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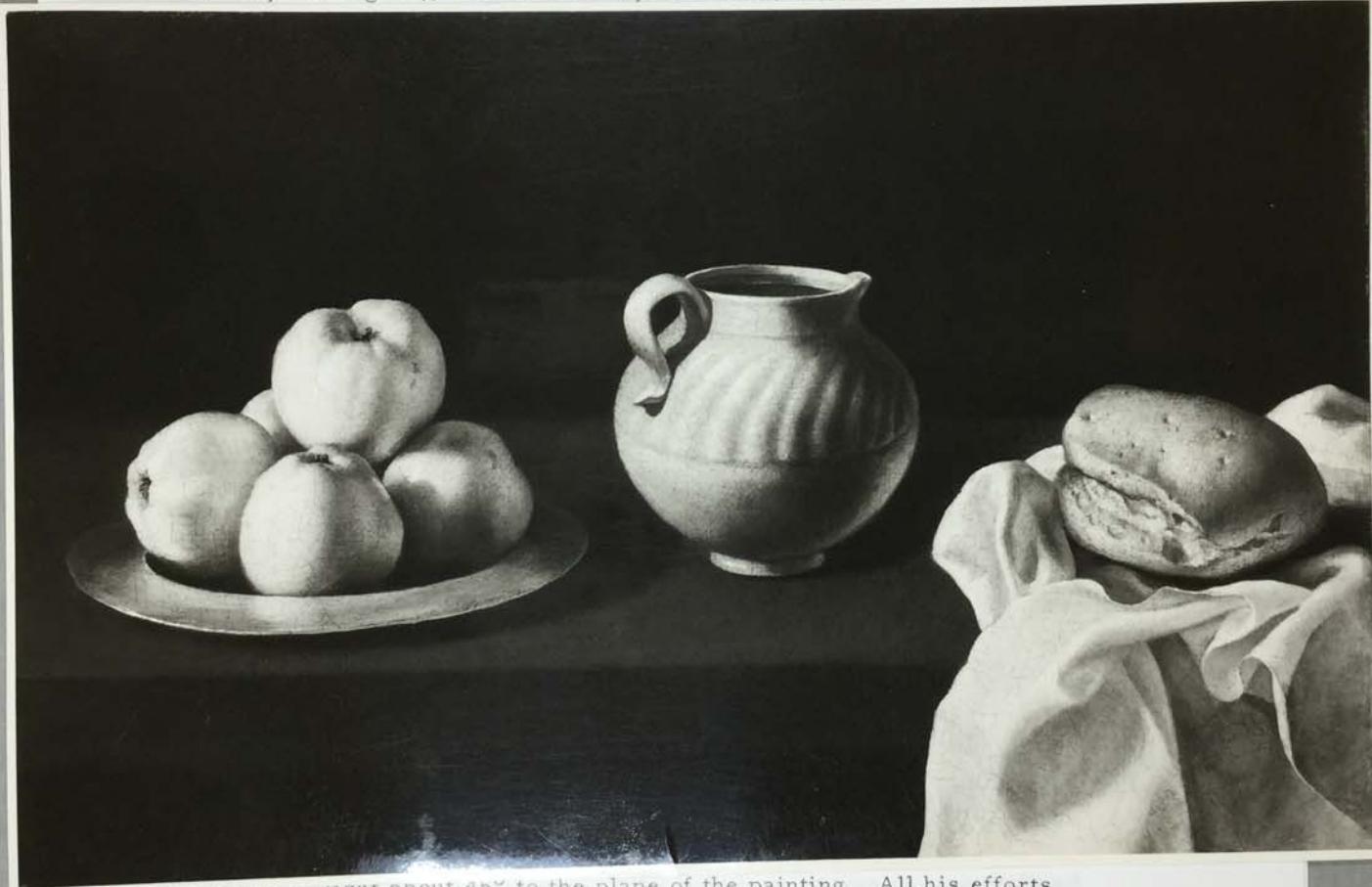
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	III.B.1.118

"Apples, Pitcher and Bread",
as a still-life by Francisco de Zurbaran

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Francisco de Zurbaran

Stillleben mit Krug, Äpfeln + Brot

47,5 x 72 cm

*Declared a forgery
in 1938.*

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8609

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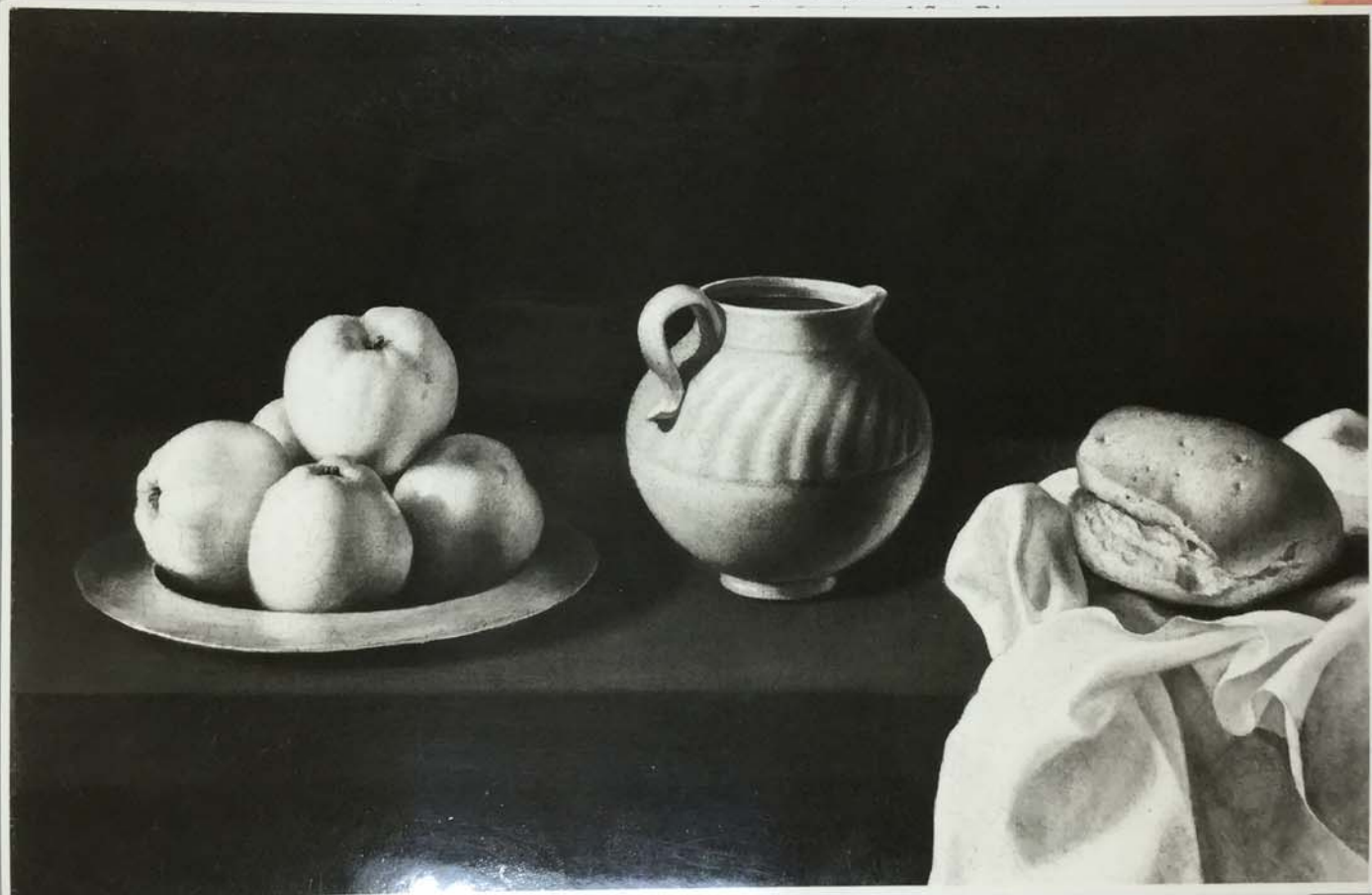
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Stillleben mit Kump, Apfeln + Brot

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Declared a forgery in 1888.

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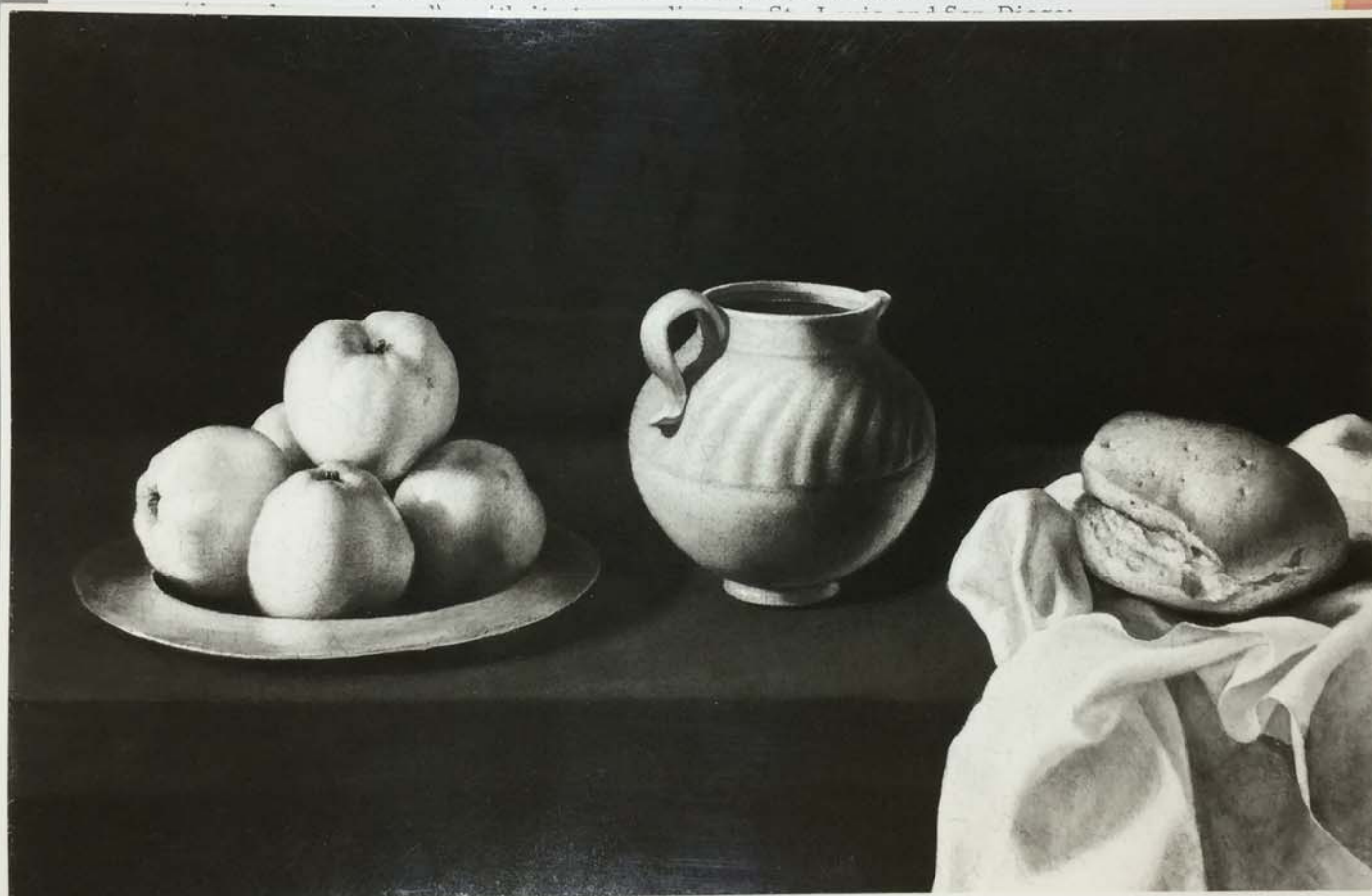
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47, 1 x 72 a

Ordered a forgery, in 1988,
of a Francisco de Zurbaran still life.

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630, - Zurbaran

"Apples Pitcher & Bread"

1633-35

18 1/2 x 28 1/2

Declared a
Forgery in 1988.

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Spanish still-life painting of the 17th Century has marked characteristics in execution and conception which does not permit assimilation to any other school of the period. Resulting from an older indigenous fund, such as the work of Blas de Ledesma and from borrowings made under the influence of Caravaggio and Flemish painters, it acquired final specificity under Juan Sanchez Cotan, the immediate predecessor of Zurbaran. However, the latter developed feelings and ideas that are typically his own and left an heritage shortly after drawn upon by pupils, followers and imitators of the Seville school. None of these fully reached the strength and rigor, the simple yet intense spirituality achieved by the master in the representation of objects. His son Juan, who signed a still-life of vases and chocolate-mill in the Kiev Museum, was a decidedly weaker painter, relying much more on multiplying objects in arrangements set in depth and on more elaborate compositions than his father ever did. The same traits are evident in the work of all Zurbaran's followers.

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The present painting is the closest one to the Contini archetype. It shows also three objects, set on the same table, and the silver dish of apples occupies the same location on the left as the exactly alike platter of lemons. It is also similar to the plate of apples in Barcelona, and it appears as accessory in several paintings of Madona and Child. The pitcher in the center is identical to the vase appearing in the Prado painting except for the small beak not shown in the Madrid example. The bread bears close resemblance to the loaves lining the refectory table in the "San Hugo" picture in Seville. The white chalky cloth is related to the draperies in which so many of Zurbaran's monks and saints are clad. The handle of the pitcher is turned toward the source of light, as in the vases and cup used respectively in the Prado and Florence pictures.

The date can be assigned to Zurbaran's stay in Madrid, 1633 to 1635, where he became acquainted with the still-lifes of Juan van der Hamen and Cotan, whose work however cannot be confused with his own, especially the former's which are painted in a completely different spirit. The present work is typical of Zurbaran's ideas and its flavor quite distinctive. It must have been painted within a few months of the completion of the Contini still-life. Stylistically, this date also conforms to the manner of Zurbaran during the first phase of his career. His later paintings show less implacable vigor, the religious compositions he executed later being marked by a gradual softening and mannerism perhaps evolved under the influence of Murillo.

The past history of the work is unknown. It appeared at a June 1967 sale at Christie's, London, for the first time, quite obscured by accumulated grime and afflicted by minor surface defects. It had remained for a great many years in the Collection of Don Alphonso Alonzo, Beade of Venice.

The condition of the picture is generally good. The original canvas, held by several hand-made tacks, prove to be of a nature consistent with the proposed date and origin of the painting. It was crudely relined during the 19th century and probably restored somewhat at this occasion. Strong pressure must have been used in the process to flatten out the age-cracking paint. The stretcher was also replaced then. During the recent cleaning operation, some of the older restorations were removed and replaced and others added. They are distributed for the greater part over the background and the edges, but some inpainting was necessary in the apples, the pitcher and the cloth. Altogether, considering the age of the

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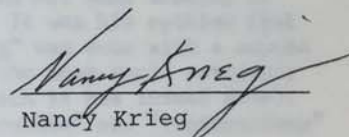
CABLE: POLROSEN-NEW YORK

February 8, 1988

MEMO TO : Ms. Nancy Krieg
312 East 95th Street
New York, N.Y. 10128

Received from Paul Rosenberg & Co.
20 East 79th Street
New York, N.Y. 10021

one unframed painting by ZURBARAN, "Still Life
with Apples, Jug and Bread"
for possible restoration.


Nancy Krieg



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Nancy Krieg
Paintings Conservator

312 E. 95th Street
New York, New York 10128
(212) 876-4746

4E 74th St
861-8555

April 11, 1988

CONSERVATION REPORT

Still Life with Quinces, Jug and Bread
attributed to Zurbaran
oil on canvas

Painting received on February 8, 1988 in a greatly overpainted state. X-ray examination at the Metropolitan Museum of Art revealed that there was a similar composition underlying this overpaint. Linen tests, however, determined that the canvas was a nineteenth century machine-made one, containing cotton fibers.

It was decided to clean the painting in order to determine whether it was or was not by Zurbaran.

Cleaning began along the right hand edge in the area of the bread and cloth. A mild mixture of 50% acetone/50% stoddard solvent removed the discolored varnish and retouches but also greatly affected what was thought to be original paint. It is impossible for a mild mixture of this sort to affect a paint film of the seventeenth century, particularly the whites (i.e. white lead).

The cleaning was stopped at this point and Mr. John Brealey of the Metropolitan Museum was consulted. It was his opinion that the painting was a fake. The "re-lining" was done with a seamed canvas which is unsound restoration as the seam would certainly show through to the front over time (which it has indeed done). He also observed that the supposed "retouches" and "restorations" on the surface did not particularly cover any specific damage, but were scattered about haphazardly. In short, the restoration of the painting appeared to have been faked. Another problem was the appearance of the crackle which Mr. Brealey felt had been strengthened with deposits of carbon black. The optical quality of the white pigment in the cloth did not appear to at all resemble that of white lead, which would have been the pigment used by Zurbaran at this time.

A pigment sample was subsequently taken from the area of the white cloth and was sent to McCrone Research Laboratories. Their tests found the white pigment to be Lithopone (See Enclosed Report).

(continued...)

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Nancy Krieg
Paintings Conservator

312 E. 95th Street
New York, New York 10128
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CONSERVATION REPORT - Page 2

Still Life with Quinces , Jug and Bread

Kurt Wehlte, in his book The Materials and Techniques of Paintings, credits an Englishman, John Orr, with production of the pigment in 1874. However, because there were severe problems with darkening, a light-fast lithopone was not commercially available until 1926 and still not widely accepted until the 1930's.

Lithopone appears to have properties which would be quite useful to a forger. Max Doerner, in his text, The Materials of the Artist, warns against the use of poppy oil for grounds. He states that the slow drying of the oil, especially with zinc white or lithopone, causes cracks in the painting when still wet. Wehlte also states that lithopone's appearance in radiographs is similar to that of white lead, due to the strong absorption of X-rays by the barium sulfate component.

Unfortunately, it has to be concluded from the pigment test and from the linen test taken at the Metropolitan Museum that the painting is a 20th century fake, most like done sometime after 1926.

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31 March 1988

Ms. Nancy Kreig
Paintings Conservator
312 East 95th Street
New York, New York 10128

Dear Ms. Kreig:

Thank you for your letter of 28 February 1988 describing the specimens submitted from the alleged 17th Century Spanish painting. I received a small glassine packet containing white paint chips.

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According to Gettens and Stout (Painting Materials), lithopone was apparently first produced in England about 1874. Lithopone is a mixture of zinc sulfide and barium sulfate, calcined at red heat and quenched.

Thank you for consulting McCrone Associates. If you have any questions regarding this analysis, please do not hesitate to contact me directly.

Sincerely,

Richard E. Bisbing
Senior Research Microscopist

REB:jdg
Enclosures
Ref: MA16997 - Letter authorization

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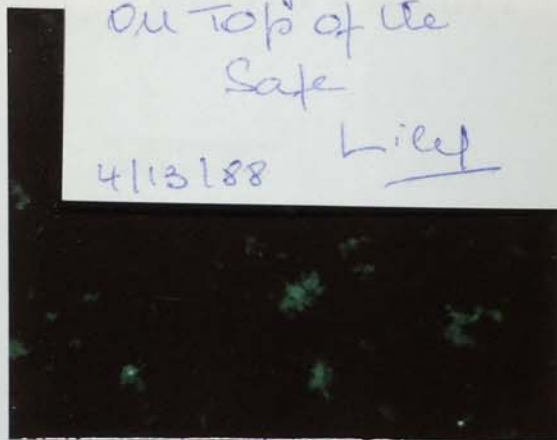


Figure 1 - White pigment with crossed polars

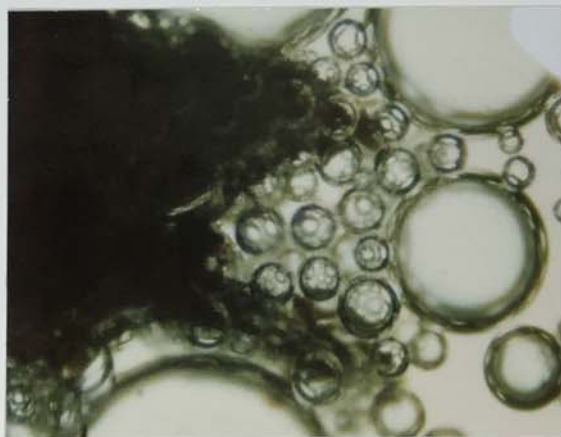


Figure 2 - Iodine/Azide Test

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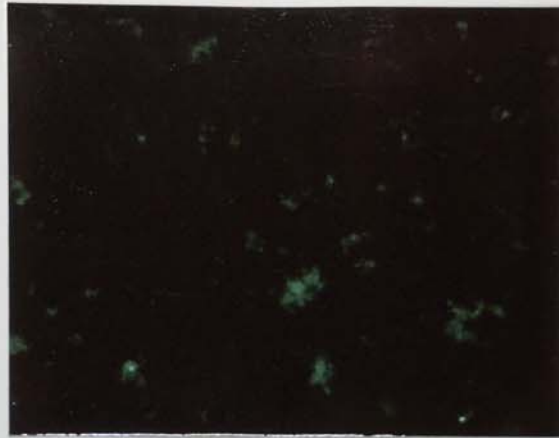


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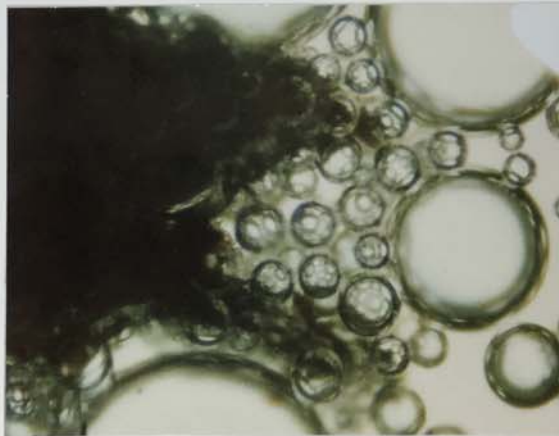


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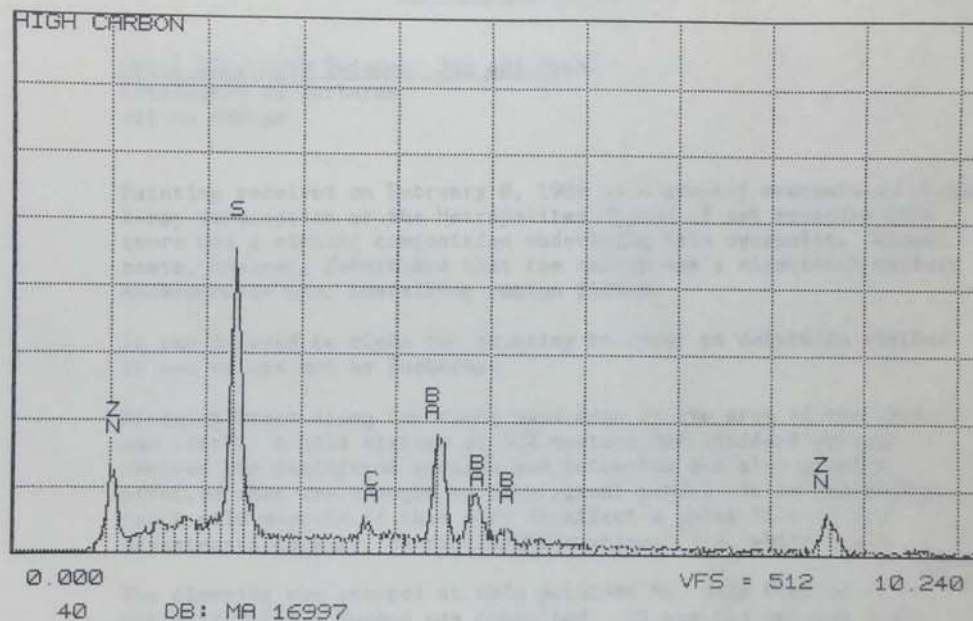


Figure 3 - Electron Microprobe Data

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Nancy Krieg
Paintings Conservator

312 E. 95th Street
New York, New York 10128
(212) 876-4746

April 11, 1988

CONSERVATION REPORT

Still Life with Quinces, Jug and Bread
attributed to Zurbaran
oil on canvas

Painting received on February 8, 1988 in a greatly overpainted state. X-ray examination at the Metropolitan Museum of Art revealed that there was a similar composition underlying this overpaint. Linen tests, however, determined that the canvas was a nineteenth century machine-made one, containing cotton fibers.

It was decided to clean the painting in order to determine whether it was or was not by Zurbaran.

Cleaning began along the right hand edge in the area of the bread and cloth. A mild mixture of 50% acetone/50% stoddard solvent removed the discolored varnish and retouches but also greatly affected what was thought to be original paint. It is impossible for a mild mixture of this sort to affect a paint film of the seventeenth century, particularly the whites (i.e. white lead).

The cleaning was stopped at this point and Mr. John Brealey of the Metropolitan Museum was consulted. It was his opinion that the painting was a fake. The "re-lining" was done with a seamed canvas which is unsound restoration as the seam would certainly show through to the front over time (which it has indeed done). He also observed that the supposed "retouches" and "restorations" on the surface did not particularly cover any specific damage, but were scattered about haphazardly. In short, the restoration of the painting appeared to have been faked. Another problem was the appearance of the crackle which Mr. Brealey felt had been strengthened with deposits of carbon black. The optical quality of the white pigment in the cloth did not appear to at all resemble that of white lead, which would have been the pigment used by Zurbaran at this time.

A pigment sample was subsequently taken from the area of the white cloth and was sent to McCrone Research Laboratories. Their tests found the white pigment to be Lithopone (See Enclosed Report).

(continued...)

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CONSERVATION REPORT - Page 2

Still Life with Quinces , Jug and Bread

Kurt Wehlte, in his book The Materials and Techniques of Paintings, credits an Englishman, John Orr, with production of the pigment in 1874. However, because there was severe problems with darkening, a light-fast lithopone was not commercially available until 1926 and still not widely accepted until the 1930's.

Lithopone appears to have properties which would be quite useful to a forger. Max Doerner, in his text, The Materials of the Artist, warns against the use of poppy oil for grounds. He states that the slow drying of the oil, especially with zinc white or lithopone, causes cracks in the painting when still wet. Wehlte also states that lithopone's appearance in radiographs is similar to that of white lead, due to the strong absorption of X-rays by the barium sulfate component.

Unfortunately, it has to be concluded from the pigment test and from the linen test taken at the Metropolitan Museum that the painting is a 20th century fake, most like done sometime after 1926.

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CONSULTING • ULTRAMICROANALYSIS • MICROSCOPY • SMALL PARTICLE PROBLEMS • SOLID-STATE CHEMISTRY

31 March 1988

Ms. Nancy Kreig
Paintings Conservator
312 East 95th Street
New York, New York 10128

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Figure 1 - white pigment with crossed polars

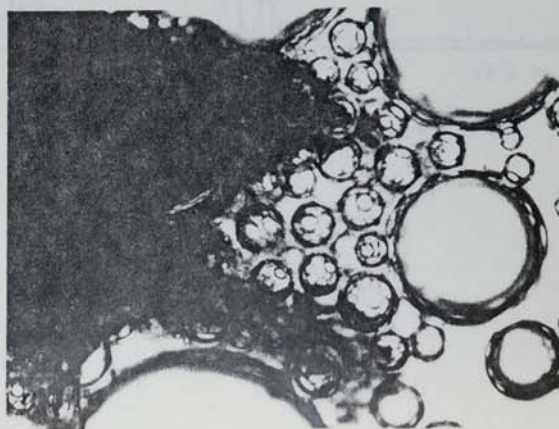


Figure 2 - Iodine/Azide Test

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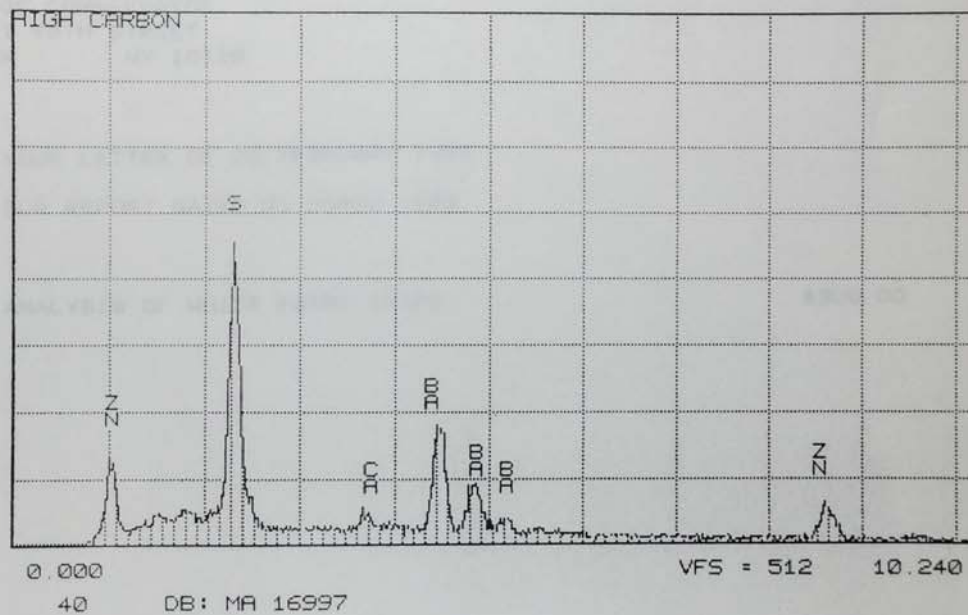



Figure 3 - Electron Microprobe Data

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CONSULTING: ULTRAMICROANALYSIS • MICROSCOPY • SMALL PARTICLE PROBLEMS • SOLID-STATE CHEMISTRY

FEIN 36-2486719

31 MARCH 1988

NANCY KRIEG 10001
PAINTINGS CONSERVATOR
312 EAST 95TH STREET
NEW YORK NY 10128

REF: YOUR LETTER OF 28 FEBRUARY 1988
OUR REPORT DATED 31 MARCH 1988

ANALYSIS OF WHITE PAINT CHIPS \$300.00

MA16997
REB

NET 20 DAYS

PLEASE RETURN ONE COPY OF THIS INVOICE WITH YOUR REMITTANCE TO:

macrone associates, inc.

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Nancy Krieg
Paintings Conservator

312 E. 95th Street
New York, New York 10128
(212) 876-4746

April 11, 1988

BILL FOR PROFESSIONAL SERVICES

PAUL ROSENBERG & CO.
20 E. 79th Street
New York, New York 10021

Still Life with Quinces, Jug and Bread
attributed to Zurbaran
oil on canvas

Examination, Testing and Research

..... \$970.00

Attached please find a separate invoice for McCrone Research
Laboratories in the amount of \$300.00 Please remit this
amount directly to them. Thank You.

ch. # 31735

4/12/88

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The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 (212) 879-5500 Telex 666676 Fax 2125703879

April 13, 1988

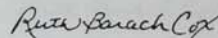
Ms. Nancy Krieg
312 East 95th Street
5th Floor
New York City, New York 10028

Dear Ms. Krieg;

Following is the microscopic fiber analysis from Still Life with Quinces Jug and Bread. Microscopic examination of a fiber sample taken 3/88 was conducted in normal and polarized light. The sample showed a mixture of bast (estimated to be linen) and cotton fibers. The bast fibers were bluntly cut indicating that they had been machine processed. This type of processing was not common until after the beginning of the nineteenth century. The inclusion of cotton fibers in the yarn also precluded manufacture prior to the early nineteenth century. This information led to the conclusion that the fabric on which the still life was painted was unlikely to pre-date 1800.

I hope that this information is useful.

Yours sincerely,



Ruth Barach Cox
Mellon Fellow Painting's Conservation

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