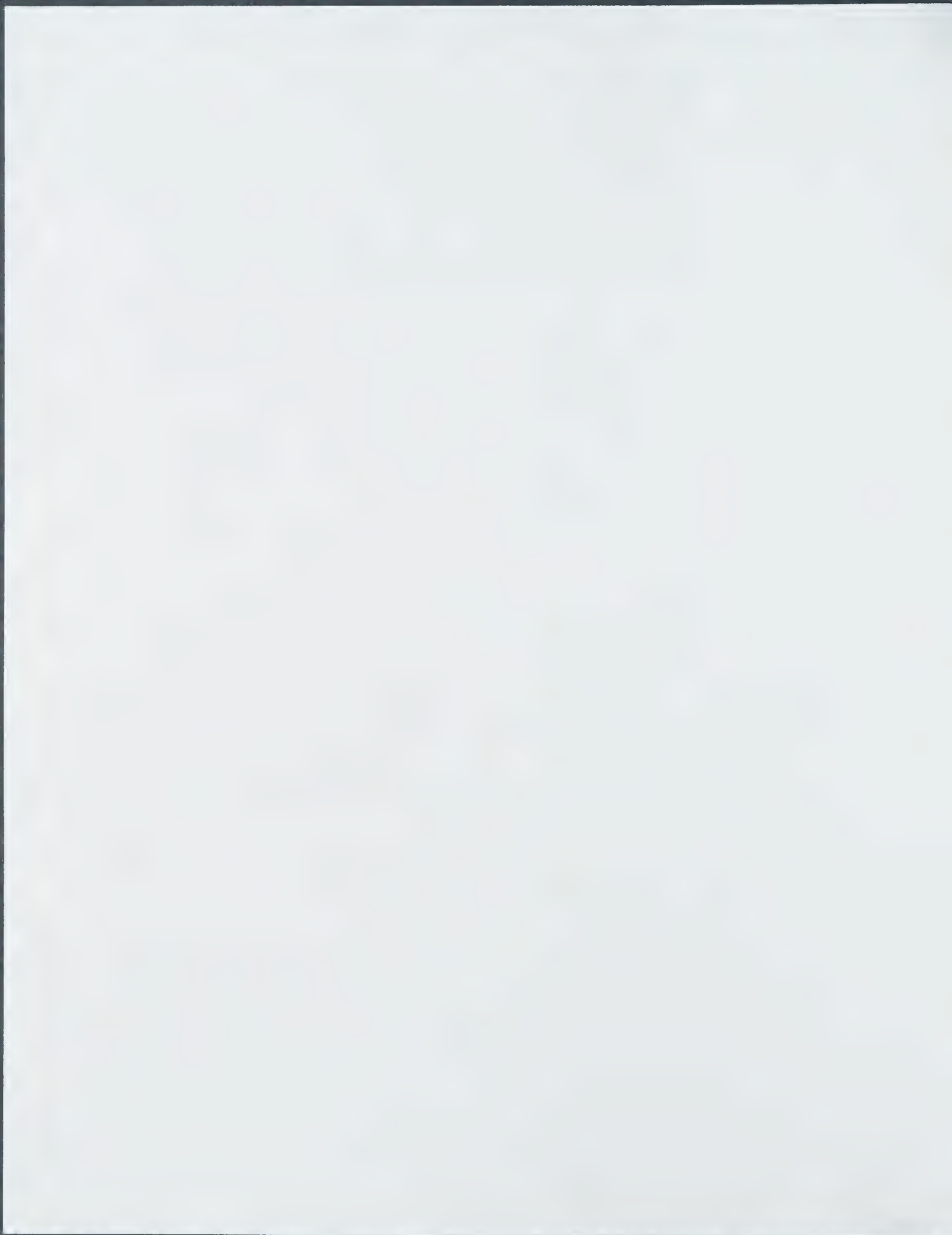
The Rembrandt Research Project itself lives on, in the person of Prof. Dr. Ernst van de Wetering, at: Rembrandt Research Project, Institute for Art History, University of Amsterdam, Herengracht 286 - 290, 1016 BX Amsterdam; no e-mail.

The person who wrote the monograph on Dou, Ronni Baer, is curator at the Museum of Fine Arts in Boston: rbaer@mfa.org.

Werner Sumowski, the doyen of this area of studies, is not always reliable in his opinions. He also charges a hefty fee for his opinions, most recently demanding US\$1,000 for a verdict that was wrong in my view, hence I would not recommend him.

I wish you luck with your correspondence, and am curious to hear about the results.

With best wishes,
David



KEVIN SULLIVAN

September 20, 2004

Dear David:

I just wanted to thank you most sincerely for taking the time to create a facility to x-ray the painting for me at the Queen's Hospital.

Taylor and I really enjoyed your tour of the Gallery as well. We very much appreciated your personal anecdotes on the collection.

Please find enclosed a small token of appreciation for your help and for the assistance of your staff. I also enclose copies of the x-rays for your files. You'll see that I have lightened the two darkest ones (in Photo-shop) to reveal any information lurking in the blackness – which indeed there seems to be. The darker ones seem to resemble the lighter versions in content, however.

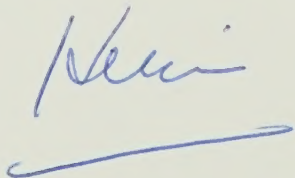
I had meant to send these to you in August, but it's taken me several weeks to have them duplicated effectively.

I look forward to any further advice you can offer in submitting copies of these x-rays to the several scholars you'd recommended in our last discussion.

Hopefully you've managed to settle in to the fall semester seamlessly with all of your summer projects. Thanks again for including mine as one of them.

I look forward to hearing from you at your convenience.

Best wishes,

A handwritten signature in blue ink, appearing to read "Kevin", with a long horizontal flourish underneath.

W. H. R. H. H. H. H.

Dr. David de Witt - Agnes Etherington Art Centre
University Avenue at Queen's Crescent
Queen's University
Kingston, Ontario

K7L 3N6

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