



Condition Report

Private Collection/Signed Rembrandt/The Eunuch's Baptism/Oil paint on panel, 64,8 x 95,3 cm
Seen 22 July 2022 in Paris at the home of the owner.

The painting was studied with the help of an LED light torch (Aspherilux), an Ultra Violet torch (Reskolux UV 365), infrared reflectography (Sony F 747/ Night shot mode/ IR filter/ warmth source) and several loupes.

Technology

The support of the painting is a panel made up of three horizontal planks of oak wood. The planks are connected butt joint. The absence of beveling may be due to the reduction of the panel before placing a cradle. The preparation layer is most likely a double layered oil ground in a beige colour. Brushwork of the preparation layer plays a role in the finished painting. Sometimes the beige coloured preparation layer is left exposed as reserves in between parties in the finished state of the painting. My study in infrared reflectography could not detect an underdrawing or any changes in paint. The death colouring is carried out in brown paint and it is sometimes left alone in the finished state of the painting. The composition was finished in colour from the back to the front. The death colouring and the finishing layers of colour show locally strong impasto. With the naked eye one can see a pentimento around the head of the horse rider. The reserve around the head in the sky is wider than the finished head and this was left alone. With the naked eye, but more pronounced in Infrared, one can also see a pentimento around the tree, originally painted wider at the top.

Recent Restorations

The painting was recently restored in two sessions. First constructively; a nineteenth century cradle was removed. The planks and the old cracks were probably reglued, the damage caused by the wood worm was treated and some areas which were particularly damaged by the woodworm were filled from the back and a new, very subtle cradle system was mounted as an extra support. Afterwards the painting was completely restored by Ms. Regina da Costa Pinto Dias Moreira of Paris. All the old restoration materials like varnish, overpaint/retouches and overfill were removed. Old lacunae (along the gluing joints) were filled, the painting varnished and the fillings, damages and abrasions were retouched using Maimeri Restauro paint and finally, the painting was varnished with a solution of damar resin with an addition of wax.

Rapport d'Intervention, Ms. Regina da Costa Pinto Dias Moreira, 12 novembre 2015 and requested by the owner.

Condition

The condition of this painting is stable and very good.

The photograph "Panneau après nettoyage" on page no 47 in the restoration report shows the stripped (or actual) state of the painting during the last restoration (varnish and old retouches removed, no retouches added yet). The damages, fillings and abrasion along and around the original two gluing joints and the two prominent cracks are concurrent for a 17th century painting with this construction.

Study of the painting under UV reflection light, with the LED torch, a loupe and with the naked eye shows that the retouches of the last restoration were carried out skillfully, carefully and with the finest precision.

One of the damaged gluing joints runs through the face of Phillipus. Study of the stripped state photograph of the last restorer and my study of the painting under UV light shows that the last restorer has recuperated old retouching on a fill in the reintegration of her reconstruction of the face. This is nothing more than common sense. The reconstruction of the face was made in close collaboration with Prof. Fernando García García.

Small damages around the signature are left unretouched, probably to allow proper study of the signature.

UV light inspection shows that the painting was cleaned very carefully however on some dark areas of the tree and up and around the signature some remnants of old varnish remain. This is probably done out of prudence. These veils of old varnish are very thin and in no means disturb the image of the painting.

Close examination of the signature with a loupe shows that the signature was painted when the underlying paint had dried but that the signature is (old and could be) technically part of the painting. Fine aging cracks run through the underlying paint and the paint of the signature.

In his study, *Étude Stratigraphique* August 9, 1985 Dr Kuhn states that the black paint of the signature was painted on the top of an old varnish layer. This statement is based on his study of cross sections. The state of the signature and of the painting in 1985 is unknown to me.

The varnish is intact, not discoloured, it saturates the painting enough but seen in raking light one sees a slight gloss- and structural difference in between the retouched areas and the actual paint.

Technical Photographs



Verso / Stripped State

Panneau après nettoyage



Ensemble après nettoyage

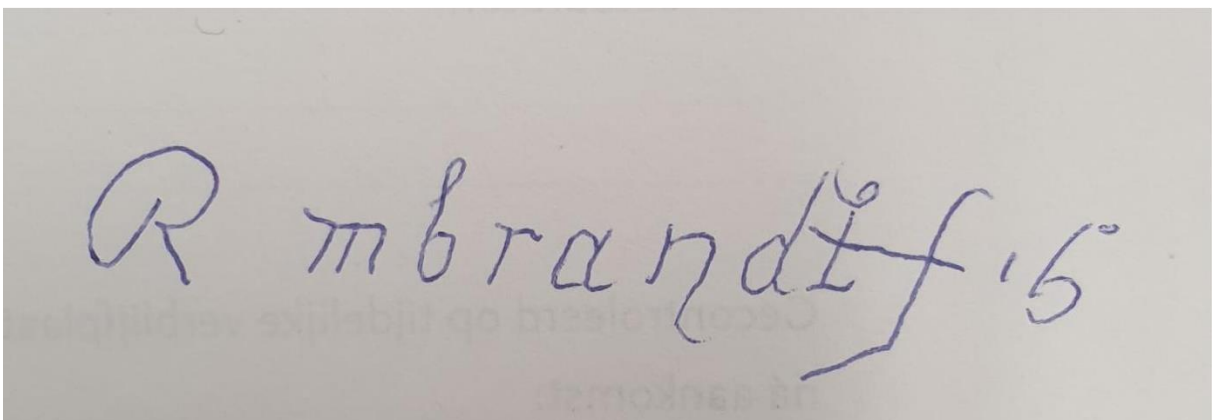


UV reflection photographs show the quality and subtlety of the restoration retouches

IRR



This IRR photograph shows the pentimento of the tree, invisible in day light.



My annotation of the signature



Aging cracks running through the paint of the signature.

Advice

The painting does not need further or a new restoration. The current restoration is of a high standard and absolutely state of the art. An extra thin layer of damar varnish could bridge the gloss/matt differences and give the painting some extra 'oempf' and saturation.*

An X ray was made before the last restoration. The old sturdy cradle is hindering the view. A new X ray may reveal more information as could technical imaging with Infrared reflectography Osiris.

An opinion

The quality of the rendering of Phillipus and the rider differs. Some elements of Phillipus seem to be painted less freely or much more scholastically. The painting is largely the work of a single hand with notably good renderings of the eunuch, the rider and his horse.

Amsterdam, 1st August 2022 Michel van de Laar, Paintings conservator.

*This varnishing was actually carried out in Paris in September 2022. After unframing the painting, a layer of damar varnish was applied by brush.

20% of clearest resin Damar Batavum (50 gr) was solved in a solution of 38,5 % aromate containing Mineral Spirits (50 ml of Shell Sol A 100 and 150 ml White Spirit SEL) with an addition of 3% UV absorber Tinuvin 292 (1,5 gr).