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To be a collector is the worst of states. It would be difficult to establish how one becomes a collector, but one thing is certain, to be a collector is to have a kind of a sickness and if it were operable what a joy to have it cut out. It certainly is not a hereditary disease even though it may seem to run in one family for long periods. The fact that collecting is such a demanding phobia and the number of collectors so great there just could not be enough works of art to go around. (In this statement lies the gist of my paper).

I am a collector. I have been since early childhood and will remain one until I die., and no hardship could even stop it, even a shot of poverty serum. This is the story of every real collector, no matter at what age they start collecting, once they "dig it" they have the same future before them. Today you are not "in" unless you are collecting something; and so the available things get in short supply. Like the stock market numerous theories are rampant on how and when to collect. The only way is to have the sense and presence of mind to be interested in only what is out of vogue and therefore in a depressed market and of course always buy from a reputable dealer but recall this statement later or you might want to take a fling on your own, just for the hell of it, and hope that it is for real, for real that is and not a fake.

An excursion will illustrate: When only 14 I was sort of adopted by a very rich cousin. He and two generations before him were collectors and it was all housed in an 80 room house, not including over an acre of "not in use" type storage, two libraries, trophy room and aviary. The house included original Elizabethan paneling, Charles II silver, Chippendale "Ribbon in the Wind" chairs, 16th century oriental rugs, paintings, rare books, signers of the Declaration and on and on. My exposure to quality had been limited to what happens in a small town but this was really an exposure of a different degree. It was an overwhelming introduction to a level of taste that you cannot get from

a museum. Naturally. I accepted it all as real; not just good, elegant, expensive or any of those stupid words, hut real and genuine. This awareness of the genuine was further heightened by acting as a buying agent for them at the old Anderson Art Gallery Auctions, while I was attending Columbia University in 1930. The whole memory of those years is an exciting recollection. My being away in college, the depression, and then the death of my cousin, saw the house dismantled and put into storage. The bulk of this great collection has been in storage for nearly 40 years.

Some weeks ago, I was asked to aid in disposing of the collection. It had been taken out of storage and the two children had furnished their homes completely. The remainder still fills a complete museum, a very large house, and a warehouse. It was with considerable delight that I agreed to go and help. Never in my adult life had I ever been able to examine any of the collection. A certain amount of pre-work had been accomplished: the paintings were on loan to the Rockhill Nelson Museum in Kansas City their quality was established; the books were crated and were to be handled by an expert in that field; the books included a complete copy of Audubon bird prints (asan aside the last set, missing three prints, brought \$60,000); the oriental rugs will also be catalogued by an expert in that field. My field was the furniture and china etc. The first evening we were working around the George 1st dining room table and were talking about it when the fact came up that there were leaves for it. This started a long list of blows - it was 19th century "In the style of" as leaves did not come in until the 19th century. Some Venetian furniture, some twenty pieces of Italian Renaissance, German painted glass in the 16th-17th century style and most of the upholstered furniture even though it was in antique fabric was all 19th century and therefore fake. The worst blow of all was the reliquary. I had never seen it, as it was considered too valuable to be out in a home and always had been kept in a bank vault. It was supposed to be 12th century of carved walrus tusk and worth over a million. This was the object I most wanted to see. We carefully lifted it out of it's specially made

trunk, and in doing so several pieces of ivory came off in my hands exposing the inner box. I looked and looked again - new wood - the bottom seemed genuine and so did the ivory. With great caution I suggested we have it X-rayed. What showed up? - modern nails - of course on top of everything else it was late Gothic and not 12th century. Experts who have seen the photos agree that the old ivory could have been re-glued onto a new box at the time the family bought it for \$5000 in about 1870. At the same time the chances are that it is a fake and worth nothing at all.

What is a fake, 'in the style of', a reproduction, a restoration.

Each generation has produced works of art and of course all sorts of utensils, equipment, and buildings of various degrees of quality. Rarely has the out-standing been recognized for it's quality during the lifetime of the artist. But nearly everything has been copied. It is easier to copy than to be creative. We are all boxed in, so to speak, by being born during a bad period, the age of eclecticism (or Revival period) when most of our architects build 'in the style of' and even have gone so far as to create fakes as in the copy of the Parthenon in Tennessee. Few have been creative and so the public dazed by the splendor of the Wideners, Huntingtons, Morgans, Mellons, lost all control and with the architects et al followed Oscar Wilde's direction 'go Early English before it is too late!'

Step aside for a moment; I am not trying to say that we invented forgeries as nearly every period in history has done its best, but more of that later. The revival period with its neo Gothic, neo Greek, Renaissance and what have you including today neo Williamsburg, all needed furniture, accessories and works of art. The architects did their best to create the need - Williamsburg is still "new" in Cincinnati. These houses are either eclectic or pure fakes.

After World War I, Americans contributed all the money to rebuild the library at Louvain,

reproducing its every detail - a reconstruction or a fake? I have just been to see the rebuilt palaces in Russia burned out by the Germans. They prefer to say rebuilt, yet nothing remained but the outside walls. Is not now the entire interior "In the style of"? There is not one thing original. At least they have one thing over the Governors Palace at Williamsburg, as the exterior is at least genuine.

This paper is about fakes and I use a wider sense than usual, besides outright forgeries and works of art that have been tampered with that is spurious alterations, a signature being added fraudulently - or the reverse procedure - the signature of a minor artist removed in order to pass the picture off as the work of some more famous painter - All these deceits have to be included.

It is, I believe, necessary to talk about some of the fields of art that are faked and I do feel it wise not to get involved in the scientific methods used. We cannot forget however, that most materials and techniques used have a beginning date. Therefore, a work of art painted with a 19th century pigment could not be 16th century. Even here we fall apart again as archil derived from certain lichens was found to be present in the so called Leonardo Da Vinci wax bust and scholars, including the great Bode, felt that this was a determining factor as archil was supposedly unknown after the 16th century. Look also to Van Meegeren who used only materials that Vermeer used and by doing so nearly was able to trick the scholars into believing part of his paintings to be authentic.

The beginning of picture faking goes back to the 15th century. An early record (1524) tells of a Neapolitan painter, by the name of Colanlinio, copied Flemish pictures so well that no one could tell them from the genuine. The large group of Hieronymus Bosch copies is recorded in a Treatise dated 1563. "What Hieronymus Bosch did with discernment and decorum, others did and they are still doing it without either discretion or judgement. As they saw how much favour this kind of painting found in Flanders, they decided to imitate it and painted monsters and weird visions, as they

thought that the imitation of Bosch consisted only of these things. Countless pictures of this kind were signed with the name of Hieronymus Bosch, and fraudulently inscribed. They have been smoked in a chimney to give them a genuine and unique appearance."

A painter, Terenzio da Urbino who died in 1620 was a specialist in faking painting. His only thought was to paint antique pictures and his life and technique sound much the same as our modern van Meegeren. They would buy old canvases to paint on and old frames and then paint pictures after great masters - Terenzio copied Raphael and as you know van Meegeren copied Vermeer.

Albrecht Durer shared Raphael's fate as there were many artists in the 16th to 17th century who painted not only in his style but excelled in copying him. Even if the artist copied Durer and then signed his own name, they have fallen into the hands of dealers, where the name has been removed and Durer's popular monogram put on to the extent that his initials are on all kinds of pictures and drawings whether they be copies or original work. You may recall that we once had an Albrecht Durer portrait at the Museum and it has since been removed and re-labeled.

The demand for painting by the Great Masters has increased a thousand fold in the last two centuries. The faker has been kept busy supplying all. The advent of our rich men who wished to be "Princes of the Blood" decided to establish princely houses and collections. We must agree their desire to outshine one another has certainly given America it's greatest museum collections; but on the other hand the little greatmen had to have their paintings too.

A few years ago, I was asked by Carlton Hill to take part in the remodelling of the Fifth Third Bank. We tore out the "Pomp and Circumstance" of the old board room and set up a new one, dining room, etc. One of my tasks was to hang the portraits and other pictures. One intrigued me especially, quite a handsome eighteenth century portrait

bearing the label as being by Hoppner and the portrait of some Baronet of the period. I had Burke's Peerage and there was the name but not as a Baronet but as a minister and the dates seemed a little odd. The picture had been purchased for the bank by E. W. Edwards when he was President from a dealer in New York. I wrote two letters on the same date, one to the Tate Gallery (who has the largest collection of Hoppners) and one to Sothebys, each enclosing a photograph. The Tate sent my letter on to the world authority on Hoppner who was a Professor at the University of Birmingham so Sotheby's answer got to me first. Yes, of course, they knew the picture as it had been sold by them along with one of the man's wife, but it was not known just who they were; they were thought to have belonged to the family in question. They brought only a few pounds as they were only "Of the school" of Hoppner. The Professor confirmed all of this and so Carlton Hill and I removed the plate from the painting and cancelled the insurance on it.

Some years ago a Cincinnati family was sent by his business to live some time in England. By inheritance, they possessed a handsome collection of 18th century masters including Raeburn, Gainsborough, etc., etc. These were kept heavily insured. The best of all of the pictures was a vigorous portrait of a man by the Scottish artist Raeburn. They were advised not to take the painting with them as they might come up against the British law concerning removal of great works of art from England. They had a complete set of photographs and so they set off to find out more about the people, visit their homes, etc. Their first trip was to the Curator of Paintings of the Edinburgh Museum of Art who is the world's best authority on Raeburn - their painting was not a Raeburn. The same story followed on each painting. They found an engraving of a Colonel but it was of a different person than their portrait...a fraud again. At long last the insurance policy was cancelled; they just owned attractive pictures. May I point out that they came from the same reliable New York dealer.

Many years ago a Cincinnati family were in a small town hotel in Italy when a youth came rushing into their hotel excitedly telling the news that an ancient painting had just been found in an attic. So off they rushed to see it and were involved in the great hoax - it really isn't by Leonardo - in fact Berensen doesn't include one of their paintings in his register of Italian Paintings in American Collections. Now our Taft Museum has a Rembrandt that is being seriously questioned. A comment on Corot will illustrate another Cincinnati collection "Corot painted over 2000 pictures. Of these more than 5000 are in the United States".

Once we get on the subject of the painting of the last 100 years the forging of these has reached no limits. Let the buyer beware. As the public gets more and more art conscious we fall heir to "Masterpieces of Frauds"; a last September article on a new gallery being opened in Switzerland, "37 Sargent paintings called fakes", "Million Dollar Art Racket Uncovered", "Fraud is charged on \$125,000 Renoir", "Bogus Painting Action Settled", the latter refers to an action involving a local collector.

Thus far I have only been talking about paintings but please...only last December the Metropolitan declared its-till now considered by scholars as one of the finest ancient bronzes in existence - as a fake - it is in nearly every art book and the Encyclopedia Britannica and was valued at \$250,000 but the horse was cast in a process not invented until the 14th century.

Both the Metropolitan and just recently the St. Louis Museum have removed their famous Etruscan statues.

Look back to Rome and we know that literally thousands of copies of Greek sculpture were made. True - Greek sculptors were brought to Rome and could have therefore executed an original sculpture. Romans were not, however, especially interested in antiquity but just elegant statuary to enhance their buildings. The interest that came

with the Renaissance was for the antique and the art of forgery set in. Michelangelo created a "Cupid Asleep" to which he gave an antique appearance by burying it and then selling it as a classical sculpture in 1496. Artists of this period took great delight in picking up the cash and fooling the public. Every period of Greek sculpture was copied and then intentionally beaten about, noses broken off, etc. and then buried. Most, of course, were variations of existing types if there were any deviations they were to create a greater appeal to the collector. Think of the thousands of portrait heads of Roman emperors etc, in existence - no English or Russian library could exist without a few - of course, only a few are genuine. One of the best known was one purchased by the British Museum in 1818 of Julius Caesar which was so famous it is now the official portrait of Julius Caesar but could only have been created some 30 years prior. As the demand started to pass for portraits, new ones of rare materials such as porphery started to hold the market.

A new low came under the title of restoration in the work of Viollet-le-Duc who was commissioned to restore the original splendour of the Medieval churches in France. He did it so thoroughly and on the whole so well that it is hard to make out what he left untouched. He was not above repainting murals from dim outlines and replacing heads or other missing parts of sculpture. * Just recently an article appeared showing the Pomfret marbles at the Ashmolean Museum in Oxford before (with repair) and now without repair.

We cannot overlook sculptures in wood as it only takes an antique block of wood, a knife and a will to cheat. In some cases old ones are revamped - secular art is always more popular than religious - so many a "God the Father" has been turned into a Hapsburg emperor. The fakers preferred the school of German woodcarving and had much fun with it. Often a collector would discover (of course in the best shop) a sculpture of a 16th century knight with

*This perhaps is the time to mention the 18th century practice of repairing antique sculptures.

his own coat of arms (which could easily be changed for the next collector if he didn't bite).

The best known of this group of fakers was Alceo Doss'ena (1878-1937) whose skill in faking classical, late Gothic and early Renaissance sculpture made him famous. His work appeared first in Paris in 1918. The period was right; governments were collapsing, aristocrats were disposing of their collections and people had money and wanted to buy. This simple (yet a genius) Italian craftsman could do sculpturing from any period and in any medium....not copies but creative works "In the Style of". They were of such high quality that the dealers by adding histories and expertise, etc. brought them to the highest levels. Nearly every museum in the world had one, including the Metropolitan, Boston and Cleveland. I heard once that there is one in our local basement.

Still under the field of sculpturing we must mention ivories. This form of fake did not make its appearance until the 19th century. The great interest that the last century had in Gothic art created the need for fakes. Medieval ivories commanded a very good figure and many of the examples in French Cathedral treasures and private collections are fakes. A famous forger is known as the Trivulzio forger as he copied many pieces from that collection in Milan. Nothing was sacred to these copyists - every type of figure and vessel were made. The Metropolitan had a Gothic casket which had come from Baron Spitzer's collection. The casket was a marriage - two original caskets with parts missing. The forger had used copies of one on the other and came up with two complete caskets, only part fake. The Hermitage had one similar casket with a new lid.

Recently this notice was in the newspaper "Collection of Famous Forgeries to be sold" and told of the career of one Thomas J. Wise *who from* a lofty level of English life was caught fraudently printing first editions of Elizabeth Barrett Browning's "Sonnets from the Portuguese" and he had been at the game for a long time.

The field of printed works has also fallen heir to our long series of deceits. I have already-mentioned the endless copies (or "In the Style of"; prints bearing the Albrecht Duere cipher. The number of faked illuminated manuscripts and incunabula is great - sometimes the whole path of history has been based on forged documents, even the Dead Sea Scrolls were at first considered fake. Just now we are in the midst of revival of interest in ancient prints and books and their prices have skyrocketed. Already ancient blocks are at work again re-printing and re-printing - some of these being done now in Berlin are so perfect that most authorities cannot detect them. Today four artists, Picasso, Chagall, Buffet and Miro are permitting paintings to be copied by lithography and then they OK and sign them. These, of course, are reproductions, yet American collectors are buying them as genuine because they are signed. Recently our Print and Drawing Circle invited a New York print dealer to speak on "Fakes in Prints". He really had us on edge. He had visited that day an auction to be held in town and said that more of their "so called" best items were reprints or lithographs in a series of thousands. So many are only buying names and it seems that even a name on a print does not now mean that it is a genuine work of art.

I am a furniture dealer and an antique buff, so I could write a great treatise on the subject but it would be all out of proportion here. There has been little furniture of quality made during the last 150 years as it is all "Early Hotel", "Victorian", "Bourbon Restoration", "Italian Renaissance", "Early American" and now "Mediterranean", and don't forget that our companies like Kittinger, Baker, etc. just specialize in reproductions. The only real furniture we have of any importance, is of contemporary design.

You ask how can one collect in face of all this - and even if you do collect how do you know it is real? My answer is simple - one just goes ahead and buys what attracts and interests you and as you learn you will discover you have bought some fakes. (What broker has not done the same with stocks), you can always demote them from the Vitrine

to be a cache pot, garden ornament, or ashtray.

At twelve my parents let me put shelves in a third floor room for my collection - my only standard was that it had to be 100 years old and I didn't care if it was chipped or battered. At 14 my mother asked me to talk to her club on some of my treasures so the world of art books at the library opened up. Since then I have found the most wonderful things in the most unexpected places - like my beautiful Tanagra figurine broken, in a shoe box out at old Aronoff's on Reading Road for \$15.00. By collecting the out of style merely because I would be more apt to afford it has led me into Pre-Columbian before anyone had heard of it, Islamic, which is just now being recognized, antique prints, roman glass and now 18th century engraved glass. True I have some fakes, my friend from New York demoted a print by Renoir and I'm nearly sure an Egyptian alabaster bowl is new and I have bought many married pieces of Roman glass. I try to teach myself all the pit falls but I've got the disease so will keep on collecting for better or worse. Just remember "LET THE BUYER BEWARE".

Walter I. Farmer

The Treasures of Time - Leo Deuel
The Art of the Faker - Frank Arnau
Fakes - Otto Kurz
Collecting Original Art - Jeffrey H. Loria
Van Meegeren: Master Forger - Lord Kelbracken