

## MUSEUM OF FINE ARTS

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TO: Mrs. Mary Ermolaev

No.

31 Locust Lane  
Princeton, N. J. 08340

Date Sept. 1, 1978

Received ~~from~~ the MUSEUM OF FINE ARTS in good condition unless otherwise stated,  
by

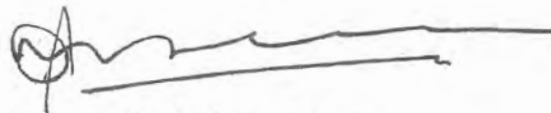
One Painting:

Artist: Edouard Manet

Title: "Femme Allongee sur un Canape"  
(Berthe Morisot?)

H. 0.50 cm. x W. 0.65 cm.

oil on canvas



Research Laboratory

Please sign and return to the Registrar, Museum of Fine Arts, Boston.



Office of the Treasurer

MUSEUM OF FINE ARTS Boston Massachusetts 02115

April 5, 1979

Received from: Vladimir Podgoursky  
31 Locust Lane  
Princeton, New Jersey\$1,000.00 in partial payment of fee for  
examination of MANET "Femme Allongee  
sur un Canape"

Janice S. Broder, cashier

PAID

APR 5 1979

MUSEUM OF FINE ARTS

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The painting was first examined under ultraviolet rays using a Corex "A" filter. Under the rays, the painting in general fluoresced a yellowish-green due to back reflection of the varnish (Fig. 1).

One can observe a small dark area directly above the head of the figure which is a repair. There is also a small area approximately 1/2" by 3/4" to the right of the proper left of the middle of the upper background which appears to be an older restoration. In addition there are small areas of restoration of approximately 1/2" diameter on the painting's top right and proper left. Except for these areas, the painting seems to be in excellent condition.

The canopy fluoresces, in general, the same yellow-green tone as the rest of the painting and gives no indication of modern repaint, except for the lower left area of the canopy where a few vertical brush strokes appear to have been strengthened. The proper extreme lower right area of the painting has some old re-touching in an area measuring approximately 2 1/2" by 1 1/2".

#### X-RAYS

Two 14 x 17 X-rays were made of the painting, but owing to the relining medium, a satisfactory X-ray could not be obtained. One can, however, see the image of a denser impasto of white lead and an indistinct image of the figure.

#### INFRA-RED

Two infra-red photographs were made and the exposure time arranged to bring out the darker brush strokes (Fig. 2). When the negative was printed, the print was identical to the one taken by Lochard in the artist's studio (Fig. 3). In comparing the brush strokes of the painting in the two photographs, one can say with certainty that the painting in question is the one that Lochard photographed.

One infra-red photograph was taken of the old label attached to the back of the stretcher which produced the remains of the signature of Manet (Fig. 4).

#### ENERGY DISPERSIVE X-RAY FLUORESCENCE

This procedure does not demand the removal of a sample. Ten analyses were made by this method in order to determine the consistency of the palette, the date of origin of the pigments and the overall continuity of the painting. Below is a list of samples which relate to an accompanying photograph (Fig. 5).

- 1) red-brown, top background : H. 45.2 cm., W. 30.5 cm.  
This area indicates that the pigment contained a high percentage of lead (white lead) with a lower percentage of chromium (chrome green oxide viridian).
- 2) red-brown, back of head, H. 37.8 cm., W. 31.2 cm.  
This pigment contained a high percentage of lead and lower percentages of iron and zinc, indicating a composition of lead white and iron ochre with zinc white.
- 3) green on canopy, H. 24.2 cm., W. 21.0 cm.  
This area contained a high percentage of white lead with a lower percentage of chromium (viridian).
- 4) green-black on lower canopy, H. 12.3 cm., W. 10.5 cm.  
This pigment proved to contain a high percentage of lead and zinc with iron ochre and carbon black.
- 5) black brush strokes on green canopy, H. 21.2 cm., W. 20.6 cm.  
This area contained a mixture of carbon black, zinc white, lead white and a lower percentage of cobalt.

An analytical scan was made across the areas indicated in the Lochard photograph and also as indicated in the laboratory's infra-red photograph (Fig. 5).



- 6) grey-black, top outline of cushion, H. 28.2 cm., W. 22.0 cm.  
This pigment was found to contain a high percentage of lead (lead white), a lower percentage of iron ochre and carbon black.
- 7) green-grey, top of pillow, H. 27.0 cm., W. 22.4 cm.  
This pigment was found to contain a high percentage of lead (lead white) with a lower percentage of iron ochre and a lower percentage of carbon black.
- 8) green-blue, cushion, H. 26.0 cm., W. 21.6 cm.  
This pigment was found to contain a high percentage of lead (lead white), a lower percentage of zinc (zinc white), and chromium (viridian).
- 9) blue-green, pillow, H. 24.0 cm., W. 22.3 cm.  
This pigment was found to contain a high percentage of lead (lead white), a lower percentage of iron ochre and a low percentage of chromium (viridian).
- 10) black, lower part of cushion, H. 22.5 cm., W. 22.9 cm.  
This pigment was found to contain a high percentage of lead (lead white), a low percentage of cobalt (cobalt blue) and a lower percentage of iron (iron ochre).

Based on the foregoing analyses, the following conclusions can be drawn:

- 1) There is a consistency in palette throughout the painting.
- 2) The pigments all date from the period when the painting was executed.
- 3) No modern pigments are in evidence.
- 4) No evidence was uncovered to indicate that the canopy was of a later date.

### MICROSCOPIC

The painting was then examined under a binocular microscope, particular attention being given to the brush strokes of the canopy in an attempt to continue to question whether the canopy was of a later date. Under magnification of 20 to 40 X, one could observe a crackle running through the green of the canopy into the area of the figure. A macro-photograph was taken of this area and it gave the impression that the two paint films were of the same general fluidity when applied (Fig. 6 - Fig. 7).

On examining the Lochard photographs in the catalogue Edouard Manet by Rouart and Wildenstein, it is of interest to observe that many of them appear to be incomplete representations, owing to the extreme sensitivity of the green and blue wet emulsions of the period that rendered many areas so dense in the negative that they produced a blank area when such a negative was printed. It clearly appears that the subject painting is such an example (see Lochard photographs No. 224 and 225).

### TRANSMITTED INFRA-RED

A transmitted infra-red photograph was made of the painting which indicates that the painting, in general, is in good condition without major losses. This procedure of photography by transmitted infra-red will penetrate lead white relinings which cannot be penetrated by X-ray.

### CONCLUSIONS

From the above examinations, I can make the following conclusions about the subject painting:

- 1) This painting is the same painting which Lochard photographed and which appears as illustration #210 in the Rouart and Wildenstein Catalogue Raisonnee cited above. (see Fig. 9).
- 2) The chemical analyses of the pigments throughout the painting indicate pigments that were used at the time of Manet. No

modern pigments are in evidence.

- 3) Analyses of the canopy by microscopic observation and through energy dispersive X-ray fluorescence do not provide any evidence to indicate that the canopy and foreground are of a later date.

Two 8 x 10 raking light photographs were made of the painting (Fig. 10). Study of the raking light photographs substantiated the microscopic interpretation of the impasto of the painting indicating that the canopy was part of the original composition of the painting. One can observe in the raking light, as observed in the microscopic examination, many black areas that were found to be painted over the blue-green areas of the canopy.

- 4) As a consequence of my study, it is my opinion that the subject painting is executed by the hand of Edouard Manet.

Respectfully submitted,

A handwritten signature in dark ink, appearing to read 'W. J. Young', with a stylized, sweeping flourish extending from the end of the name.

W. J. Young  
Director Emeritus

May 22, 1979