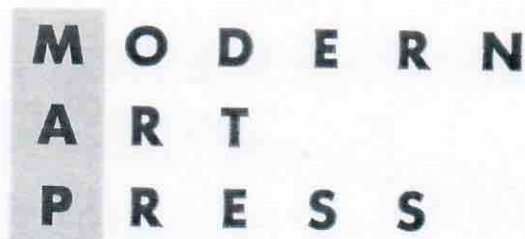


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Dear Fiona and Philip

Thank you for an enjoyable and lively afternoon on Monday. It was extremely useful to look at the picture with you and your team, and with Bill and James.

Because we did not reach a unanimous decision on the authenticity of the entire work, and because I was the dissenting voice among the experts, I feel I ought, as the co-author of the catalogue raisonné, set out my reasoning.

Your team's research is brilliant. It covers many of the questions that need to be considered in this sort of investigation, and raises others. I'll go through the sections of the dossier in order, but before doing so I think it worth stating that much of the evidence presented is based on the most fallible of faculties, memory: Lucian Freud's, Richard Chopping's, Denis Wirth-Miller's, etc. So while the statements of the people in your report are relevant and can seem compelling, the most important evidence is the picture itself and Lucian Freud's oeuvre.

Provenance

For me the provenance, which is convincing, needs to tell us when Richard Chopping and Denis Wirth-Miller acquired the picture. I assume that since your research suggests that Denis Wirth-Miller took it from The Pound, they acquired it before the move to Benton End in May 1940, that is to say some years before their friendship with Lucian Freud ended. This leads to the obvious question as to why there appears to have been no mention of the painting in any of their correspondence.

Date

According to Denis Wirth-Miller's note, Kathleen Hale (1898-2000) and Joan Warburton (1920-1996) are cited as having seen Lucian Freud painting the picture during the five weeks between the fire at Dedham and the start of the Second World War. I would certainly like to know when Denis Wirth-Miller wrote that note and when he asked Kathleen Hale and Joan Warburton about the making of the painting. Furthermore, I'd like to know why Denis Wirth-Miller needed to ask them, when he had been at Dedham himself at that time, knew Lucian Freud, and knew the sitter.

Sitter

In terms of the authenticity of the painting, the identity of the sitter is to some extent irrelevant, but, since the question is raised, I might as well say what we would

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do, in addition to your research, to try and establish this beyond doubt. While the photographic evidence suggests a likeness to John Jameson, and the letters show that Lucian Freud knew him, there is no evidence in your research that definitely puts Jameson at Dedham in those weeks during the summer of 1939. Do Richard Chopping's account books stretch back to that period? If they do, is John Jameson among the people listed? Are there other sources to refer to? For example, Stephen Spender was in regular touch with Lucian Freud at this time and was at Dedham in 1939. Michael Redgrave was also there then. It would be worth examining their papers for any reference to Jameson, or anyone else sitting for Lucian Freud at that date.

If Jameson is the sitter, it does seem slightly odd that there is no mention of the picture in the 34 letters he wrote to Cedric Morris and Lett-Haines between 1939-73, particularly as Lucian Freud was one of their star pupils and a reasonably well-known painter after the war.

Freud's Opinion

Lucian Freud was asked for an opinion on the painting in April 2006. By then he was 83 years old. He did not see the painting itself, but was shown a colour photograph by his lawyer. From the photograph, and from the distance of 67 years, he said that he may have started the painting but did not think he had completed it. He then mused about which parts he could have painted and suggested the shirt, body, neck and part of the head. For this reason, because he did not feel the whole painting was by him, he asserted his moral rights and was not prepared to authenticate it. I think this brings us to the crux of the matter.

If we take Lucian Freud's comments at face value, what is it about the shirt, body, neck and part of the head that made Freud say that he may have painted them, but not the rest of the picture? And for that matter, which part of the head was he referring to?

Portrait of Cedric Morris, which he painted in 1940, is stylistically the closest to the present work. There are clear similarities between that painting and this work in the handling of the jacket, shirt, scarf, hair, and some of the modelling of the face, especially on the right side of the present work. That the eyes, eyebrows, mouth and nose are somewhat different need not, however, mean that they are not by him. As your report demonstrates, other pictures he painted about this time show each of these features rendered in a similar way to the present work. These sorts of variations within a narrow range are normal for any artist, particularly for a student exploring a style.

There is, however, one other possibility that is not unprecedented in Lucian Freud's work at that date or in art schools more generally: He could have painted the figure with another student. For instance, he is thought to have made the drawing *Air Battle over a Village* c.1939 with David Kentish, a fellow student at Dedham. While that may seem unlikely with the present work, it is important for the catalogue raisonné to state this, given the precedent and Lucian Freud's comments in 2006.

Scientific analysis

Whatever the case may be on that matter, the scientific analysis presented in your report shows that the figure was painted at one time. This suggests that if Lucian Freud painted part of the figure alone, then he painted the entire figure. I don't think

we need attribute this inconsistency in Freud's musings to anything other than the distance of time and a fallible memory.

The science also reveals that there are three separate paintings on top of one another. In terms of the status of the present painting, the most important are the upper two: the figure and the landscape. The landscape, which is immediately apparent when the painting is rotated 90 degrees clockwise, once covered the entire canvas. The figure, which is oriented in a portrait format, lies on top of this earlier painting. This is important because it rules out the possibility that the landscape was painted round the figure. Had that been the case, we could only conclude that the landscape was intended to be part of the finished scheme.

In my view, the science does not establish that the same person who painted the figure necessarily painted the landscape as well. Had the paints been the same in the figure and the landscape it would have added weight to both pictures being by the same hand. The fact that some colours are not the same is not in itself proof against this possibility so much as an opportunity lost to strengthen the case for it.

More important are the differences between the landscape and the figure in the rendering of forms and the handling of the paint. There appears to be less distortion in the landscape than in the figure and a different way of handling paint. However, in making this comment I am aware that any comparison on this point is compromised by the fact that the surface of the landscape was rubbed down before the figure was added, thereby obliterating the finish that once existed.

The uniform abrasion of the landscape indicates that it was keyed to support another painting. And in my view, the fact that the canvas was rotated into an upright position for the figure painting demonstrates beyond doubt that the landscape was not intended to be part of a finished scheme. The disjunction between the portrait format in which the figure is painted and the landscape format in which the landscape was painted creates a total rupture between the figure and the landscape. While other artists in the twentieth century did do this with the intention of making such rupture part of the point of the picture, there is no example of Lucian Freud ever having done this in a painting. In this light, the melding of the patch of red round the upper left of the head with the hair should be seen as the beginnings of an intention to obliterate the landscape rather than an attempt to blend figure and landscape into a foreground-background relation. I therefore think, if Lucian Freud painted the figure, it is inadvisable to conclude that the entire painting is by him or that it is a finished picture.

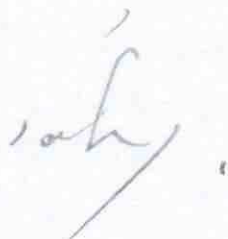
If Lucian Freud painted the figure, a more plausible explanation is that he recycled an existing canvas, which had a painting on it already, quite possibly by someone else. After all we are told that Denis Wirth-Miller took the painting with the intention of painting over it himself. In this scenario, I would argue that Lucian Freud started on the figure and then abandoned the picture before finishing it. I could speculate as to why he might have decided not to finish the picture, but that would only add to what is already a long letter!

Bearing all this in mind, and with the evidence as it currently stands, I would include the current work in an appendix to the catalogue raisonné. However, the book will not

be published for several years and more information may surface in the meantime that could promote it into the main part of the catalogue or remove it from the book entirely. I suppose that amounts to caveat emptor for anyone considering the painting as a work by Lucian Freud.

I know this may be disappointing news for the owner and for the programme, but it is the prime responsibility of the catalogue raisonné to preserve the integrity of Lucian Freud's oeuvre. This means a work such as the one under discussion must be able to carry a heavy burden of proof before it can be accepted as a painting by the artist.

With very best wishes

A handwritten signature in dark ink, appearing to read 'Toby Treves', with a stylized, cursive script.

Toby Treves