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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A.172

Heidenreich

June 17, 1948

Gehrter Herr Heidenreich:

Wir erhielten Ihr Schreiben vom  
13. 5. 48 ueber Ihre Bronze Plastik "Sinnende."

Es tut mir ueberaus leid, dass unser  
Museum nicht im Stande ist, etwas fuer Sie in  
dieser Hinsicht zu tun. Es faellt weder in den  
Rahmen unseres Programms noch unserer Moeglich-  
keit, Ihre Plastik aus der Russischen Zone  
herauszubekommen. Wir danken Ihnen fuer Ihren  
groszuegigen Vorschlag uns eine Ihrer anderen  
Werke zur Verfuegung zu stellen.

Wir hoffen, dass Sie Ihre kuenstlerische  
Taetigkeit bald wieder aufnehmen koennen und  
verbleiben wir

Hochachtungsvoll,

Museum of Modern Art

Secretary of the Museum Collections

Herrn Werner Heidenreich  
Gut Wulfshagenerhuetten  
Post Gettorf/Kiel 24b  
Germany

mc

Werner Heidenreich

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*Mr. d'Harmoncourt* ←

Werner Heidenreich  
Bildhauer und Maler

Gut Wulfshagenerhütten  
(24b) Post Gettorf/Kiel  
Ruf Gettorf 214

13. 5. 45.

JUN 7 A.M.

Museum of Modern Art  
11 West 53 th Street  
New York City USA

Durch die freundliche Vermittlung der Stimme der Vereinigten Staaten von Amerika erhielt ich Ihre Anschrift und ich erlaube mir, Ihnen mit einer herzlichen Bitte zu kommen in der Hoffnung, daß Sie mir diese erfüllen können.

Es ist mir von der Landesregierung Schleswig- Holstein, Ministerium für Volksbildung, Abtlg. Kulturpflege mitgeteilt worden, da ich im Besitz der politischen Unbedenklichkeitsbescheinigung bin, daß ich meinen Beruf als Maler und Bildhauer weiter ausüben darf. Nun ist leider die Materialknappheit so groß, als da wären Künstlerfarben, Terpentin, Schellack, Firnisse und last not least Leinwand, daß die weitere Ausführung eines Kunstwerkes auf die allergrößten Schwierigkeiten stößt.

Am 3. März 1945 wurde ich in Berlin total ausgebombt und einige Werke habe ich bei dieser Katastrophe noch retten können. Mein wertvollstes, eine lebensgrosse Bronze- Plastik:

" Sinnende "

konnte unbeschädigt unter meterhohem Schutt und Asche unverletzt geborgen werden. Es war wie ein Wunder!

Die Bildgiesserei von Herrmann Noack Berlin- Friedenau Feuler Strasse 8, bei der die Plastik gegossen war, hat es übernommen noch einen zweiten Abguß zu machen, nachdem zuerst beim Original die nur gelittene Patina wiederhergestellt wurde.

Da ich nach der Britischen Zone evakuiert bin, besteht für mich keine Möglichkeit, selbst dieses Werk jetzt noch aus der russischen Zone herauszubekommen.

Kann nun durch Vermittlung des Museum of Modern Art New-York erreicht werden, daß dieses Werk nach Amerika zur Ausstellung gelangen kann und daß ich selbst den zweiten Guss in meinen Besitz bekomme, da ich nicht mehr die Absicht habe, nach Berlin zurückzukehren?

Aus Dankbarkeit für tatkräftige Hilfe stelle ich Ihnen gern eines meiner verbliebenen Werke zur freien Verfügung!

Mit dem Ausdruck verzüglicher Hochachtung

*Werner Heidenreich*

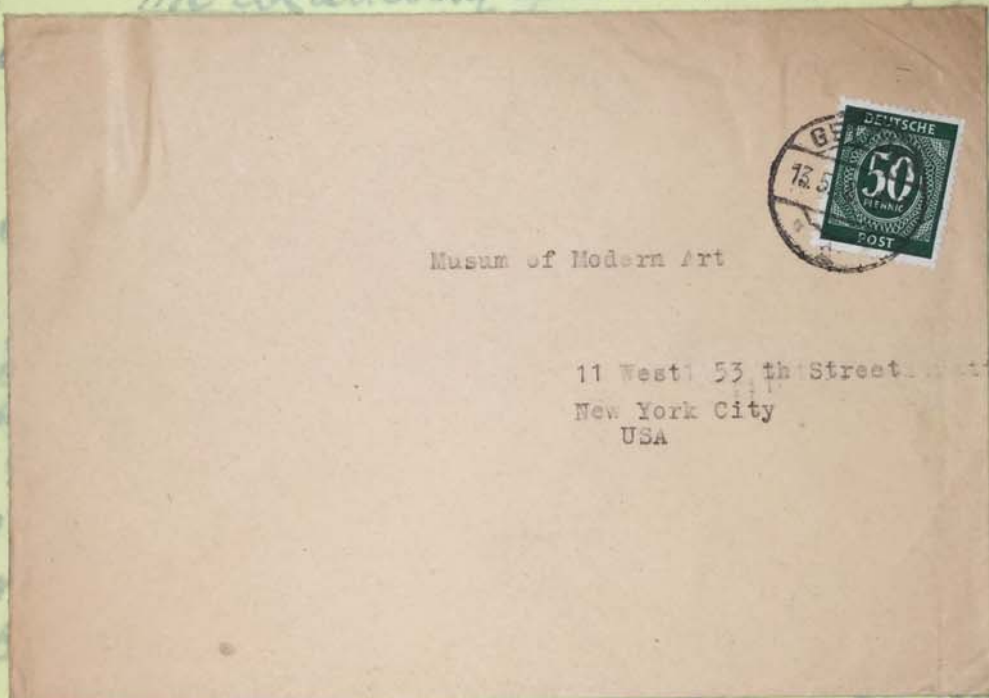
P.S. Kritiken, Fotos und andere Unterlagen  
erstatte ich auf Wunsch

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I think, before helping, you will insure you of my personality, my life and my capacities and I'll give you some addresses, which garant you investigation:

HENGSTENBERG

1. The academy of arts in Berlin with 14 Mai 1948



Mit besten Gruessen,

Dear excuse my faults in american language. I had my letter, hope you not offended at my request. Now all is in your might to make an artist so glad and thankful you can ever think!

Herrn Professor Rudolf Hengstenberg  
St. Magnus bei Bremen  
Richthofenstrasse 27A  
Germany

Rudolf Hengstenberg  
born 1894 in Meran  
South Tirol

Please allow to add a list here of those oil-colours and brushes, I need the most.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I think, before helping, you will insure you of my personality, my life and my capacities and I'll give you some adresses, which garant you investigation:

1. The academy of arts in Berlin with his director Prof. Hoffe and his representative Prof. Lehmann  
14 Mai 1948

Gehrter Herr Professor:

2. "The Academy of Arts" in Berlin with his president Mr. Barr  
Ich habe Ihr Schreiben an Mr. Barr vor mir. Mr. Barr reiste vor einiger Zeit nach Europa ab und hat mich beauftragt, Ihnen zu antworten.

3. "Frankfurt for go Bonn" Leider muss ich Ihnen mitteilen, dass das Museum kein vorgesehnes Budget fuer Materialien, so wie Sie und viele andere Deutsche Kuenstler heute benoetigen, hat. Ehe ich Ihnen jedoch antwortete, schrieb ich an die Carl Schurz Memorial Foundation, 420 Chestnut Street, Philadelphia, Pa., U. S.A., um mich dort zu erkundigen, ob sie vielleicht Material nach Deutschland senden.. Heute erhalt ich eine Antwort: diese Leute sind in der selben Lage wie wir, sie senden kein Material. Sie schrieben aber folgendes, und dies hat vielleicht einige Bedeutung fuer Sie: sie schicken Buecher und Zeitschriften an Schulen und Bibliotheken. Wenn es Sie interessiert, fragen Sie etwa um etwas derartiges an.

4. "The American Cultural Commission" in 1924. Unser Museum hat Buecher ueber moderne Kunst an die Kunsthalle in Bremen geschickt. Wenn es Sie interessiert und Sie mal in Bremen sind, vielleicht schauen Sie sich sie an.

Mit besten Gruessen, (Military Government)

Dear excuse my faults in american language. I had my letter, hope you are not offended at my request. Now all is in your might to make an artist so glad and thankful you can ever think!

Herrn Professor Rudolf Hengstenberg  
St. Magnus bei Bremen  
Richthofenstrasse 27A  
Germany

Rudolf Hengstenberg  
born 1894 in Meran  
South Tirol

Please allow to add a list here of those oil-colours and Brushes, I need the most.

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Mrs Catlin

PROF. RUDOLF HENGSTENBERG

ST. MAGNUS BEI BREMEN

Richt Hofenstr. 27a.

d. 24. 1. 1948.

Schwarz Fndtn.?

Carl Schwarz

Sehr verehrter Herr Direktor Barre,

You will be astonished to get a letter from a German painter, who probably is unknown for you. The commission for art of all nations of the "International Exhibition in Paris 1937" has given me the "Grand Prize" the highest distinguishing of art, and this fact encourages my writing to you. (A photo copy of the document is added here.) I don't fancy anything in regard to this prize, because I feel very well, that my art has to become more and more perfected and that I have still much hard working to reach my ideals, and now I'm in the midst of different great pictures, but I have the great misfortune, that my colours go to end and my brushes loose their bristles, and there is no occasion to buy any material, because all German factories cannot produce. In view of this calamity I risk the demand, if you would help me by sending a box with oil-colours and some brushes in order to enable my working for some months without fearing that the material would soon be ended again. If you have the kindness to send me the desired materials, I liked to demonstrate my gratitude by sending one of my works for you.

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I think, before helping, you will insure you of my personality, my life and my capacities and therefore I'll give you some addresses, which garant you investigation:

1. The academy of arts in Berlin with his director Prof. Hofer and his representative Prof. Uhmsen
2. "The old academy of arts" in Berlin with his president Prof. Ammersdorfer, Parisplate 4.
3. The guardian of the foundation of the "Harry Kreismann Preis" (an american prize for german painters) given to me in 1938, Berlin, Unter den Linden 69.
4. The "Heur Comité" in Holland, Haag, which elcted me for a sholarship in 1924.
5. Captain Gilkey of the american "culture division" in Frankfurt am Main (Military Government)

Please excuse my faults in american language. I end my letter, hoping, you are not offended at my request. Now all is in your might to make an artist so glad and thankful you can ever think!

Rudolf Hengstenberg  
born 1894 in Meran  
South Tirol

P.S.

Please allow to add a list here of those oil-colours and brushes, I need the most.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lettkamp

List of oil colors.

1. Mixed White
2. Cadmium Yellow light
3. " " " orange
4. Cadmium Red light
5. Venetian Red "



because I need this color <sup>(please)</sup> the most of all.

Flat-Brushes with short bristles:

- some of number 8
- " " " 12
- " " " 24
- " " " 30.

21

Goethestrasse 27

British Zone Germany

1943 P.M.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lettkamp

List of oil colors.

1. Mixed White
2. Cadmium Yellow light
3. " " " orange
4. Cadmium Red light
5. Venetian Red "
6. " " " deep.
7. Burnt Siena
8. Russian Blue
9. French Ultramarine Blue
10. Cerulean Blue
11. Permanent Green light
12. Green Earth
13. Thalo Green.
14. Raw Umber.
15. Burnt Umber
16. Ivory Black
17. Blanc d'argent

because I need this color <sup>(fivefold please)</sup> the most of all.

Flat-Brushes with short bristles:

some of number 8  
 " " " 12  
 " " " 24  
 " " " 30.

216

Goethestrasse. 27

British Zone Germany

1948 P.M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lettkamp

April 19th, 1948

To

May 21, 1948

the Direction.

Lieber Herr Lettkamp:

Having become attentive, in American captivity, to the works of a. Wir danken Ihnen fuer Ihren Brief vom 19. April. I have been engaged in this branch of graphic arts since years.

Leider koennen wir Ihnen nur eine negative Antwort geben. Wie Sie ja wissen, herrscht ein grosser Materialmangel in ganz Deutschland und das Museum bekommt fast taeglich Anfragen Ihrer Art. Wir haben leider keinen Haushalt fuer derlei Zwecke und koennen daher solchen Ansuchen nicht nachkommen, so gerne wir es taeten. Ich kann Ihnen jedoch sagen, dass wir uns mit diesem Problem beschaeftigen und dass wir alle Ansuchen aufbewahren und sobald sich eine Moeglichkeit ergibt, wollen wir allen Kuenstlern, die uns bis jetzt geschrieben haben, etwas zukommen lassen.

Ich hoffe, Sie werden unsere Stellungnahme verstehen und verbleibe mit bestem Grusz, Ihre

If you like, I should also be ready to enclose in my next letter a photo of me with a sketch of my life and my artistic activity.

Secretary

Herrn Hans Lettkamp  
Herne 1./Westf.  
21 b  
Goethestrasse 27  
Germany - British Zone

*Hans Lettkamp*

21b

Herne i./Westf.  
Goethestrasse. 27

British Zone Germany

1948 P.M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 19th, 1948

To

the Direction.

Having become attentive, in American captivity, to the works of art of Impressionism by the illustrated periodical "Life", I have been engaged in this branch of graphic arts since years.

Owing to the kindness of the American camp officers and their high appreciation of art I was handed painting and drawing materials in any quantity.

The enormous shortage of materials in Germany presently prevents me from satisfying my artistic impulse.

Therefore I beg to ask you if there may be any possibility of getting from your institution any drawing-paper (put away as useless) the reverse of which may perhaps still be used, and any remainders of colours, pastel, water-colours, or any other colours.

In return I should be ready to send you through a consulate an artistic portfolio containing my dreamlike coloured symphonies in the shape of valuable paintings in water-colours or pastel.

If you like, I should also be ready to enclose in my next letter a photo of me with a sketch of my life and my artistic activity.

*Hans Lettkamp*

me address:

Hans Lettkamp  
Herne i./Westf.  
Goethestrasse. 27

21b

British Zone Germany

MAY 18 P.M.

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April 19th, 1948

To

the Direction.

Having become attentive, in American captivity, to the works of art of Impressionism by the illustrated periodical "Life", I have been engaged in this branch of graphic arts since years.

Owing to the kindness of the American camp officers and their high appreciation of art I was handed painting and drawing materials in any quantity.

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If you like, I should also be ready to enclose in my next letter a photo of me with a sketch of my life and my artistic activity.

*Hans Lettkamp*

me address:

Hans Lettkamp  
Herne i./Westf.  
Goethestrasse. 27

21b

British Zone Germany

MAY 18 P.M.

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*... you could sell at the right price and send me no materials for painting especially oil colors, some good painting material.*

*It is very difficult to sell our pictures here in Germany, and it is worth little if turned into cash. E.g. a portrait with an absolute resemblance made perfectly (as German critics state) of a man - worth 500 marks, a landscape a short life - the same price. Each more a equal to 1.5 kg butter.*

*Ostrowow*

July 9, 1948

*but in work of A. Horochowets W. Lebedew we should be Wengen i. Allgäu it more possible Argonenstrasse 15 comes loose Germany, French Zone under very bad conditions*

Herrn W. Ostrowow  
A. Horochowets  
W. Lebedew  
Wengen i. Allgäu  
Argonenstrasse 15  
Germany, French Zone

*under very bad conditions*

Meine Herren:

Ihr Schreiben vom 31. Mai haben wir erhalten.

*We ask you as a loan and works or money*

Es tut mir ausserordentlich leid, Ihnen mitteilen zu müssen, dass unser Museum nicht in der Lage ist, Ihnen in der von Ihnen vorgeschlagenen Weise behilflich zu sein. Wir bekommen unentwegt ähnliche Anfragen aber koennen diesen nicht nachkommen. Wir hoffen jedoch, dass die allgemeine Situation sich bald bessern wird und Sie sich dadurch selbst helfen werden koennen.

*The second in Europe each of education*

Mit vielen Gruessen,

Ihre

Mimi Catlin  
Secretary of the Museum Collections

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PRHHL

①  
 Museum of Modern Art  
 II West 53 street  
 New York

Wangen, 31.7.48

Dear Sirs,

We experienced horrors of the war, compelled transmigration, forced labor in camps, famine. We lost our families, our native land.. You say, "Poor people, what has been left to you, what kind of people are and how can you exist?"

Our life has remained, our dear love to our art and our ineradicable desire and stediness to work for this art have remained to us.

But we have found out in the strange ruined country and feel thouroughly the consequences of the war. We have nobody to help us. We are DP's.

We appeal to you and to our colleagues-artists through your organisation for help and assistance. We should like to send you some our works (picture, land-

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PRAHL

scape, still-life) <sup>②</sup> which you could sell at the lowest price and send ~~me~~ us materials for painting, especially oil colors, some food products instead of.

It is very difficult to sell our pictures here, in Germany, and it is worth little if turned into food. F.e. a portrait with an absolute resemblance, made perfectly (as German critics state), 50 x 60 cm - costs 500 marks, a landscape, a still-life - the same price. Such price is equal to 1,5 kgr. butter.

But in spite of such a miserable price we should be glad to sell our pictures if it were possible. And this opportunity comes too seldom therefore we are living under very bad conditions.

We ask you to give us your assistance as a loan and we repay you by our works or money as soon as possible.

The second request: to assist us in emigration to America as artists. Each of us has the university education, participated in international

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PR#12

③

large-scale exhibitions.

Besides painting we have knowledge and practical experience in graphic arts, scene-painting, industrial and trade advertisement.

Looking forward to a favourable reply we remain respectfully yours

Artists:

Istroumow W.  
Horochnetz Horochawetz S.  
W. Lebedew Lebedew W.  
Viostroum V

My address: W. Lebedew  
Wangen i. Allgäu  
Argonenstr. 15  
Germany, French Zone.

JUN 21 A.M.



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PRH#L

13 Mai 1948

Wk. Lebedew. Wangen in Allgäu  
Argonen Str. 15  
Deutschland  
Franz. Zone.

Herrn Ernst Prahl  
24a Hamburg 34  
Rotkehlchenweg 99  
Germany, British Zone

mc

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PRH#L

13 Mai 1948

Lieber Herr Prahl:

Vielen Dank fuer Ihren Brief vom 5. April.

Leider koennen wir einzelnen Nachfragen nicht nachkommen und haben daher wenn moeglich unsere Kataloge an Museen und Bibliotheken gesandt. Wir haben an die Kunsthalle in Hamburg eine Reihe unser Buecher vor einiger Zeit geschickt und ich bin sicher, dass Sie diese auf Nachfrage studieren koennen. Die Sendung ging an den Director, Dr. Heise.

Mit bestem Grusz,

Herrn Ernst Prahl  
24a Hamburg 34  
Rotkehlchenweg 99  
Germany, British Zone

mc

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ROHLAND

April 5, 1948

The Director  
of the Museum of Modern Art,  
New York.

Sir,

Being a painter, it is my desire  
to become informed about the deve-  
lopment of the formative arts in America.  
I, for this reason will be very glad if you  
will be kind enough to furnish me with  
some catalogues of exhibitions which have  
been held in New York provided that your  
time and the circumstances will allow  
it.

Badly suffering and the present  
situation in my country unfortunately  
are preventing me from getting infor-  
mation otherwise.

Thanking you in anticipation  
for your trouble and your kindness,

I am, Sir very sincerely yours  
Werner Rohland

Secretary

Herrn Werner Rohland  
(10b) Crimmitschau im Sachsen  
Kirschbergstrasse 169, Deutschland  
Russian Zone

mc

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ROHLAND

sender:

Gust Pahl

24a Hamburg 34

Rottkehlchenweg 99

British Zone

Germany

Secretary

Herrn Werner Rohland  
(10b) Crimmitschau im Sachsen  
Kirschbergstrasse 169, Deutschland  
Russian Zone

mc

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ROHLAND

13 May 1948

Lieber Herr Rohland:

Wir danken Ihnen fuer Ihren Brief vom 18 Februar und den beigelegten Katalog. Leider muss ich Ihnen aber mitteilen, dass das Museum keinen Haushalt fuer Kuenstlermaterialien hat, obwohl wir gerne im Stande waeren, derartigen Nachfragen nachzukommen. Wir hoeren so oft von Deutschen Kuenstlern, die nicht den noetigen Zubehoer haben, um ihrer Arbeit nachzugehen, und immer muessen wir mit negativer Antwort absagen. Ich hoffe jedoch, dass die gesamte europaeische Lage sich bald bessern wird und dass Sie und alle anderen Kuenstler die Arbeit wieder aufnehmen koennen.

Mit besten Gruessen,

Ihre

*L. Rohland*  
Secretary

Herrn Werner Rohland  
(10b) Crimmitschau im Sachsen  
Kirschbergstrasse 169, Deutschland  
Russian Zone

mc

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Walter Rohland  
Grimmitschau i. Sa.  
Deutschland, russ. Zone

*Mimi - please answer  
- we have no funds - regrets -*

(10b) Grimmitschau, 18. Februar 1948  
Kirschbergstrasse 169

*Thanks for little catalog.*

An das

Museum of Modern Art,

New York.

Die Hilfe, die Deutschen von Amerika aus in so mannigfacher und grosszügiger Weise gewährt wird, lässt mich nach langen Zögern auch meinerseits die Bitte um Unterstützung wagen. Ich bin bildender Künstler. Ueber meinen Lebensgang unterrichtet Sie in kurzem Abriss das Vorwort des diesen Schreiben beigelegten Kataloges. Als ich Pfingsten 1946 aus französischer Kriegsgefangenschaft heimkehrte, fand ich Atelier und Wohnung in Dresden zerstört vor. Die Arbeit von über zwanzig Jahren ist bis auf wenige Reste vernichtet. Das Bitterste und Bedrückendste ist der Verlust der gesamten Ateliereinrichtung, die sich trotz aller Bemühung in Deutschland nicht ersetzen lässt, von deren Wiederbeschaffung aber der Fortgang meiner Arbeit abhängt. Ich brauche vor allem Ölfarben, Pinsel, Paletten mit Zuberhör, Leinwand, Terpentin, Leinöl, Firnis, Spachtel, Palettmesser, Feld- und Atelierstaffelei, ferner Aquarell- und Pastellfarben, Zeichen- und Aquarellpapiere, Bleistifte, Tusche, kurzum alles, was zum künstlerischen Schaffen nötig ist. Das ist eine lange Liste, aber sie soll Ihnen nur sagen, was fehlt, in der Hoffnung, dass einiges davon helfenderweise für mich gesammelt werden könnte, damit ich weiterarbeiten kann. Dass diese Weiterarbeit auch im Sinne der Kunst gerechtfertigt ist, glaube ich sagen zu dürfen. Auch bin ich gern bereit, für solche Hilfe Zeichnungen oder Aquarelle zu übersenden. Lassen Sie mich dieses Schreiben in der Hoffnung schliessen, dass mir geholfen werden kann, und empfangen Sie die Versicherung meiner Hochschätzung.

*L. Rohland*

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SCHURZ

## CARL SCHURZ MEMORIAL FOUNDATION, INC.

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WILBUR K. THOMAS  
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PRESIDENT  
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LEWIS C. SCHEFFEY, M.D.  
VICE-PRESIDENTS



FORMERLY THE SECOND BANK OF THE UNITED STATES  
AND OLD PHILADELPHIA CUSTOM HOUSE  
420 CHESTNUT STREET  
PHILADELPHIA 6, PA.

ROBERT H. FIFE  
SECRETARY  
HOWARD W. ELKINTON  
EX. DIRECTOR  
GEORGE HANSTEIN  
ASSISTANT TREASURER

THE PHILADELPHIA NATIONAL BANK  
DEPOSITORY AND CUSTODIAN OF FUNDS

May 12, 1948

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

Dear Mr. Barr:

In reply to your circular letter of April 23rd, we are sorry to say that we are not in a position to help German artists by sending them the paint brushes that they need for their work. We have been sending books and our own publication the American-German Review to many libraries and universities in Western Germany. However, I am afraid that at the present, we do not have the means to enter the much needed, but more expensive, field of providing utensils to German painters. I wish we could do that too but there does not seem to be any immediate hope for actually entering this field.

Sincerely yours,

*Howard Elkinton*  
HOWARD ELKINTON  
Executive Director

HE:MP



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April 23, 1948

Dear Mr. Barr:

Gentlemen:

The Museum of Modern Art has had numerous requests from institutions as well as private individuals in Germany asking for assistance in the cultural rehabilitation of the country. The usual requests are for books, slides and reproductions. We have tried to send sets of our publications to public libraries and universities to cities all over Europe where they will be available to the interested public. In this way we have sent our publications to many major German towns.

We have not been able to do anything for German artists who request paints, brushes, canvas, etc. which they cannot buy in Germany today. I am writing to find out whether your Foundation has engaged to give such support or whether you know of anyone who does. In the affirmative, I would send on to you two letters which we have on hand at the present and forward to you any future requests we may get.

I will appreciate any information you can give us.

Very sincerely yours,

Mr. Henry Allen Barr  
351 Fifth Avenue  
New York 17, New York

AHB:sp  
enclosures

Secretary to Mr. Barr

Carl Schurz Memorial Foundation  
410 Chestnut Street  
Philadelphia, Pennsylvania

mc



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Germany

June 14, 1946

Dear Mr. Moe:

John Abbott tells me that you would like to know in greater detail about the communication from Dr. Graetz of the Free German League of Culture in Great Britain. I am enclosing a copy of my letter to Mr. Whitney summarizing the matter together with a copy of Dr. Graetz' letter and itemized list of things he wants.

With only three hundred dollars we could get together the material he lists under 1 and under 2 with the exception of 2e which I think could be better supplied by Professor Kuhn of Harvard, who a few years ago prepared an extended list of German paintings in American collections.

It occurred to me that the Karl Schurz or Oberlaender might be willing to make a grant toward this good cause. I know that you are on the Board of the Oberlaender and would, I think, have considerable more influence than I, who am a mere art advisor.

What do you think?

Sincerely,

Mr. Henry Allen Moe  
551 Fifth Avenue  
New York 17, New York

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FG  
LC

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FREE GERMAN LEAGUE OF CULTURE IN GREAT BRITAIN  
FREIER DEUTSCHER KULTURBUND

TELEPHONE-OFFICE PRI 0151/2 - CLUB AND RESTAURANT PRI 5869 - 36 UPPER PARK ROAD - LONDON NW 3  
Art division 12th June 1946

**FG**  
**LC**

Dear Mr Barr,

PRESIDENTS:

Joh. R. Becher  
Albert Einstein  
Lion Feuchtwanger  
Oskar Kokoschka  
Heinrich Mann  
Thomas Mann  
Ludwig Renn  
Anna Seghers  
Berthold Viertel  
Friedrich Wolf  
Stefan Zweig †

PATRONS:

The Bishop of Chichester  
The Hon. Anthony Asquith  
Sir Muirhead Bone  
Alan Bush  
Harriet Cohen  
Dr. G. P. Gooch  
David Grenfell, M.P.  
Laurence Housman  
Walter Hudd  
Dr. Julian Huxley  
Beatrix Lehmann  
Prof. Gilbert Murray  
L. H. Myers †  
Hermon Ould  
W. Arthur Peacock  
J. B. Priestley  
Miss Storm Jameson  
H. Wickham Steed  
David Cleghorn Thomson  
Dame Sybil Thorndike  
Ben Tobert  
R. Vaughan Williams  
Dame May Whitty

I have received your letter of May 28th, and am extremely grateful for the very kind attention you have given to our problems.

Alfred Neumeier, to whom I wrote about this matter sometime ago, has advised me to write to Dr Willark Thomas of the Karl Schurz Memorial Foundation and suggested that they may well be able to help develop a fund to further this educational enterprise. I have written to them and hope that they will communicate with you. Mr Neumeier also expressed his willingness to serve on any committee that would be formed for such purpose.

Again, many thanks for your very helpful cooperation.

Yours sincerely,

*R. Ch. Graft*

Alfred H. Barr Esq.,  
Director of research in  
painting and sculpture  
Museum of Modern Art,  
New York 19.

All communications should be addressed to the Secretary

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May 28, 1946

Dear Dr. Graetz:

We have not yet made final arrangements to forward the material which you have asked for on behalf of the Free German League of Culture in Great Britain, but I believe that we should be able to help you very shortly.

Our Museum has no funds for this purpose, but we are attempting to raise funds outside the Museum.

I hope to write you again very soon. Meanwhile, many cordial good wishes for your work.

Sincerely,

Dr. Rene Ch. Graetz  
Art Division  
Free German League of Culture in Great Britain  
1, South Hill Park Gardens  
London N.W. 3, England

AHB:np

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. Abbott

May 28, 1946

Dear Jock:

I received a cogent letter from a Dr. Graetz of the Executive Committee of the Free German League of Culture in Great Britain, a thoroughly reputable group who have among their sponsors: Albert Einstein, Lion Feuchtwanger, Oskar Kokoschka, Thomas Mann, the Bishop of Chichester, the Hon. Anthony Asquith, Laurence Housman, Dr. Julian Huxley, Prof. Gilbert Murray, J. B. Priestley, Miss Storm Jameson and R. Vaughan Williams. I enclose a copy of the letter.

Briefly it is a request for educational material from the Museum for use in the cultural re-education of Germany. A list of precisely what the League wants is attached to Dr. Graetz's letter. It includes our publications, several series of photographs, our multiple exhibitions and so forth.

The total cost of the photographs would come to around \$125.00; the available publications and multiple exhibitions, with 50 percent discount, might come to \$125.00 more, making a total of \$250.00.

I would propose that we ask for this amount from the Oberlaender Trust which, I believe, would be interested in this project. I am on the Advisory Committee, but Mr. Moe is on the Board of Trustees and could give us more authoritative advice. The Museum's contribution would be discounts and the work involved in selecting and assembling the material.

I am sending a copy of this letter to Dick Abbott. With your approval, it should perhaps come up at the Executive Committee meeting.

Sincerely,

Mr. John Hay Whitney  
630 Fifth Avenue  
New York 20, New York

AHB:np  
enclosure

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COPY

FREE GERMAN LEAGUE OF CULTURE IN GREAT BRITAIN  
FREIER DEUTSCHER KULTURBUND

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FREE GERMAN LEAGUE OF CULTURE IN GREAT BRITAIN  
FREIER DEUTSCHER KULTURBUND

TELEPHONE-OFFICE PRI 0151/2 - CLUB AND RESTAURANT PRI 5869 - 36 UPPER PARK ROAD - LONDON NW 3

Art division. I, South Hill Park Gardens,  
London N.W.3.

24th February, 1946

Alfred H. Barr Jr., Director  
Metropolitan Museum of Modern Art,  
II, West 53rd str., New York.

Dear Sir,

The Executive Committee of the art division of the Free German League of Culture has asked me to approach the Trustees of the Museum on the following matter. The Committee would like to ask for the assistance of the Trustees to obtain photographic and other material which would be used for educational purpose in Germany and in the near future.

A few of the German refugee artists who sought refuge in Great Britain will soon be returning to their country. There they plan to take an active part in the considerable task of transforming their country from its present physical and spiritual chaos into a more democratic way of life. One aspect of the programme of re-education they propose to undertake will be 'visual' education in all its various aspects - a type of educational project of particular concern to all artists.

The material we would like to obtain from the Museum will be used : I) to build up a comprehensive Reference Library of photographic reproductions on art, past and contemporary, with

*All communications should be addressed to the Secretary*

... of our own artists have either been killed or compelled to emigrate abroad, almost all modern works have been sold in the market. The confusion and spiritual poverty arising from these abnormal circumstances can hardly be overestimated. We feel that much could be done towards the re-establishment of more normal appreciation of art, if we were able to

RS  
FG  
LC

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Thomas Mann  
Ludwig Renn  
Anna Seghers  
Berthold Viertel  
Friedrich Wolf  
Stefan Zweig †

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FREIER DEUTSCHER KULTURBUND

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FREIER DEUTSCHER KULTURBUND

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**FG  
LC**

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Dame May Whitty

2.  
with/

special emphasis on the arts of the last century; 2) to prepare visual educational material such as portable Exhibitions on art history, art understanding and appreciation, comparative history and demonstration panels for lectures. This material would be prepared on lines similar to that prepared and used by the Army Bureau of Current Affairs, (War Office), London or that of the Museum. This material would be used for schools as well as for adult education.

I have been preparing and producing such Exhibitions for the A.B.C.A. for some years and intend to organize a Centre of visual education in Berlin in the near future. I have been wondering whether the Trustees of the Museum would consent to help with the valuable contribution of their experience towards our educational Project, and so help us to face the challenge of art reconstruction in our country.

As you will realize, many years of Nazi cultural domination have left the German people, artists and art students alike, in profound ignorance of the problems of contemporary art. As to the past, the meaning of old masters have been completely distorted by Nazi critics. The works of artists of foreign countries have been banned from all Galleries, the best of our own artists have either been killed or compelled to emigrate abroad, almost all modern works have been sold in the market. The confusion and spiritual poverty

*All communications should be addressed to the Secretary*

~~the best of our own artists have either been killed or compelled to emigrate abroad, almost all modern works have been sold in the market. The confusion and spiritual poverty arising from these abnormal circumstances can hardly be overestimated. We feel that much could be done towards the re-establishment of more normal appreciation of art, if we were able to~~

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FREIER DEUTSCHER KULTURBUND

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TELEPHONE-OFFICE PRI 0151/2 - CLUB AND RESTAURANT PRI 5869 - 36 UPPER PARK ROAD - LONDON NW 3

3.

**FG  
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Dame Sybil Thorndike  
Ben Tobert  
R. Vaughan Williams  
Dame May Whitty

poverty/

arising from these abnormal circumstances can hardly be overestimated. We feel that much could be done towards the re-establishment of more normal appreciation of art, if we were able to present an objective picture of all problems concerning art, not only in Germany, but also in all other countries. And we hope that by enthusiastic work we might contribute to recapture a degree of the spiritual freedom and original vision in art, which, before the Nazis were allowed to seize power was a valuable contribution to modern art, in Germany as well as abroad.

With regard to financial arrangements, we are as you know unable to forward Funds to cover expenses. Oskar Kokoschka has been good enough to take an interest in this problem. He has advised me to write to Alfred Neumeyer Esq., of Mills College, California, who will, then, I hope, communicate with you.

Yours sincerely,

*R. Ch. Graetz*

René Ch. Graetz.  
Executive Committee,  
Art division.

Enclosure, one list.

*All communications should be addressed to the Secretary*

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C O P Y

FREE GERMAN LEAGUE OF CULTURE IN GREAT BRITAIN  
FREIER DEUTSCHER KULTURBUND

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LIST OF MATERIAL

1) For Reference Library:

A complete collection of all M. Museum of Modern Art Books and Publications on art.

2) For Reference Library as well as for use in the preparation of 'visual' education Exhibitions. To be distributed in Schools, Worker's study Groups, Discussion Groups for youth as well as for adults, in art schools:

- a) Photographic reproductions of Red Indian art, enough material to make up one Exhibition, i.e. about 50 prints.
- b) A selection of photographs showing the origin of American art. Also for one Exhibition.
- c) A selection of photos illustrating the development of American art. For one Exhibition.
- d) A selection showing the development of Mexican art, past and present, with emphasis on contemporary artists (mural painters). Also for one Exhibition.
- e) Photographs of works by German old Masters and modern artists now in American collections.
- f) A selection of works by modern artists, paintings and sculptures giving a comprehensive picture of the different schools, from Manet to the present day.

This photographic material will not be used for commercial purpose in any form. We shall need to reproduce them to fit the lay-out of the Exhibition panels, so that clear prints, on white paper, about 8 inches by 10 inches, would give the best results.

N.B. We could, at a later date undertake to supply you with reproduction of works made in Germany.

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contribution to modern art, in Germany and abroad.

Art Division  
1, South Hill Park Gardens  
London N.W. 3

Alfred H. Barr Jr, Director  
Metropolitan Museum of Modern Art  
11, West 53rd Street, New York.

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The material we would like to obtain from the Museum will be used: 1) to build up a comprehensive Reference Library of photographic reproductions on art, past and contemporary, with special emphasis on the arts of the last century; 2) to prepare visual educational material such as portable Exhibitions on art history, art understanding and appreciation, comparative history and demonstration panels for lectures. This material would be prepared on lines similar to that prepared and used by the Army Bureau of Current Affairs, (War Office), London or that of the Museum. This material would be used for schools as well as for adult education.

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a) This reproductions of East Indian art, enough material to make up one exhibition, i.e. about 30 prints.

b) A selection of photographs of American art. Yours sincerely,  
Also for one exhibition.

c) A selection of photos illustrating the development of American art. For one exhibition.

d) A selection showing the development of German art, past and present, with emphasis on contemporary art. Executive Committee, also for one Art division.

Enclosure, one list. of works by German old masters and modern artists now in American collections.

e) A selection of works by modern artists, paintings and wallpapers  
Patrons: Albert Einstein, Lion Feuchtwanger, Oskar Kokoschka, Thomas Mann, the Bishop of Chichester, the Hon. Anthony Asquith, Laurence Housman, Dr. Julian Huxley, Prof. Gilbert Murray, J. B. Priestley, Miss Storm Jameson, R. Vaughan Williams.

This photographic material will not be used for commercial purpose in any form. We shall need to reproduce them in the lay-out of the exhibition panels, so that clear prints, on white paper, about 2 inches by 10 inches, would give the best results.

P.S. We could, at a later date undertake to supply you with reproductions of works made in Germany.

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March 28, 1948

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- d) A selection showing the development of Mexican art, past and present, with emphasis on contemporary artists (mural painters). Also for one Exhibition.
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Neumeyer

MILLS COLLEGE  
 OAKLAND 13, CALIFORNIA  
 SCHOOL OF FINE ARTS

March 8, 1946

MR. ROSE CHARLES GRAETZ  
 SOUTH HILL FINE GALLERY  
 LONDON W. 1, ENGLAND

March 28, 1946

DEAR MR. GRAETZ:

Dear Mr. Neumeyer:

It seems to me that the Karl Schurz Foundation is an excellent suggestion as a source of interest in funds for Mr. Graetz's undertaking. I too have had a letter from Mr. Graetz which I intend to answer very shortly.

Thank you for the copy of Kokoschka's letter which I find very moving. I have been in touch with Morse of "Magazine of Art" who wants to run the letter, a copy of which you sent him. I happened to have a photograph of the picture which I am mailing to Morse immediately since he can run it in the next issue.

MILLS COLLEGE  
 Sincerely,  
 OAKLAND, CALIFORNIA

MARCH 8, 1946

Mr. Alfred Neumeyer  
 Mills College  
 Oakland 13, California

DEAR AHB:np

I RECEIVED A LETTER FROM MR. GRAETZ CONCERNING THE SUPPLY OF ART MATERIAL FOR RETURNING DENYING ARTISTS FROM ENGLAND. I WILL KEEP AHEAD TO GET IN CONTACT WITH YOU ABOUT THIS MATTER. I AM SENDING YOU ENCLOSED A COPY OF THE LETTER WHICH I HAVE WRITTEN TO MR. GRAETZ AND WOULD BE INTERESTED TO GET YOUR REACTION ABOUT THE MATTER.

WITH BEST REGARDS  
 ALFRED NEUMEYER  
 ALFRED NEUMEYER  
 DIRECTOR OF THE GALLERY

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MILLS COLLEGE  
OAKLAND 13 • CALIFORNIA  
SCHOOL OF FINE ARTS

MARCH 8, 1946

MR. RENE CHARLES GRAETZ  
SOUTH HILL PARK GARDENS  
LONDON N. W. 3, ENGLAND

DEAR MR. GRAETZ:

I HAVE RECEIVED YOUR LETTER OF FEBRUARY 24TH AND READ IT WITH GREAT INTEREST. I WILL COMMUNICATE WITH MR. ALFRED BARR OF THE MUSEUM OF MODERN ART AND LET YOU KNOW ABOUT THE OUTCOME. HOWEVER I FEEL THAT YOUR ENTERPRISE WITH WHICH I GREATLY SYMPATHIZE CAN BECOME SUCCESSFUL IN THIS COUNTRY ONLY IF IT COOPERATES WITH ALREADY EXISTING INSTITUTIONS WHICH CAN HELP TO FINANCE OR ADVERTISE YOUR UNDERTAKING. IN THIS INSTANCE IT WOULD SEEM TO ME THAT THE WELL ENDOWED CARL SCHURZ FOUNDATION WOULD BE THE IDEAL PLACE FOR DEVELOPING YOUR PLANS IN AMERICA. THE SCHURZ FOUNDATION IS DEDICATED TO AMERICAN-GERMAN RELATIONS AND HAS ITS NAME <sup>FROM</sup> A GREAT GERMAN LIBERAL WHO FOUGHT DURING THE CIVIL WAR AS A GENERAL IN THE COUNTRY OF HIS <sup>RESIDENCE</sup>. THE ADDRESS IS

FOR ME PERSONALLY IT WOULD NOT BE POSSIBLE TO LAUNCH AN ORGANIZATION BEING LOC-

MILLS COLLEGE  
OAKLAND • CALIFORNIA

MARCH 8, 1946

MR. ALFRED BARR  
MUSEUM OF MODERN ART  
NEW YORK, NEW YORK

DEAR MR. BARR:

I RECEIVED A LETTER FROM MR. GRAETZ CONCERNING THE SUPPLY OF ART MATERIAL FOR RETURNING GERMAN ARTISTS FROM ENGLAND. I HAVE BEEN ASKED TO GET IN CONTACT WITH YOU ABOUT THIS MATTER. I AM SENDING YOU ENCLOSED A COPY OF THE LETTER WHICH I HAVE WRITTEN TO MR. GRAETZ AND WOULD BE INTERESTED TO GET YOUR REACTION ABOUT THE MATTER.

WITH BEST REGARDS

VERY SINCERELY YOURS,

*Alfred Neumeier*

ALFRED NEUMEYER  
DIRECTOR OF THE GALLERY

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MILLS COLLEGE  
OAKLAND 13 • CALIFORNIA  
=====

SCHOOL OF FINE ARTS

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DEAR MR. GRAETZ:

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FOR ME PERSONALLY IT WOULD NOT BE POSSIBLE TO LAUNCH AN ORGANIZATION BEING LOCATED TOO FAR AWAY FROM THE PLACES AND INSTITUTIONS WHICH COULD PROVIDE YOU WITH THE NECESSARY ART MATERIAL. YET I WILL BE VERY GLAD TO COOPERATE ON ANY COMMITTEE THAT WOULD BE FORMED FOR SUCH A PURPOSE.

WITH GOOD WISHES FOR YOUR WORK AND BEST REGARDS,

SINCERELY YOURS,

ALFRED NEUMEYER  
DIRECTOR OF THE GALLERY

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Press cutting

At a meeting of the Institute for the Promotion of a thorough and independent Expertise of Works of Art held at Amsterdam the annual report for the year 1953-1954 was approved. According to this report expert opinion was given on works ascribed to Frans Hals, Rembrandt and van Gogh. These ascriptions could not be maintained by the experts, except for 2 out of 10 works ascribed to van Gogh. Of two oak sculptures the date could be fixed at about 1700, the other appeared to be a falsification. The experts were: Prof. Dr. J.G. van Gelder, Dr. M.E. de Wild, Prof. Dr. W. Froentjes, H.L.C. Jaffé, Prof. A.M. Hammacher, Dr. M.E. Tralbaut and Prof. J.J.M. Timmers.

The advisory committee re-appointed the members of the board retiring in order of rotation: Ir. V.W. van Gogh and C. Doelman.

*Mlle. Margrit de Sablonière  
Meredijk 23 Leiden*

Mme Margrit de Sablonière, 18, Pieterkerkhof, Leyde, en même temps secrétaire;  
M. W. H. J. B. Sandberg, Amsterdam, en même temps trésorier;  
M. J. Slagter, Leyde, en même temps président;  
~~M. le Prof. A. P. A. Vorenkamp, Groningue.~~  
M. H. A. Wassenbergh, Amsterdam.

*Mlle. Sablonière*

~~on peut voir une fois~~  
~~berdam~~ Tant qu'on peut  
es gens qui, même sans  
era et personne ne peut  
l est certainement pos-  
bien documentée à tous  
art qu'ils possèdent ou  
tre pays ne possède pas  
res d'art puissent être  
ultat soit consigné dans  
our s'attaquer aux tru-  
enseignements, ils n'ont  
des rapports documentés  
eux qui souhaitent l'en-  
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## INSTITUT D'EXPERTISES

Le truquage d'oeuvres d'art est un métier tres ancien, ~~comme on peut voir une fois de plus à l'exposition Vrai et Faux au Musée Municipal d'Amsterdam.~~ Tant qu'on peut gagner de l'argent avec ces truquages et tant qu'il y a des gens qui, même sans amour du lucre, s'appliquent aux falsifications, ce mal durera et personne ne peut nourrir des illusions sur sa prochaine disparition. Mais il est certainement possible de garantir une expertise approfondie, véridique et bien documentée à tous ceux qui veulent des renseignements pour savoir si l'oeuvre d'art qu'ils possèdent ou qu'ils comptent acquérir, est vraie ou fausse. Tant que notre pays ne possède pas d'institut national où, à la demande des intéressés, les oeuvres d'art puissent être soumises à une enquête scientifique approfondie et où le résultat soit consigné dans un rapport bien documenté, il faudra suivre une autre voie pour s'attaquer aux truquages. Quoique nos musées e.a. soient prêts à donner des renseignements, ils n'ont pas l'habitude de donner, à la demande de personnes privées, des rapports documentés sur l'authenticité d'oeuvres d'art. Cette lacune fait que ceux qui souhaitent l'enquête d'une oeuvre d'art, souvent ne savent pas à qui s'adresser, ou, qui pis est, tombent sur des personnes de foi douteuse. Il arrive d'ailleurs assez souvent qu'après avoir consulté plusieurs experts qui ne veulent pas reconnaître l'authenticité d'une oeuvre douteuse, le propriétaire arrive entre les mains d'un connaisseur non compétent, qui lui donne l'expertise demandée. Et ensuite, cette oeuvre est vendue à l'aide d'un tel document.

L'expérience acquise ces dernières années avec des truquages manifestes, couverts de certificats d'authenticité donnés par de soi-disant experts, a nui à la réputation de notre pays et a produit un sentiment de malaise. Tout cela a abouti à la fondation sous acte notarié daté du 3 juin dernier à Amsterdam, de l'"Institut pour l'avancement d'expertises approfondies et indépendantes d'oeuvres d'art".

Ni cette fondation ni les membres de son Bureau ne font eux-mêmes des expertises, mais l'Institut veut être l'intermédiaire auquel peuvent s'adresser tous ceux qui désirent une expertise. Ni la fondation ni le Bureau n'ont d'intérêt financier ou autre à l'authenticité d'aucune oeuvre d'art offerte à l'expertise. Le Bureau désigne en conscience pour chaque expertise un ou plusieurs experts, qui devront la faire aux frais de l'intéressé; cette expertise sera faite en cas de besoin avec tous les moyens scientifiques actuellement connus. Le Bureau s'assure d'avance de la compétence et de la bonne foi de l'expert. Le but de la fondation a été décrit dans les statuts comme suit:

I Procurer aux intéressés des expertises approfondies et indépendantes d'oeuvres d'art.

II Conserver les expertises mentionnées sous I ainsi que d'autres données sur des oeuvres d'art et les rendre accessibles au public à certaines conditions.

III Se charger de tous les autres travaux nécessaires à ce but.

A côté de Bureau qui, la première fois, se composera de sept membres, les statuts assurent la formation d'une Commission Consultative de trente membres au plus; cette Commission donne son avis au Bureau, sur demande ou spontanément.

Le premier Bureau est ainsi composé:

M. C. Doelman, Rotterdam;

M. V. W. van Gogh, Laren;

Mme Margrit de Sablonière, <sup>Marekij 23</sup> 18, Pieterkerkhof, Leyde; en même temps secrétaire;

M. W. H. J. B. Sandberg, Amsterdam, en même temps trésorier;

M. J. Slagter, Leyde, en même temps président;

~~M. le Prof. A. P. A. Vorenkamp, Groningue.~~

M. H. A. Wassenbergh, Amsterdam.

*W. H. J. B. Sandberg*



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# vincent?



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A new method of identifying the artist and his work and of  
unmasking the forger and his products

*Alfred*



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## vincent?

Among the many books about Van Gogh which have appeared of late years, the study of the famous Dutch art expert M. M. van Dantzig occupies an outstanding position.

Why?

Because it approaches Van Gogh's art by an entirely new method, that of Pictology.

The method consists of:

- 1o. an exact observation of the characteristics of style and technique,
- 2o. the psychological interpretation of these characteristics.

A numbered list with Van Gogh's characteristics is added to the book; these characteristics determine both the quality and personality of the painter. Pictology thus has the merit of being able to provide a deeper insight into the essence of the works of Van Gogh (or indeed of any other painter).

Just as a person behaves uniquely in daily life and typically emerges from his handwriting, so a painter has a unique "handwriting" as well. Pictological technique, in establishing the elements which constitute this "handwriting", offers a method, and as is proved, a reliable method for the identification of paintings and the detection of forgeries.\*)

This publication, therefore, will be of the greatest value, not only to those who are directly concerned with the great Vincent's paintings (art connoisseurs, art historians, critics, art dealers, directors of museums and art galleries, collectors, etc.), but also to psychiatrists and psychologists and to the remarkably large host of "laymen" who have a general interest in the art of painting.

\*) The "Study by Candlelight" - still under discussion - is here proved to be a forgery.

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BILLY ROSE

Old Eagle-Eye Saw  
Through Art Fraud

EARL

Don

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on

GOETZ  
VAN GOGH

OVER  
„EEN STUDIE BIJ KAARSLICHT”  
(„ETUDE A LA BOUGIE”)

“Well, it looks as if Bill's yo-yo isn't a yo-yo after all,”  
said as I handed the article to Eleanor.

She still wasn't convinced.

“All right, Baby,” I said, “Van Gogh painted it. Time and  
Life are full of prunes and your husband is a four-eyed schmo.”

“That's more like it,” said my wife.

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BILLY ROSE

Old Eagle-Eye Saw

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GOETZ  
VAN GOGH

In een gedeelte van de Nederlandse pers en van de Amerikaanse pers verscheen onlangs een bericht als zouden nieuwe aanwijzingen zijn bekend geworden om de „echtheid” aan te tonen van een schilderij, getiteld: *Etude à la bougie* en door enkelen toegeschreven aan Vincent van Gogh. Zowel in het Nederlandse bericht als in het, in grote oplaag verspreide, Amerikaanse bericht worden deze aanwijzingen gebaseerd op aanhalingen uit de kortgeleden in het 4e deel der Verzamelde Brieven gepubliceerde brieven van Vincent van Gogh aan zijn zuster Willemien. De kwestie van de al of niet echtheid buiten beschouwing gelaten lijkt het zeer gewenst deze aanhalingen in het juiste verband te tonen, aangezien in de genoemde publicaties een scheve voorstelling van zaken gegeven wordt.

Het desbetreffende schilderij stelt voor het portret van een man waarop in het licht gelaten benedenstuk aan de ene zijde een Japanse prent zeer precies is afgebeeld en aan de andere kant is ingeschreven: *étude à la bougie*.

De aanhaling uit brief 7 der aan Willemien gericht brieven luidt in het Ned. artikel (te weten vertaald uit de Franse taal) als volgt:

„Dikwijls schijnt het mij toe dat de nacht nog rijker gekleurd is dan de dag, gekleurd met de diepste paarsen, blauwen en groenen.” Even verder haalt men aan: „Het vermaakt mij buitengewoon de nacht te schilderen.” Om dan, als klap op de vuurpijl, de „bewijzende” regel te citeren: „Ik heb ook, als studie, een nieuw portret van mezelf gemaakt, waarop ik er uitzie als een Japanner.”

In de Amerikaanse versie staat het volgende als „bewijzende” regels: „een eenvoudige kaars geeft ons de rijkste gelen, en oranje tinten. Ik heb ook een nieuw portret van mezelf gemaakt, een studie, waarop ik er uitzie als een Japanner.”

Het is nu zaak deze uitgelichte en ten dele onvolledige zinnen in groter verband te zien, en wel in de brief nr 7 aan Willemien. Deze brief is gedateerd met „ongeveer

\* Letter to Willemien nr 7, dated 8(9) September 1888:

„Il y à déjà plusieurs jours que j'ai commencé cette lettre jusqu'ici et je reprends maintenant. J'ai été interrompu justement par le travail que m'a donné de ces jours-ci un nouveau tableau représentant l'extérieur d'un café le soir. Sur la terrasse il y a de petites figurines de buveurs. Une immense lanterne jaune éclaire la terrasse, la devanture, le trottoir, et projette même une lumière sur les pavés de la rue qui prend une teinte de violet rose. Les pignons des maisons d'une rue qui file sous le ciel bleu constellé d'étoiles, sont bleus foncés ou violets avec un arbre vert. Voilà un tableau de nuit sans noir, rien qu'avec du beau bleu et du violet et du vert et dans cet entourage la place illuminée se colore de souffre pale, de citron vert. *Cela m'amuse énormément de peindre la nuit sur place.* Autrefois on dessinait et peignait le tableau le jour d'après le dessin. Mais moi je m'en trouve bien de peindre la chose immédiatement. Il est bien vrai que dans l'obscurité je peux prendre un bleu pour un vert, un lila bleu pour un lila rose, puisqu'on ne distingue pas bien la qualité du ton. Mais c'est le seul moyen de sortir de la nuit notre conventionnelle avec une pauvre lumière blafarde et blanchâtre, alors que pourtant une simple bougie déjà nous donne les jaunes, les orangés les plus riches. J'ai aussi fait un nouveau portrait de moi-même comme *étude* où j'ai l'air d'un japonais. Tu ne m'as jamais dit si tu avais lu *Bel ami* de Guy de Maupassant, etc.”

Letter to Theo nr 537, dated 17 September 1954:

..toile de 30 carrée, qui représente un coin de jardin... Cela c'est le premier tableau de cette semaine.  
Le deuxième représente l'extérieur d'un café, illuminé sur la terrasse par une grande lanterne de gaz dans la nuit bleue, avec un coin de ciel-bleu étoilé.  
Le troisième tableau de cette semaine est un portrait de moi-même PRESQUE DÉCOLORÉ, des ton scendrés sur un fond véronèse pâle.”

from dealer to dealer for years.”

“Well, it looks as if Bill's yo-yo isn't a yo-yo after all,” I said as I handed the article to Eleanor.

She still wasn't convinced.

“All right, Baby,” I said, “Van Gogh painted it. Time and Life are full of prunes and your husband is a four-eyed schmo.”

“That's more like it,” said my wife.

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BILLY ROSE

Old Eagle-Eye Saw

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GOETZ  
VAN GAGH

8 Sept. '88". Dit moet zijn 9 Sept. zoals blijkt uit een vergelijking met de corresponderende brief aan Theo (datum van het verzenden door Vincent van een bepaalde schets). Halverwege de brief staat dat Vincent de brief enkele dagen heeft laten liggen en dat is van belang in verband met de schilderijen welke hij daarna beschrijft en die hij eveneens opnoemt in de op 17 Sept. geschreven brief aan Theo.

De eerste, in het Ned. artikel aangehaalde zin staat middenin brief nr 7. Aan deze regel gaat vooraf: „Ik wil nu absoluut een sterrenhemel schilderen. Dikwijls schijnt het me toe, etc.”

Een eind verder volgt deze belangrijke alinea waaruit de „bewijzende” regels werden gelicht. Men vindt ze er in terug.

\* „Er zijn verscheidene dagen voorbijgegaan sinds ik aan deze brief begonnen ben en nu vervolg ik die weer. Ik heb het moeten laten liggen om het werk dat een nieuw schilderij me in deze dagen heeft gegeven, het stelt voor de buitenkant van een café bij avond. Op het terras bevinden zich kleine figuurtjes van mensen die wat drinken. Een reusachtige gele lantaarn verlicht het terras, de voorgevel, het trottoir, en werpt zelfs een schijnsel op het plaveisel van de straat die een paars-rose tint aanneemt. De gevelpunten der huizen van een straat die zich voortzet onder de blauwe hemel bezaaid met sterren, zijn donkerblauw of paars met een groene boom. Ziedaar een nachtschilderij zonder zwart, met enkel en alleen mooi blauw en paars en groen en in die omgeving steekt de verlichte plek kleurig af met matsulfer, citroengroen. *Het vermaakt mij buitengewoon om ter plaatse de nacht te schilderen.* Vroeger tekende en schilderde men het schilderij overdag naar de tekening. Maar ik bevind mij er beter bij om de zaak onmiddellijk te schilderen. Het is wel waar dat ik in het duister een blauw voor een groen kan nemen, een blauw lila voor een rose-lila, omdat men de kleurwaarde niet goed onder-

from dealer to dealer for years.

“Well, it looks as if Bill's yo-yo isn't a yo-yo after all,” I said as I handed the article to Eleanor.

She still wasn't convinced.

“All right, Baby,” I said. “Van Gogh painted it. Time and Life are full of prunes and your husband is a four-eyed schmo.”

“That's more like it,” said my wife.

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VAN GOGH

scheidt. Maar het is het enige middel om uit onze gebruikelijke nacht te geraken met een armoedig vaal en witachtig licht, wanneer toch een eenvoudige kaars ons reeds de rijkste gelen, oranje tinten geeft. Ik heb ook een nieuw portret van mezelf gemaakt, een studie, waarop ik er uitzie als een Japanner. Je hebt me nooit geschreven of je Bel ami van Guy de Maupassant hebt gelezen, etc."

In de met deze brief direct corresponderende brief aan Theo van 17 Sept. '88 vinden wij de volgende opsomming: Een schilderij van een hoekje in de tuin. „Dat is het eerste schilderij van deze week. Het tweede stelt de buitenkant van een café voor, op het terras verlicht door een grote gaslantaarn in de blauwe nacht, met een stuk van de hemel, blauw met sterren.

Het derde schilderij van deze week is een portret van mezelf bijna zonder kleur, grauwe tonen op een mat-*veronèse*."

Een in grauwe tinten geschilderd zelfportret dus op *veronèse*-groene fond. Dit schilderij is het aan Gauguin opgedragen portret uit de coll. Wertheim. Bij het Amerikaanse artikel waarin de *Etude à la bougie* in kleur wordt afgebeeld met de oranjegele achtergrond staat dit zelfportret in zwart afgebeeld ter vergelijking. De kop van de *Etude à la bougie* is nl. een slecht spiegelbeeld van dit zelfportret.

Uit de hierboven aangehaalde gedeelten uit de brieven van Vincent blijkt dat er geen direct verband bestaat tussen de mededelingen omtrent het *ter plaatse* de nacht schilderen (dat *ter plaatse* werd weggelaten uit de aanhaling in het Nederlandse artikel) en het zelfportret dat bovendien een groene achtergrond heeft.

MARGRIT DE SABLONIERE

LEIDEN, OCT. 1954  
Maredijk 23

from dealer to dealer for years  
"Well, it looks as if Bill's yo-yo isn't a yo-yo after all," I  
said as I handed the article to Eleanor.  
She still wasn't convinced.  
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**BILLY ROSE**

# Old Eagle-Eye Saw Through Art Fraud

NEW YORK

Last January when Eleanor and I were in Hollywood Bill Goetz, production boss of Universal-International Films, invited us to his house to see his collection of modern paintings.

As some of you may know, I've done a bit of collecting myself and, like every self-declared connoisseur, I'm not impressed too easily by the other fellow's possessions.

NEVERTHELESS, I was bowled over by the Goetz art treasures. In less than five years the movie man had put together one of the finest private collections on the West Coast.



Rose

One of the pictures he showed us was a self-portrait by Van Gogh called "Study By Candlelight"—yes, the one the newspapers have been making all the fuss about. And as I examined it I gave out with the proper number of ooh's and ah's.

On the way home, however, I said to Eleanor, "I'm afraid Bill has bought himself a phony Van Gogh."

"I like that!" said my missus. "Just because somebody else happens to own an important picture right away you've got to make cracks about it. Who do you think painted it, anyway? Lana Turner?"

"This is nothing to make small jokes about," I said. "Goetz probably paid more than 50 grand for that hunk of canvas."

"What didn't you like about it?" asked Eleanor.

"Well, for one thing," I said, "it doesn't feel like a Van Gogh."

"It isn't polite to go around feeling other people's paintings," said my missus. "You're just jealous because Bill owns a more important yo-yo than you do."

I DECIDED TO zipper my lip. And I kept it zippered until one night last August when I ran across a piece in Time magazine questioning the authenticity of Goetz' Van Gogh.

Eleanor was napping in the next room, but I prodded her awake and triumphantly shoved the article under her nose.

"Read this," I said. "Evidently I'm not the only guy who isn't sold on Bill's picture."

"Maybe the editor of Time also wishes he had a yo-yo like Goetz's," said Eleanor. "Go away and let me sleep."

Last month, as you know, the controversy about the self-portrait got more space in the papers than any picture since "September Morn."

IN HOLLAND, Van Gogh's nephew refused to admit it had been painted by his uncle, and in New York a committee of experts appointed by the Metropolitan Museum of Art unanimously thumbed it down.

A couple of weeks later Life ran a two-page spread with blow-ups of brushmarks. It reported that the dealer who sold the painting had reversed himself on the story that he had discovered it in a cognac crib outside of Paris.

"It now appears," said the magazine, "that the picture was not unknown at all but has, in fact, been knocking about from dealer to dealer for years."

"Well, it looks as if Bill's yo-yo isn't a yo-yo after all," I said as I handed the article to Eleanor.

She still wasn't convinced.

"All right, Baby," I said, "Van Gogh painted it. Time and Life are full of prunes and your husband is a four-eyed schmo."

"That's more like it," said my wife.

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VAN GOGH

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documents within two or three months, when it will be put aboard the Atlantis.

#### VAN GOGH LETTER CITED

It Is Held to Authenticate the 'Study by Candlelight'

A newly published letter by Vincent Van Gogh was described yesterday as further confirming the authenticity of the self-portrait, "Study by Candlelight," which is owned by William Goetz. A twenty-month controversy had led to a Treasury Department ruling on Sept. 20, 1950, that the painting was an original Van Gogh and entitled to duty-free import.

The letter, according to Mr. Goetz, a Los Angeles motion-picture producer, and Reeves Lewenthal, chairman of the board of the Associated American Artists Galleries here, was dated Sept. 18, 1888. It discussed candlelight, and added: "I have also made a new portrait of myself in which study I look like a Japanese." The letter, they said, is contained in the fourth volume of the artist's letters, published in Europe last June by V. W. Van Gogh, the artist's nephew, who originally had challenged the painting on Feb. 11, 1949.

#### Publisher in Yeshiva Post

Walter H. Annenberg, editor and publisher of The Philadelphia Inquirer, has been named an overseer of Albert Einstein College of Medicine, Yeshiva University, now under construction.

*Time  
Oct 18, 1954*

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*Copy to Mr. Benn  
Mus. Mod. Art.*

*Goetz Ptg.*

March 13, 1951

De Arbeiderspers  
Amsterdam - C.  
The Netherlands

Gentlemen:

I have your letter of February 1951 referring to the proposals of the art editor of the daily "Het Vrije Volk" together with the questionnaire regarding the "Study by Candlelight" in the possession of Mr. William Goetz.

I served as a technical specialist, not an art historian or critic, on the committee which made the "Report on the Inquiry into the Authenticity of a Painting Attributed to van Gogh, the property of William Goetz" dated November 25, 1949. I feel that a number of your objective questions of fact are answered in this report. I am not in a position at this time to answer any objective questions not covered by the report and as a technical specialist do not feel qualified to answer the questions of a subjective nature included in your questionnaire.

The report above mentioned was made by the committee for the Curator of Paintings, The Metropolitan Museum of Art, New York, N.Y. This report was released for publication by the Metropolitan Museum and copies of it are available from them.

Alfred N. Wray, Jr.  
Director of the Museum Collections  
Very sincerely yours,

Sheldon Keck  
Restorer

De Arbeiderspers  
Nieuwstraat 15  
Amsterdam-C.  
Holland

*Alfred -  
SK/ek  
- for your information  
Sheldon*

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N.V. DE ARBEIDERSPERS  
DE ARBEIDERSPERS

AMSTERDAM-G.

*Goetz Painting*

March 9, 1951

Postbus 27  
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Beekweg, De Toekomst Buis  
Postbus 188 Amsterdam-13  
Telefoon 1-4000

Amsterdam, February 1951.

Dear Sir,  
Gentlemen:

We herewith beg to draw your attention to the following  
its questionnaire. Thank you for your letter of February 1951 with

I am sorry to say that I am now occupied with a  
book which will prevent my taking very considerable time to study  
and answer your numerous questions.

So far as my participation in the Committee of four  
which acted for the Metropolitan Museum in the case of the Study by  
Candlelight attributed to van Gogh is concerned, I would suggest  
that you write to

The Secretary painting in  
The Metropolitan Museum of Art  
Fifth Avenue & 82nd Street  
New York 28, N. Y.  
to ask for a copy of the Committee's report. Possibly you already  
have such a copy.

Let me add that I admire the care and precision  
with which you have prepared the questions and hope that they will  
be instrumental in arriving at the truth.

Sincerely, we may  
finish this small-scale inquiry within the term stipulated.  
Thanking you in advance for your kind cooperation we beg to  
remain,

Alfred H. Barr, Jr.  
Director of the Museum Collections  
Sincerely yours,

De Arbeiderspers  
Hekelveld 15  
Amsterdam-G.  
Holland

1. list of questions.
2. list of experts to whom we have sent the same letter with enclosures.

AHB:mh

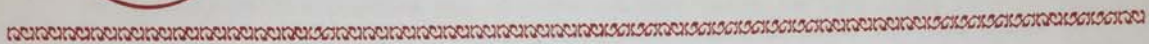
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N.V. DRUKKERIJ EN UITGEVERSMAATSCHAPPIJ

# DE ARBEIDERSPERS

AMSTERDAM-C.



Hekelveld 15  
Telefoon (K 2900) 38811  
Bankiers: De Twentsche Bank  
Postgiro 21604 Amsterdam./jels  
Gemeentegiro V 4500

Amsterdam, February 1951.

Dear Sir,

We herewith beg to draw your attention to the following:

The art editor of the daily „Het Vrije Volk" of Amsterdam feels obliged to pay full attention to problems connected with falsifications of paintings. We think it necessary to aim at the greatest possible objectivity in order to purify matters threatening our art.

Deterioration of taste and shallowness are making headway and they are promoted by the confusion reigning in the field of genuine works and fakes. We intend to put this question as acutely as possible in order to rise the interest in and to stimulate the development of art and art science.

In view of the scientific interest of Van Gogh's works and the great place he occupies in the art of painting in general and in Dutch art in particular, we like to refer once more to the "Study by candlelight", now in possession of Mr. William Goetz. Even after a meticulous study of all arguments put forward by the two parties contesting each other's opinion about the authenticity of this piece, many questions are still left open to us. Questions which we should like to have answered by you, an expert in this matter, in the interest of the cause which we advocate.

We intend to publish these questions - together with the answers we hope to receive from you - in about a month from now.

We hope you will be kind enough to help us, so that we may finish this small-scale inquiry within the term stipulated.

Thanking you in advance for your kind cooperation we beg to remain,

Sincerely Yours,

- Enclosures: 1. list of questions.  
2. list of experts to whom we have sent the same letter with enclosures.

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1. Do you know another picture by Vincent van Gogh, unfinished but bearing a signature? If so, which picture?
2. On the back of the canvas the following words are written: "Portrait par v. Gogh(a) échangé contre 9 dessins japonais(b), Arles(c), 8 déc.1888(d)."(e)
  - I. Do you know another example of Van Gogh calling himself v.Gogh(a), mentioning on his picture the objects against which he exchanged it - Van Gogh exchanged many of his pictures with other artists against their works -(b) mentioning the place(c) and the exact date: day, month and year(d)?
  - II. Do you know another example by Van Gogh or any other painter, putting such statements as those under discussion(e) on his work at the time this - unfinished - work left his studio? Could you give another example - and if so, which? - of a, b, c or d separately? And of the combination as shown here(e)?
3. The note stuck to the back runs: "Peinture représentant le portrait(a) du peintre Van Gogh par lui-même(b) Achetée le 7 décembre 1917(c) en même temps qu'une autre sur bois du même peintre(et représentant des fleurs, un livre et une pipe)(d) à un vieux pensionnaire(e) du restaurant de la Rue des Petits Carreaux(f). Provient de chez son oncle(g) à qui un pasteur nommé Salles(h) l'avait offert vers 1893(i)."(j)
  - I. can you deny that (a) tells us that this picture is not a self-portrait but a painting after van Gogh's self-portrait(b)?
  - II. Do you think it improbable that this is a slip of the pen and that in this error the involuntary statement of falseness by the forger is given, a "Fehlleistung" as occurs with so many forgeries?
  - III. Don't you think the statements about the date(c), the owner(e), the place(f), the last owner but one(g), the last owner but two(h) and again the date(i) speak in favour of the accuracy of the person who wrote this note, but contrasts with his vagueness which omits: the name of (e) and of his uncle(g) - which of his uncles? - and the name of the place where that restaurant and that street(f) can be found so that in reality nobody will be able to trace whence and from whom the picture originates?
  - IV. Don't you feel suspicious that the statement about the other picture so amply described(d) was added with some intention?
  - V. Do you know other examples of authentic pictures carrying such apparently detailed information on the back, painted by famous artists, but which remained unpublished for a long period(this picture was published as late as 1948 for the first time in "Phoenix") although the artist's fame was growing continuously in that very period? If so, which one?
  - VI. Could the statement sub 2 and sub 3 h. lead you to a conclusion other than that Salles would have exchanged the picture against the nine Japanese drawings which were obtained from him(Salles)? A. If so, to which other conclusion? B. Do you think Salles has ever possessed such drawings? If so, on what grounds do you think so? If not, why don't you think so?
4.
  - a. Do you think the signature is by Vincent's own hand?
  - b. Do you think the words "Étude à la bougie" are by his own hand?
  - c. Do you think the words sub 2. are by his own hand?
  - d. Do you think the Japanese head is by his own hand?
 For which reasons?
5. Do you think the colour and the colour scheme are typical of Vincent? If so, could you mention another picture by him, painted by artificial light or by daylight in similar colours and which one?
6. On which picture(s) did you note the same jacket? Did the jacket show there too: a. a contour along the shoulder showing movements usually caused by folds but without such folds themselves? b. a collar so indistinctly showing whether it is lying or standing? c. the uppermost part of the sleeve so thickly padded as in this case? d. like here: a, b, c together?
7. Our opinion is that the two self-portraits, one formerly kept in München, now at Maurice Wertheim's(A), the other formerly with Paul von Mendelssohn Bartoldy's, Berlin, now private collection in Zürich(B), show the following resemblance with the one in the Goetz collection: 1. the same haircut; 2. the same pose of the head(though the other way round, as seen in a mirror); 3. the same arrangement of light and shadow in the face; 4. the same form of the neck; 5. the same cut across the chest. Do you agree with us in this respect? If not, why not?
8. Which piece, according to you, resembles most the one under discussion, A or B, mentioned sub 7? And why?

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9. Do you know any authentic portrait which shows: a. the head so small in comparison with the total surface of the canvas, with such a large margin above it? If so, which one? b. such a small head on such an enormous body with such broad shoulders? If so, which one?
10. Vincent made replicas of the same subject at different times. Do you know another example showing: a. a subject, the other way round as seen in a mirror, b. the subject, first by daylight, then by artificial light? If so, which one?
11. Can you conclude from the distribution and arrangement of light on shadow on the face that they were the result of one or more candles used? If so, by which means?
12. a. What, according to you, are the typical characteristics of Vincent's brush strokes? b. Do you find them here? c. If so, in which strokes of the brush exactly?
13. a. Suppose you have grounds on which you can prove the authenticity of the signature and/or of the words "étude à la bougie", do you think this implies the authenticity of the rest of the picture? b. And suppose, on the contrary, the rest is genuine, do you think this implies the authenticity of the handwriting as well? c. Suppose the words are forged, would that prove the rest to be so as well? d. Suppose the rest is forged, would this prove the words to be so as well? or e. is there, in your opinion, no conclusive relation between the genuineness or falseness of the words and that of the rest?
14. Do you know a single example in the whole history of art of an authentic work by a great master 1. showing a note on the back, 2. a second note on a scrap of paper, 3. a third note ("étude à la bougie"), 4. a signature, put 5. on an unfinished piece, 6. showing an addition, not in the background but in the foreground, (as in this case the Japanese head), 7. a colour scale different from other well-known works by the same master and 8. showing such a strange cut of clothes differing from the ordinary wear, 9. which is the symmetrically opposed counterpart of two replicas known since long, 10. which technically unusual (for although Vincent van Gogh is known to have overpainted some pictures he but seldom did so), 11. which remained unknown for a long time notwithstanding the one-time owner in his notes on the back of the canvas gave evidence of his understanding the value of its origin from the master and 12. left so much unspecified as to the origin though these very additions suggested clearness. If so, which picture?
15. From various publications we read about the origin: 1. Phoenix: "The other day I found in a private collection", 2. Time, Febr. 14 1949: "On the outskirts of Paris, one day in 1946 Reeves Lewenthal found the work in "a shadowy little bistro".  
Can you accept this? What do you exactly know about the history and origin of the picture?
16. We are not quite certain whether a scientific investigation was carried through in order to establish the age of the paint. a. Has this been done? b. If so, what was the procedure? c. What is the result?
17. Do you object to one or more of the questions asked above, a. to which one? b. Why? c. Do you like to supplement them with any other questions? d. If so, with which one(s)?

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Amsterdam, February 1951.

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Gezonder. aan/ Sent to/ Envoyé à

Mr. John S. Graham, Secretary State Department U.S.A.  
Alfred Barr, Museum of Modern Arts, N.Y.  
Sheldon Keck, Brooklyn Museum.  
James Plaut, Boston Museum of Fine Arts.  
George Stout, Worcester Museum.  
William Goetz, Universal City U.S.A.  
Albert D. Osborn, U.S.A.

André Schoeller, Paris.  
Paul Gachet, Auvers sur Oise.  
Louis Curré, Paris.

Karel Willink, Amsterdam.  
C.H. de Steurs, Amsterdam.  
dr J.B. de la Faille, Heemstede, Holland.  
mr W.C. Feltkamp, Leiden, Holland.  
C.W. Huinck, Amsterdam, Holland.  
Directie Stedelijk Museum, Amsterdam.  
Ir Vincent W. van Gogh, Laren, Holland.

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cc: Mr. Rowe

Goetz Van Gogh

Mr. Richard B. Gehman

- 2 -

January 14, 1951

why does this not decrease the value of it? Do you know of any other masterpieces that have been damaged and restored? Why, in other words, doesn't restoration decrease a picture's value?

Ans. I am unable to answer this question because of the language in which it is expressed. **January 16, 1951** to imply physical damage to the painting of which I am unaware. If you do not refer to physical damage but merely to market value, it would seem to me that information on this point can better be supplied by the trade.

Mr. Richard B. Gehman  
129 East 17th Street  
New York 3, New York

Dear Mr. Gehman: Is the government's decision in the case of this a precedent? In other words, does it mean that from now on only outsiders, or non-experts, will be regarded as reliable authorities?

I have your letter of January 11th in which you ask certain specific questions about the painting "Study by Candlelight" attributed to Van Gogh belonging to Mr. Goetz. I am afraid that I cannot be of much assistance to you since I have never seen or examined the picture myself. I know it only from the reproductions in the press which appeared subsequent to the submission of the committee's report. I am, therefore, in no position to have a personal opinion of it.

You will recall that when the picture was first questioned by Mr. Van Gogh and the threat of action made by Mr. Goetz, in order to insure the continuance of plans for the exhibition, the Metropolitan Museum, through its President, Mr. Roland L. Redmond, offered the good offices of the Museum to select a panel of experts to be approved by both parties and offered the facilities of the laboratory of the Museum for their examination. Mr. Goetz and Mr. Van Gogh accepted these terms. They both approved the names (Alfred Barr, L. Sheldon Keck, George S. Stout and James S. Plaut) submitted by the Museum. An agreement was secured from Mr. Goetz in which he agreed to hold the Museum and the board of experts harmless from any decision which they might render.

In answer to your specific questions.

1. In your experience or memory, have you ever known of a similar instance in which a government or a government agency authenticated a painting or a piece of sculpture?

Ans. I do not know of a comparable case. It is of course the usual function of the Bureau of Customs of the U. S. Treasury to rule upon the authenticity of works of art imported into the United States where the question of a free entry is involved. Any decision on the part of the Treasury is binding for such purposes. There is, however, no obligation on the part of the academic or professional world to accept the opinions or attributions of the Treasury Department.

2. If a painting be damaged---as the Van Gogh picture was, after the Met's jury had expressed its doubt as to its authenticity--

Francis Henry Taylor  
Director

cc: Messrs. Barr, Keck, Stout, Plaut.

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Mr. Richard B. Gehman

- 2 -

January 16, 1951

why does this not decrease the value of it? Do you know of any other masterpieces that have been damaged and restored? Why, in other words, doesn't restoration decrease a picture's value?

Ans. I am unable to answer this question because of the language in which it is expressed. It would seem to imply physical damage to the painting of which I am unaware. If you do not refer to physical damage but merely to market value, it would seem to me that information on this point can better be supplied by the trade.

3. Do you feel that the government's decision in the case of this painting sets a precedent? In other words, does it mean that from now on only outsiders, or non-experts, will be regarded as the only reliable authorities?

Ans. I believe that the answer to this question is already taken care of in my answer to No. 1.

4. Since there was no time limit set upon the inquiry by the Met's jury, why did the report seem to indicate that one had been set?

Ans. The jury were requested to render their opinion within three weeks after the examination of the painting had been completed. The jury were free to make their own rules of procedure and no limit was put upon the period of examination.

5. How does the Met---or the jury---feel about the Customs decision? And what has the Met to say to the castigation in the N. Y. Herald Tribune editorial of October 5, 1950: "There seems little doubt that the customs investigation was conducted with far more thoroughness than the Metropolitan's. . .As for the original decision by the Metropolitan jurors, only their honorable concession of their own fallibility seems likely to go unquestioned today"?

Ans. I am unable to speak for the jury in regard to their feelings about the Customs decision. The Museum's position has already been stated in my reply to question 1. As to the New York Herald Tribune editorial, since the Museum has never at any time had access to the classified report of the Treasury Department referred to by Miss Emily Genauer in the news columns of the Herald Tribune for October 4, 1950, and upon which presumably the editorial of that same newspaper was based, I am not in a position to make any comments on the merits of the question. However, I should like to repeat that the members of the jury are highly distinguished experts and connoisseurs whose nomination to the panel was accepted by Mr. Goetz. They have spent many years in museum and curatorial work and have worked closely with the members of the staff of the Metropolitan Museum for over 20 years. They will continue to enjoy our confidence and respect.

Sincerely yours

Francis Henry Taylor  
Director

cc: Messrs. Barr, Keck, Stout, Plaut.



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JOHN DE MÉNIL  
P. O. BOX 2173  
HOUSTON, TEXAS

MR. GOETZ'S VAN GOGH  
From Alistair Cooke

New York.

A Conan Doyle mystery involving an American movie producer, a disputed portrait of Vincent van Gogh, the United States Treasury, and the professional pride of the leading American and European art experts has just been solved to the satisfaction of the Treasury and the movie producer.

Mr. William Goetz is an executive producer of the Universal International Pictures Company. Like many other American big business men he long ago discovered in himself a taste for painting and has cultivated it with a concentration and awareness that makes him something of a connoisseur in his own right and the possessor of a remarkable private collection of nineteenth and twentieth century paintings. In the summer of 1948 a Fifth Avenue gallery imported an original Van Gogh, and therefore duty free, a self-portrait called, "Study by Candlelight." (It should be noted that in general in the United States a "gallery" is a place that shows paintings and sells them. A "museum" is one that simply shows them.)

January 6, 1951

Mr. Alfred H. Barr  
c/o The Museum of Modern Art  
New York

Dear Mr. Barr: Mr. Goetz saw and liked this work and bought it from the gallery for \$50,000. Shortly after the sale was announced, Van Gogh's nephew, Vincent van Gogh, Jr., the Dutch press questioning the authenticity of Mr. Goetz's picture. Mr. van Gogh was then as now a very well collected man. He hesitated to buy this picture when he first saw it. He found himself, on American soil, the defendant in a lawsuit for slander. It was obviously to everybody's advantage to have an expert judgment passed on the "Study by Candlelight."

Yours sincerely,

*John de Menil*

The Metropolitan, seeing its own reputation at stake, offered to put the decision up to a jury of impartial experts. This jury consisted of Alfred Barr, Jr., of the New York Museum of Modern Art, Sheldon Keck of the Worcester Museum, George Stout of the Worcester Museum, and James J. Rorimer of the Boston Institute of Modern Art. In November they issued their verdict: "Absolute proof of authorship or authenticity of the painting is not regarded as being a possibility." This means you weren't sure and hated to say so, since an art expert is an expert, except in the eyes of God and posterity.

JdM:ghh  
Encl.

Mr. Goetz felt by now that other reputations, closer to home than Van Gogh's were at stake. He shipped the picture to Europe, where it was scrutinized by another impartial jury consisting of H. de Steurs, of the Amsterdam Ryksmuseum, E. C. Williams, Dr. W. C. Felckamp, C. W. Huisk and the French expert Andrew Schaeffer. They unanimously pronounced the picture a genuine Van Gogh.

#### BRIEF TRIUMPH

Mr. Goetz therefore triumphantly reimported the picture. This triumph lasted as long as the sea voyage. For when the ship docked in New York, the Customs men—a very sceptical tribe, who also read the newspapers—demanded \$5,000 duty, the regular 10 per cent on

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C O P Y

MR. GOETZ'S VAN GOGH

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The Metropolitan, seeing its Van Gogh show failing to materialise, offered to put the decision up to a jury of impartial experts. This jury consisted of Alfred Barr, jun. of the New York Museum of Modern Art, Sheldon Keck of the Brooklyn Museum, George Stout of the Worcester Museum, and James Plaut of the Boston Institute of Modern Art. In November they issued their verdict: "Absolute proof of authorship or authenticity of the painting is not regarded as being a possibility." This means they weren't sure and hated to say so, since an art expert is an expert, except in the eyes of God and posterity.

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"copies and reproductions." Mr. Goetz refused to pay and challenged the judgment of this third impartial jury.

This week the Treasury Department (whose secretary, Mr. John Snyder, is by the way, entrusted with the final decision on what is and is not obscene in the importation of all curios, antiques, paintings, photographs, and allegedly "feelthy peectures") came through handsomely with its own final judgment, a very learned document.

The Treasury Department had weighed carefully the reports of the American and European juries. The sensibilities of experts, its report showed, were respected, but only as a practical base for a real scrutiny. The Treasury called in X-ray experts and submitted the picture to some of the more clinical tests in daily use at the F.B.I. laboratories. They discovered a microscopic inscription that mere art experts had thought trivial and covered over. The Treasury had an X-ray study made of the handwriting characteristics of Vincent Van Gogh and found that this inscription could have been made by nobody else. The picture also included a drawing of a Japanese head, which the American and European art experts had thought insignificant.

Not so the Treasury. The Treasury called in painstakingly authenticated experts of Japanese prints. These men reported that no Japanese or Chinese could have done this drawing. They were asked to study drawings done in the Japanese style by Van Gogh and others. They found that the mistakes made on the "Study by Candlelight" reappeared--microscopically of course--on another drawing positively known to be done by Van Gogh.

Among the handwriting experts consulted was the famous Albert Osborn, who identified the ransom note in the notorious Lindbergh kidnapping case. Mr. Osborn gave the final blessing to the judgment that the inscriptions were in the known handwriting of the late Vincent van Gogh.

Mr. Goetz is excused the Customs duty. The painting is thus proved to be as authentic as any painting could be. And the United States Treasury has not only done a service to Van Gogh lovers. It has focused the pitiless eye of scientific method on the delicate flower of "good taste" and connoisseurship. "Concerning taste there is no quarrel," so long as universities, schoolmasters, museums, and art experts never submit their exquisite taste to the methods of the F.B.I. and Mr. Albert Osborn and the Treasury Department.

From: THE MANCHESTER GUARDIAN WEEKLY  
October 12, 1950

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THE NEW YORK TIMES

VAN GOGH PAINTING CALLED AUTHENTIC



"Study by Candlelight," a self-portrait

VAN GOGH PORTRAIT IS HELD AUTHENTIC

Continued From Page 1

painting, and Mr. Goetz accepted. The committee's report was issued late last November. The group agreed unanimously that "absolute proof of authorship or authenticity of the painting is not regarded as being a possibility." The committee softened its decision with the remark that its conclusion was reached "with full recognition of its own fallibility."

Further Study Made

Unsatisfied with this decision, Mr. Goetz and Reeves Lewenthal, president of the Associated American Artists Galleries, sent the painting to Europe for further study. There, according to the announcement last night, it was examined and pronounced a genuine Van Gogh by Ch. H. de Steurs, formerly director of the section of painting at the Ryksmuseum, Amsterdam, and curator of old and modern masters there. A. C. Willink, author and critic; Dr. W. C. Feltkamp, author and lecturer; C. W. Huinck, art gallery director, and Andre Schoeller, French expert.

Subsequently the Treasury Department notified Mr. Goetz of its acceptance of the painting as genuine.

John S. Graham, Assistant Secretary of the Treasury, wrote to Mr. Goetz on Sept. 20.

"The fact that it [the painting] was imported free of duty is proof that the Treasury Department considers it an original work of art by Vincent Van Gogh. For your information, the Treasury Department reached this conclusion after an extensive investigation under the direction of the supervising customs agent at the Port of New York. Such investigations, as you probably know, can be made at any time officials of the Bureau of Customs desire additional information with respect to specific importations.

"The investigation covered every facet of this case and established that, insofar as concerns the Bureau of Customs, the painting was authentic."

The painting will be returned to Mr. Goetz, whom the galleries quoted as saying: "My family and I look forward to the early return to our home of 'Study by Candlelight.' It is regrettable that we were deprived of the enjoyment of this painting for almost a year."

The members of the jury appointed by the Metropolitan Museum to examine the painting were: Alfred H. Barr Jr., of the Museum of Modern Art; Sheldon Keck of the Brooklyn Museum, George Stout of the Worcester Museum and James Platt of the Institute of Modern Art, Boston.

WIN FULBRIGHT AWARDS

CLINICS IN HOMES FOR CANCER UP

New Program to Help Reduce the Death Is Under Way

A voluntary health whereby women can death rate in breast ca- ting up detection clis own homes was open by the women's divis York City Cancer the Waldorf-Astoria In calling for 5,0 unteers for an ed designed to reduce mate of 15,000 ca nually in this cit F. Hutton, chair mtee's women's it would not fu year-round bas

Its purpose, fold, "the educ in cancer kn necessary fund such services search.

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Experts Gather to Pity Overprivileged Children

Special to The New York Times. CLEVELAND, Oct. 3—Play-ground experts in congress assembled here today solemnly pondered the pitiful case of another unfortunate American, the overprivileged child.

His case was taken up by the National Recreation Congress, which was told that in some prosperous neighborhoods affluent children who were potential leaders tended to become isolated from their contemporaries.

The answer, it was agreed, lay in unusual programs, such as art classes, and in the enlistment of overprivileged parents by enrolling them as volunteer supervisors.

Union Ordered to Pay \$33,000

LANSING, Mich., Oct. 3 (AP)—Local 937, United Electrical and Radio Workers Union, C. I. O., was ordered yesterday by the Michigan Supreme Court to pay \$33,000 to the General Magnetic Corporation for damages resulting from a strike while a "no-work-stoppage" agreement was in effect. The court reversed a lower court decision in ruling that the local and certain union officials had violated the contract. The court ruled that the company was entitled to the judgment to cover loss of production during the strike.

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# New York

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 NEW YORK, WEDNESDAY, OCTOBER 4, 1950

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## Coal Industry Acts To Insure Supplies

Special to THE NEW YORK TIMES.  
 WASHINGTON, Oct. 3—The bituminous coal industry formed a coal defense committee today to insure adequate supplies of coal for the country during the emergency.

The group will cooperate with Government agencies, but will not deal with labor relations.

The committee includes the top officers of many of the largest coal companies. It will be headed by William H. Cooke, president of the Little Sister Coal Corporation of Chicago. He will be assisted by G. Don Sullivan, assistant to the president of the Ayrshire Collieries Corporation of Indianapolis.

Announcement of the formation of the committee was made by James D. Francis, chairman of the board of the Island Creek Coal Company of Huntington, West Va., and George H. Love, president of the Pittsburgh Consolidation Coal Company of Pittsburgh.

They said that major problems requiring immediate attention were provision of adequate railroad transportation and of machinery for continued operation of the mines.

## VAN GOGH PORTRAIT IS HELD AUTHENTIC

Disputed 'Candlelight Study' Is Accepted by Treasury as Being Genuine Work

The controversial painting "Study by Candlelight" has been accepted by the Treasury Department as a genuine work of the famous Dutch artist Vincent Van Gogh.

This announcement was made last night by the Associated American Artists Galleries, 711 Fifth Avenue, which brought the canvas from Europe and sold it in July, 1948, as a Van Gogh self-portrait. The buyer was William Goetz of Los Angeles, executive producer of Universal International Pictures Company.

Authenticated by the Dutch authority, J. B. de la Faille, the painting's genuineness was questioned in the Dutch press by W. V. Van Gogh, the artist's nephew.

Later afraid that he might face a lawsuit for slander of title of the picture, Mr. Van Gogh hesitated to complete plans to send his own collection of his uncle's paintings for exhibition at the Metropolitan Museum last year.

To avoid complications, the Metropolitan offered to appoint an impartial jury to judge the

Continued on Page 35, Column 2

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THE NEW YORK TIMES, THURSDAY, OCTOBER 5, 1950.

of the more notorious of his fakes was sold at auction for a mere \$800. The remarkable sculptures of Alceo Dossena brought up to \$150,000 apiece to the dealers who passed them off as genuine works of the Renaissance; but after the fraud had been exposed the highest price achieved at a sale of thirty-nine of these masterpieces in 1933 was \$675. At a famous trial in 1935 an obscure French artist claimed that by forging the great Millet's signature to a typical study of a Barbizon peasant he could get \$10,000 instead of the few hundred francs that the same work under his own name could bring. The defendants made the point, incidentally, that the deceit had been practised not on Frenchmen but on Englishmen and Americans, to whom "you can sell anything."

The story of art forgery is an endless and always a fascinating one; but this is one thing the man in the street, who buys a \$25 painting because he likes it, doesn't have to worry about.

## ART AND REALITY

The art world may argue about it for years to come, but in this hard-boiled age the decisive word seems to have been spoken not by the critic but by the tax collector. We are referring to that rather frightening portrait of the incomparable Vincent that either was, or was not, painted by Van Gogh. One Dutch specialist says it wasn't; another Dutch specialist says it was. One board of American experts voiced "serious doubt"; another board of European experts pronounced it genuine. The dealer who brought it to this country in the first place, and the collector who paid a reputed \$50,000 for it, are, understandably enough, on the "pro" side of the battle; Van Gogh's nephew, whose matchless collection of the artist's work was exhibited here last year, is among the "cons." And now, after an investigation that it says "covered every facet of this case," the Treasury Department has decided that the portrait is "an original work of art by Vincent Van Gogh" and—final and absolute mark of approbation—is admissible free of duty. Thus endeth the case of the "Study by Candlelight"—if not the controversy.

In the heat of such battles the question of intrinsic merit is sometimes overlooked, or at least obscured. The innocent bystander may be forgiven for wondering, on occasion, if it is a work of art that is being fought over, or a label and price tag. Sometimes he may even wonder if what is at issue is the pride of experts who do not like or cannot afford to admit that they may be wrong. The painting is just as good or just as bad as it ever was, whether its creator turns out to be Vincent Van Gogh or John Van Doe. But the world of art and the world of the market-place are not entirely strangers to each other, and—aside from obvious historical considerations—this little matter of authenticity has some very practical aspects.

For instance, when Hans Van Meegeren was selling his paintings a few years ago as the work of Vermeer, Ter Borch or De Hooch, he received as much as \$250,000 for a single picture. But he confessed his forgeries before his death; and a few weeks ago one

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*Mr. Gogh files*

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

CABLE ADDRESS  
METMUSART

OFFICE OF THE SECRETARY

17 November 1950


Mr. V. W. van Gogh  
12 Rozenlaantje  
Laren, N. H.  
Holland

My dear Mr. van Gogh:

Alfred Barr of the Museum of Modern Art showed me your letter in which you requested a copy of the Treasury Department's opinion on the Goetz painting. I, personally, have made every effort to secure a copy of this report from the Treasury and have been informed that the Department did not officially release any copy of the report to anyone outside of the Government, and that, if any employee of the Government released it, it was done without authority and the employee has managed so far to keep his identity secret. As an old Treasury lawyer myself I know that it is the policy to treat reports of Customs Agents as confidential. In fact, the Customs Regulations so provide.

It is understandable, after the appearance of the LIFE story, that you and others, including myself, got the impression that the Treasury had made the report available to the public. However, that was not the case. I have been advised informally that if the report is ever released the Department will send a copy of it to me. However, I doubt that it will ever be the case.

Sincerely,

  
Dudley T. Easby, Jr.  
Secretary.

dte:ve  
cc-Alfred Barr ✓

*V. W. van Gogh*

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*kind regards!*  
*V.W.v.G.*

V.W.van Gogh,  
12 Rozenlaentje,  
Laren N.H.

*file under*  
*van Gogh (jury)*  
October 30th 1950  
October 26th 1950

Mr. Alfred H. Barr Jr.  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19 NY.

The Metropolitan Museum of Art,  
New York 28 N.Y.

Dear Mr. Barr,

This morning I received your letter of the 25th on the Goetz painting; it must have crossed on its way the copy of my letter to Mr. Roland Life Redmond which I sent you.

Where my name is mentioned, the statement in Life is beside the truth.

When Mr. Baart de la Faille published his discovery in the end of 1948 the painting was new to me (and I have not seen it up to now).

At that time I was unaware of the existence of Mr. Leventhal or Mr. Goetz, and I have never had anything to do with it---nor did anybody else ever act in any way for me in connection with the painting.

Could you help me to a copy of the Treasury Dept's report? I would be very grateful; I suppose it is available to the public, because it is quoted publicly.

Mr. Baart de la Faille gave interviews to the press here, and he wrote an article in one of the weeklies full of halftruths and part-quotations, without mentioning what your committee has said; I put 25 questionmarks in my copy.

If you are interested I will send you a copy.

The questions people have been asking me I have answered by showing them the report of your committee, with its clear argumentation and facts.

The portret was in Holland last summer but I was not asked to come and look at it, nor was Mr. Hammacher.

The experts of Mr. Baart de la Faille are not known here as connoisseurs of Vincent, or as being used to examining paintings, etc.

With kind regards to Mrs. Barr and yourself,

sincerely yours  
*V. W. van Gogh.*

*AHB*  
*letter*  
*Van Gogh*  
*replied*  
*to re Gogh*  
*painting*  
*11/2/50*

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Copy  
With kind regards!  
V.W.v.G.

Van Gogh

V.W.van Gogh,  
12 Rozenlaantje,  
Laren N.H.

November 3, 1950

October 26th 1950

Mr. Roland Redmond,  
The Metropolitan Museum of Art,  
New York 28 N.Y. I talked with Dudley Rusby at the  
Metropolitan Museum. He told me that he had Francis Taylor  
had been once. He told me that he had Francis Taylor  
"van Gogh" and that they were  
being used by

Dear Mr. Redmond,

A friend  
on the subject  
of "not show  
beginning  
Rusby and Taylor

On page 1  
Rusby

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quotation-----nor did anybody else perform any  
of these acts on my behalf.

Much was written on the subject in the Dutch  
papers (not by me).

I am abiding with the conclusions of the  
committee appointed by the Metropolitan,  
and I do so with pleasure because of the  
thoroughness of their judgement.

May I ask you to let the committee know what  
I stated above concerning the article in Life?

Many thanks in advance, with kind regards,  
sincerely yours

AHB took

letter from

Van Gogh

re letter

to re Goetz

painting

11/2/50

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quotation-----nor did anybody else perform any  
of these acts on my behalf.



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Copy  
With kind regards!  
V.W.v.G.

Van Gogh

V.W.van Gogh,  
12 Rozenlaantje,  
Laren N.H.

November 3, 1950

October 26th 1950

Mr. Roland Redmond,  
The Metropolitan Museum of Art,  
New York 28 N.Y. I talked with Dudley Dasby at the  
Metropolitan Museum. He told me that he and Francis Taylor  
had been concerned over reports that the members of the  
"van Gogh" committee had given some definite word that they were  
being used by Reeves Lewenthal.

A friend sent me a clipping from a number of Life  
on the subject of the Goetz painting; it does  
not show the date but it must be from the  
beginning of October (article by Emily Genauer).

On page 18 I am mentioned as follows:

1) When Lewenthal first purchased the painting  
in France, a number of European art collectors  
including nephew van Gogh also dickered for it.  
Even though offered a 10% profit, Lewenthal and  
Goetz refused to sell, whereupon, the report  
states, Lewenthal was told that he would never be  
able to sell it to anyone else because the  
painting would be declared a fake.

For the good order I want to go on record that  
the above quotation is not in accordance with  
the facts.

Nor before nor after Mr. Lewenthal's purchase I  
dickered for the picture; I did not make that  
offer of a 10% profit, nor any other offer, and  
finally I did not tell Mr. Lewenthal or anybody  
else the menacing words of the last lines of the  
quotation-----nor did anybody else perform any  
of these acts on my behalf.

Much was written on the subject in the Dutch  
papers (not by me).

I am abiding with the conclusions of the  
committee appointed by the Metropolitan,  
and I do so with pleasure because of the  
thoroughness of their judgement.

May I ask you to let the committee know what  
I stated above concerning the article in Life?

Many thanks in advance, with kind regards,  
sincerely yours

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*Cogh*

November 3, 1950

October 28, 1950

This morning I talked with Dudley Easby at the Metropolitan Museum. He told me that he and Francis Taylor had been concerned over reports that the members of the "van Gogh jury" had had some definite word that they were being sued by Reeves Lewenthal.

I assured him that I had had no notice whatever of any legal action beyond the threat reported in the memorandum sent out by the Metropolitan over the initials of Easby and Taylor.

Dear Mr. van Gogh:

Easby then said that he wanted to assure me that the Metropolitan would stand back of the jury in case of legal action, and that it was his understanding that the Metropolitan had assumed this responsibility when it invited the jurors to serve.

*[Handwritten initials: MAS]*

It occurs in the issue of Life, October 9, 1950, page 18: "When Lewenthal first purchased the painting in France, a number of European art collectors including van Gogh also declared for it. Even though offered a 10% profit, Lewenthal and Coetz refused to sell, whereas Lewenthal was told that he would never be able to sell it to anyone else because the painting would be declared a fake."

I suppose that you have already seen this copy of Life and may perhaps have made some statement in answer to this charge, made, according to Life, by the United States Treasury Department.

I suppose there must be some misunderstanding here, but it would interest me to have your comment on the above statement.

My best regards.

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. V. W. van Gogh  
Heerengracht 109  
Amsterdam  
The Netherlands

AHB:js

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*Cogle*

October 25, 1950

Dear Mr. van Gogh:

Doubtless you have followed the renewal of the argument about the questioned van Gogh self-portrait. There is one statement which puzzled me very much. Perhaps you can throw some light on it. It occurs in the issue of Life, October 9, 1950, page 18: "When Lewenthal first purchased the painting in France, a number of European art collectors including nephew Van Gogh also dickered for it. Even though offered a 10% profit, Lewenthal and Goetz refused to sell, whereupon, the report states, Lewenthal was told that he would never be able to sell it to anyone else because the painting would be declared a fake."

I suppose that you have already seen this copy of Life and may perhaps have made some statement in answer to this charge, made, according to Life, by the United States Treasury Department.

I suppose there must be some misunderstanding here, but it would interest me to have your comment on the above statement.

My best regards.

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. V. W. van Gogh  
Heerengracht 209  
Amsterdam  
The Netherlands

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*Gogh painting*

October 18, 1950

ROOM 2900  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N.Y.

Dear Nelson:

You shouldn't have troubled to acknowledge the van Gogh memorandum - but I am glad you did since it gives me an opportunity to clear up what seems to be a misunderstanding: the money, that is, the \$100 referred to in the memorandum as having been mentioned by Plaut is surely nothing more or less than the fee which the Metropolitan paid each of the four jurors for their services.

Dear Al  
the fif  
tial memo  
This certainly is an extraordinary situation and, I should think, very embarrassing for both the gentlemen involved. However, frankly I can't believe that Plaut would take money -- it sounds a little far-fetched to me.

Sincerely,

With best wishes,

~~Sincerely,~~  
Mr. Nelson A. Rockefeller  
30 Rockefeller Plaza  
New York 20, New York

AHB:js

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

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*met*

ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

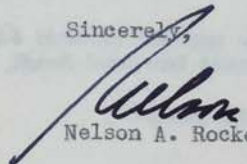
October 13, 1950

Dear Alfred:

Thank you for your note of the fifth with the attached confidential memorandum. This certainly is an extraordinary situation and, I should think, very embarrassing for both the gentlemen involved. However, frankly I can't believe that Plaut would take money -- it sounds a little far-fetched to me.

With best wishes,

Sincerely,

  
Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

ENCLOSURE

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met

October 6, 1950.

October 5, 1950

Mr. Alfred N. Barr, Jr.  
Director of Museum Collections  
The Museum of Modern Art  
11 West 53rd Street  
New York 20, N. Y.

Dear Alfred:

I have received your letter of October 4, 1950  
Dear Nelson:

and looked over the memorandum of the meeting at the  
For your information I enclose a copy of  
an extraordinary memorandum from the Metropolitan  
Museum. The original is signed by Dudley Easby and  
one, F. H. T. The original is obviously trying to make trouble,

For the sake of Rousseau and Plaut I suppose  
we should keep this confidential. I have sent copies  
to René and, in view of the threatened lawsuit, to  
Jim Husted.

My guess is that nothing serious will come  
of this except a few red faces here and there. you have been

Sincerely,  
Alexander Smith & Sons Carpet Company had gotten into a  
pretty difficult position through failure to coordinate  
their activities.

Mr. Nelson A. Rockefeller  
30 Rockefeller Plaza  
New York 20, New York

AHB:js  
enclosure

Sincerely yours,

James W. Husted

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*var gap file*

LAW OFFICES OF  
WINTHROP, STIMSON, PUTNAM & ROBERTS  
40 WALL STREET, NEW YORK 5, N. Y.  
WHITEHALL 3-0700

HENRY L. STIMSON  
COUNSEL

October 6, 1950.

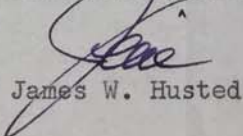
Mr. Alfred H. Barr, Jr.  
Director of Museum Collections  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Alfred:

I have received your letter of October 4, 1950 and looked over the memorandum of the meeting at the Metropolitan Museum. I wouldn't take the matter very seriously. Lewenthal is obviously trying to make trouble, but, while he may talk about suing members of the jury, I am sure he is wise enough not to waste much time on that. There is nothing in it for him.

I am deeply grateful for anything you have been able to do for Bill Ewing. It sounds to me as if the Alexander Smith & Sons Carpet Company had gotten into a pretty difficult position through failure to coordinate their activities.

Sincerely yours,

  
James W. Husted

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THE METROPOLITAN MUSEUM OF ART

NEW YORK, N.Y.

3 copies made for October 4, 1950  
AHB

1 for Husted

AHB has

Dear Jim:

Here is a copy of a memorandum from the Metropolitan Museum which I received this morning. The "DTE" initial at the end is of course Dudley Easty, whom I believe you know.

I don't know how seriously to take this curious document, but I note the ominous concluding sentence of the next to last paragraph.

Even supposing Mr. Lewenthal's allegations are true, I don't see how the three members of the Jury other than Mr. Plant can be made to appear liable.

I would appreciate it if you would give me your opinion. Perhaps Dudley Easty would provide more information on the phone.

I'm sorry to trouble you about this, which I must say is hard to take very seriously.

I worked at home on the report so that I did not return your call until mid-afternoon. I presume that it concerned the rug. I'll try again tomorrow.

Sincerely,

Mr. James W. Husted  
40 Wall Street  
New York, New York

AHB:js



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119A  
CABLE ADDRESS  
METMUSART

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

3 October 1950

MEMORANDUM FOR THE FILES

RE: VAN GOGH CONTROVERSY

Mr. Reeves Lewenthal met with us in the Board Room this morning shortly after eleven o'clock, having made an appointment with Mr. Taylor for that purpose. (The fact of the matter is that there are written opinions in the file from both the New York City Police and Mr. Hoover indicating that their respective hand-writing experts were unable to reach any conclusion on the signature and stating the reasons why, in their opinion, no conclusion could ever be reached.)

He stated that he wanted to inform us of a situation before it broke in the press; that both he and the Bureau of Customs had been conducting an investigation of the Jury and the Jury report; that the Treasury Department was satisfied that the "Portrait by Candlelight" was an original painting; and that as a result of his investigation he was convinced that one member of the Jury and a member of the Staff had broken faith with the Museum. (Parenthetically, Mr. Eady and Mr. Plaut were also involved in this matter.)

More specifically, he accused Mr. Plaut of having pre-judged the painting and made a statement that he was coming down from Boston to look at a painting which was not authentic and getting a fee of \$100. for his time, and also of having leaked the story prematurely to Miss Genauer. He accused Mr. Rousseau of having made indiscreet statements (the nature of which he did not disclose) in a night club while entertaining Engineer Van Gogh, and also implied that there existed a conspiracy between Mr. Rousseau and Mr. Rosenberg to discredit the painting. He professed himself to be at a loss to understand why.

Mr. Lewenthal reviewed at some length the financial loss he had suffered and Mr. Lewenthal further stated in a veiled manner that Mr. Rousseau had been in communication with the F. B. I. and suggested that we try to find out what it had been about. (The correspondence between Mr. Rousseau and J. Edgar Hoover is in our files, and as noted hereinafter, the F. B. I. expert's report was to the effect that no hand-writing conclusion on the authenticity of the signature could be drawn.) He mentioned in passing that the Jury and he had also indirectly contributed to his divorce.

Mr. Lewenthal made several complaints about the manner in which the Jury had functioned, stating that evidence in the Museum's hands had been withheld from or disregarded by the Jury; that proffered help from the New York City Department of Police had been refused; and that Mr. de la Faille had been denied an opportunity to present his case fully. He stated that the Jury sat stolidly and heard de la Faille's report without questioning him,

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notwithstanding the latter's repeated requests to the Jury to ask questions. On the point of withholding evidence, Mr. Lewenthal stated that the Jury did not receive (or if it received did not pay any regard to) a report of Mr. Pease' which Mr. Lewenthal claimed showed that the painting contained 19th century pigments. On the question of refusing proffered assistance from the New York City Police, Mr. Lewenthal seems to believe that assistance from the Police Laboratory hand-writing experts was refused. (The fact of the matter is that there are written opinions in the file from both the New York Police Laboratory and J. Edgar Hoover indicating that their respective hand-writing experts were unable to reach any conclusion on the signature and stating the reasons why, in their opinion, no conclusion could ever be reached. It is a fact that the New York Police Laboratory offered to make its X-ray and chemical laboratory facilities available, and that, having at least comparable facilities here at the Museum, the Jury did not take advantage of the offer.)

Mr. Lewenthal produced a photostat of a letter to Mr. Goetz signed by John Graham, Assistant Secretary of the Treasury, dated September 20, 1950, in which the Treasury Department officially stated that it had reviewed the case thoroughly and as a result of its investigations was satisfied that the painting in question was an original entitled to free entry under the Tariff Act. (Parenthetically, Mr. Easby and Mr. Pease on July 25th, 1950, met with Messrs. McCarthy, Geyer, and another man, all from the office of the Collector of Customs of the Port of New York, who attempted to obtain from Mr. Pease an unequivocal expression of opinion on the painting. Mr. Pease pointed out that he was in no position to do anything more than confirm the purely factual data that he had submitted to the Jury. No expression of opinion as to the authenticity of the painting was made by any one present; although Mr. Geyer did state in confidence that the Treasury hand-writing experts were satisfied that the signature on the Goetz painting was genuine.)

Mr. Lewenthal reviewed at some length the financial loss he had suffered and the expenses to which he had been put as a result of the Jury's verdict, naming a round figure of \$113,000. He apparently liquidated his California establishment at a considerable loss and was also forced to liquidate his branch in Chicago. He also claims to have incurred considerable expense on a trip to Europe during which he submitted the painting to several European experts who confirmed de la Faille's authentication. He mentioned in passing that the Jury verdict had also indirectly contributed to his divorce.

He was quite insistent that he wished to make no trouble for the Museum, repeating this several times. He stated that his main purpose in coming up to see us was (1) to tell us the situation before we read it in the papers, and (2) to express the hope that the Museum would conduct an investigation of its own

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1 copy Mr. Barr  
1 copy Mr. Keck

into the conduct of the Jury and of Mr. Rousseau, and take whatever action it deemed appropriate in the light of the findings of such an investigation. Finally, Mr. Lewenthal stated that he proposed to start suit against the members of the Jury and against Mr. Rousseau, and that his attorney was presently engaged in preparing the pleadings.

October 1958

We made no comments whatever, but thanked Mr. Lewenthal for his call and said that we would bring the matter to the attention of Mr. Redmond on his return.

MEMORANDUM FOR THE FILES

RE: VAN COCK CHESTNUT

MJ  
DTE

Mr. Lester Lewenthal met with me in the Board Room this morning shortly after eleven o'clock, having made an appointment with Mr. Taylor for that purpose.

He stated that he wanted to refer a matter for your attention before it broke in the press; that both he and the Bureau of Customs had been conducting an investigation of the Jury and the Jury requested that the Treasury Department was satisfied that the "Portrait of the Artist" was an original painting; and that as a result of his investigation he was convinced that one member of the Jury and a member of the staff had taken part with the Museum.

- cc-Mr. Redmond
- Mr. Baldwin
- Mr. Stout
- Mr. Barr
- Mr. Plaut
- Mr. Keck

Specifically, he accused the staff of having pre-judged the painting as a statement of value and having sent from Boston to look at a painting which was not a painting and getting a fee of \$100. for his time, and having looked in New York City to Miss Gheer. He accused the staff of having made misleading statements (the nature of which he did not disclose) in a newspaper while interviewing Engineer Van Gogh, and also implied that there was a conspiracy between Mr. Rousseau and Mrs. Rosenberg to discredit the painting. He professed himself to be at a loss to understand why.

Mr. Lewenthal further stated in a "trifled manner" that Mr. Rousseau had been in communication with the F. B. I. and suggested that we try to find out what it had been about. (The correspondence between Mr. Rousseau and F. Edgar Hoover is in our files, and as noted hereafter, the F.B.I. report was to the effect that my handwriting conclusion on the authenticity of the signature would be drawn.)

Mr. Lewenthal made several complaints about the manner in which the Jury had functioned, stating that evidence in the Museum's hands had been withheld from or disregarded by the Jury; that proffered help from the New York City Department of Public Health had been refused; and that Mr. de la Vallée had been denied an opportunity to present his case fully. He stated that the Jury met privately and used de la Vallée's report without questioning him, notwithstanding the latter's repeated requests to the Jury to ask questions. On the point of withholding evidence, Mr. Lewenthal stated that the Jury

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1/3 copies Mr. Barr  
 1 copy Mr. Husted  
 1 - Plaut's Harmon Court  
 1 - Mr. R.A.R.

## THE METROPOLITAN MUSEUM OF ART

did not receive (or if it New York 28, N. Y. any regard to) a report of Mr. Fosse which Mr. Lewenthal claimed showed that the painting contained 19th century pigments. On the question of refusing proffered assistance from the New York City Police, Mr. Lewenthal 3 October 1950 that assistance from the Police Laboratory hand-writing experts was refused. (The fact of the matter is that there are written opinions in the file from both the New York Police Laboratory and J. Edgar Hoover indicating that their respective hand-writing experts were unable to reach any conclusion on the signature why, in their opinion, no conclusion could ever be reached. It is noted that the New York Police Laboratory offered to make laboratory facilities available, and that having at least one expert here at the Museum, the Jury did not take advantage of the offer.)

MEMORANDUM FOR THE FILESRE: VAN GOGH CONTROVERSY

Mr. Reeves Lewenthal met with us in the Board Room this morning shortly after eleven o'clock, having made an appointment with Mr. Taylor for that purpose. Secretary of the Treasury, dated September 27, 1950, in which the Treasury Department officially stated that it had reviewed the case. He stated that he wanted to inform us of a situation before it broke in the press; that both he and the Bureau of Customs had been conducting an investigation of the Jury and the Jury report; that the Treasury Department was satisfied that the "Portrait by Candlelight" was an original painting; and that as a result of his investigation he was convinced that one member of the Jury and a member of the Staff had broken faith with the Museum.

More specifically, he accused Mr. Plaut of having pre-judged the painting and made a statement that he was coming down from Boston to look at a painting which was not authentic and getting a fee of \$100. for his time, and also of having leaked the story prematurely to Miss Genauer. He accused Mr. Rousseau of having made indiscreet statements (the nature of which he did not disclose) in a night club while entertaining Engineer Van Gogh, and also implied that there existed a conspiracy between Mr. Rousseau and Mr. Rosenberg to discredit the painting. He professed himself to be at a loss to understand why.

Mr. Lewenthal further stated in a veiled manner that Mr. Rousseau had been in communication with the F. B. I. and suggested that we try to find out what it had been about. (The correspondence between Mr. Rousseau and J. Edgar Hoover is in our files, and as noted hereinafter, the F.B.I. expert's report was to the effect that no hand-writing conclusion on the authenticity of the signature could be drawn.)

Mr. Lewenthal made several complaints about the manner in which the Jury had functioned, stating that evidence in the Museum's hands had been withheld from or disregarded by the Jury; that proffered help from the New York City Department of Police had been refused; and that Mr. de la Faille had been denied an opportunity to present his case fully. He stated that the Jury sat stolidly and heard de la Faille's report without questioning him, notwithstanding the latter's repeated requests to the Jury to ask questions. On the point of withholding evidence, Mr. Lewenthal stated that the Jury

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We made no comments whatever, but thanked Mr. Lewenthal for his call did not receive (or if it received did not pay any regard to) a report of Mr. Pease' which Mr. Lewenthal claimed showed that the painting contained 19th century pigments. On the question of refusing proffered assistance from the New York City Police, Mr. Lewenthal seems to believe that assistance from the Police Laboratory hand-writing experts was refused. (The fact of the matter is that there are written opinions in the file from both the New York Police Laboratory and J. Edgar Hoover indicating that their respective hand-writing experts were unable to reach any conclusion on the signature and stating the reasons why, in their opinion, no conclusion could ever be reached. It is a fact that the New York Police Laboratory offered to make its X-ray and chemical laboratory facilities available, and that, having at least comparable facilities here at the Museum, the Jury did not take advantage of the offer.)

Mr. Keck

Mr. Lewenthal produced a photostat of a letter to Mr. Goetz signed by John Graham, Assistant Secretary of the Treasury, dated September 20, 1950, in which the Treasury Department officially stated that it had reviewed the case thoroughly and as a result of its investigations was satisfied that the painting in question was an original entitled to free entry under the Tariff Act. (Parenthetically, Mr. Esby and Mr. Pease on July 25th, 1950, met with Messrs. McCarthy, Geyer, and another man, all from the office of the Collector of Customs of the Port of New York, who attempted to obtain from Mr. Pease an unequivocal expression of opinion on the painting. Mr. Pease pointed out that he was in no position to do anything more than confirm the purely factual data that he had submitted to the Jury. No expression of opinion as to the authenticity of the painting was made by any one present; although Mr. Geyer did state in confidence that the Treasury hand-writing experts were satisfied that the signature on the Goetz painting was genuine.)

Mr. Lewenthal reviewed at some length the financial loss he had suffered and the expenses to which he had been put as a result of the Jury's verdict, naming a round figure of \$113,000. He apparently liquidated his California establishment at a considerable loss and was also forced to liquidate his branch in Chicago. He also claims to have incurred considerable expense on a trip to Europe during which he submitted the painting to several European experts who confirmed de la Faille's authentication. He mentioned in passing that the Jury verdict had also indirectly contributed to his divorce.

He was quite insistent that he wished to make no trouble for the Museum, repeating this several times. He stated that his main purpose in coming up to see us was (1) to tell us the situation before we read it in the papers, and (2) to express the hope that the Museum would conduct an investigation of its own into the conduct of the Jury and of Mr. Rousseau, and take whatever action it deemed appropriate in the light of the findings of such an investigation. Finally, Mr. Lewenthal stated that he proposed to start suit against the members of the Jury and against Mr. Rousseau, and that his attorney was presently engaged in preparing the pleadings.

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We made no comments whatever, but thanked Mr. Lewenthal for his call and said that we would bring the matter to the attention of Mr. Redmond on his return.

s/ FHT (DTE)

cc- Mr. Redmond  
Mr. Baldwin  
Mr. Stout  
Mr. Barr  
Mr. Plaut  
Mr. Keck

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Publication of the book was held up until last month because Dr. Cordasco felt that if it came out before he and Dean Metcalf completed their quest, prices of some of the items they were seeking might jump.

feet wide and the flames spread before firemen responding to three alarms could get control of the fire. Several persons jumped from windows. Three firemen were overcome by smoke but returned to their posts after being revived.

Medical Center and his condition was reported "good."  
The revolver was the same one, police said, which Anthony Gaisor, thirty-two, used to take his own life while demonstrating "Russian roulette" last Sept. 27. This game

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## PITCHING HORSESHOES . . . . . By Billy Rose

### A Prophet Without Honor

Last January, when Eleanor and I stopped off in Hollywood on our way to the Orient, Bill Goetz, production boss of Universal-International Films, invited us to his house to see his collection of modern paintings.

As some of you may know, I've done a bit of collecting myself, and like every self-declared connoisseur, I'm not impressed too easily by the other fellow's possessions. Nevertheless, I was bowled over by the Goetz art treasures. In less than five years, the movie man had put together one of the finest private collections on the West Coast, and a quick mental check indicated there was the best part of \$1,000,000 hanging on his walls.

One of the pictures he showed us was a self-portrait by Van Gogh called "Study By Candlelight"—yes, the one the newspapers have been making all the fuss about—and as I examined it, I gave out with the proper number of ooh's and ah's.

On the way home, however, I said to Eleanor, "I'm afraid Bill has bought himself a phony Van Gogh."  
"I like that!" said my missus. "Just because



Billy Rose

somebody else happens to own an important picture, right away you've got to make cracks about it. Who do you think painted it anyway? Lana Turner?"

"This is nothing to make small jokes about," I said. "Goetz probably paid more than fifty grand for that hunk of canvas."

"What didn't you like about it?" asked Eleanor.

"Well, for one thing," I said, "it doesn't feel like a Van Gogh."

"It isn't polite to go around feeling other people's paintings," said my missus. "You're just jealous because Bill owns a more important yo-yo than you do."

I decided to zipper my lip. And I kept it zipped until one night last August when I ran across a piece in "Time" magazine questioning the authenticity of Goetz's Van Gogh. Eleanor was napping in the next room, but I prodded her awake and triumphantly shoved the article under her nose.

"Read this," I said. "Evidently, I'm not the only guy who isn't sold on Bill's picture."

"Maybe the editor of 'Time' also wishes he had a yo-yo like Goetz's," said Eleanor. "Go away and let me sleep."

Last month, as you know, the controversy about the self-portrait got more space in the papers than any picture since "September Morn." In Holland, Van Gogh's nephew refused to admit it had been painted by his uncle, and in New York a committee of experts appointed by the Metropolitan Museum of Art unanimously thumbed it down. A couple of weeks later, "Life" ran a two-page spread with blow-ups of brushmarks, and reported that the dealer who sold the painting had reversed himself on the story that he had discovered it in a cognac crib outside of Paris. "It

now appears," said the magazine, "that the picture was not unknown at all but has, in fact, been knocking about from dealer to dealer for years."

"Well, it looks as if Bill's yo-yo isn't a yo-yo after all," I said as I handed the article to Eleanor. "This time you've got to give your old man a little credit. He said the same thing 'Life' is saying, but he said it a year ago."

This gave Eleanor pause, but it was not the pause that refreshes. "I'll give you credit, all right—credit for being a false friend," she said.

"What are you mumbling about?"

"Bill Goetz is a friend of yours," Eleanor went on, "and for a year now you've been saying behind his back that his picture's no good."

"I never mentioned it to any one but you."

"That's not the point," said my wife. "If you were a real friend of Bill's, you'd come right out in your column and say it's a lovely Van Gogh and worth \$1,000,000. How would you like it if he went around saying nasty things about your wife?"

"I don't see the connect—" I began.

"Another thing," said Eleanor. "I don't think it's nice to tell people that a dead man's picture was painted by somebody else. You know perfectly well he can't fight back."

"Look," I said, "you're all kerflumixed about this—"

"Besides," said my missus, "if you're such an art expert, how come you're wearing purple socks with a brown suit?"

"All right, Baby," I said. "Van Gogh painted the Van Gogh. 'Time' and 'Life' are full of prunes, and your husband is a four-eyed schmo."

"That's more like it," said my wife.

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LE COURRIER DE LA PRESSE  
**« LIT TOUT »**  
**« RENSEIGNE SUR TOUT »**  
 ce qui est publié dans les Journaux et Publications de toute nature  
 et en fournit les Extraits sur tous Sujets et Personnalités

**2**

Ch. DEMOGEOT, Directeur  
 21, Boulevard Montmartre, PARIS (2<sup>e</sup>)

Extrait de JOURNAL DES  
 Adresse: AMATEURS D'ART,  
17, Rue d'Astorg,  
 Date: PARIS 8.  
 Signé: .....

Un faux Van Gogh en Amérique

J.-B. de la Faille : "Le Portrait aux chandelles"  
 EST AUTHENTIQUE

*musée  
New York*

Après avoir reçu plus de trois cent mille visiteurs au Métropolitain Muséum, — ce qui ne s'était en-

core jamais vu —, l'exposition Van Gogh vient de quitter New-York pour Chicago. Ce qui ne veut pas

PAR PIERRE IMBOURG

dire que la querelle van Gogh, qui divise le public américain, soit apaisée pour autant. Il est d'ailleurs prévu qu'à Chicago comme à New-York, son objet, le « Portrait aux chandelles » de van Gogh, cause du scandale, sera, comme un galeux exposé dans une salle à part, pour bien montrer que son authenticité est discutée. Cela n'empêchera pas, bien au contraire, le public de Chicago de s'écraser à son tour pour le voir.

On connaît l'histoire. En 1948, M. William Goetz, de Los Angeles, un des magnats du cinéma américain, achète en France, pour plus de 50.000 dollars, un « Portrait de VanGogh aux chandelles », esquisse signée : **peint à la bougie en 88**. Dans la partie inférieure, Van Gogh avait dessiné, comme l'y portait alors son goût des « japonaises », un dessin à la mode japonais.

(Suite page 3)



Une exposition vient de s'ouvrir à la Galerie Charpentier, qui réunit « cent portraits de femmes du 15<sup>e</sup> siècle à nos jours ». Voici une des toiles remarquées à cette manifestation : « La Pompadour », par François Boucher.

NOTRE JOURNAL AU SALON  
 DES ARTS MENAGERS

Comme tous les ans, le Salon des Arts Ménagers ouvrira ses portes le 23 février. A cette occasion le Syndicat National des Antiquaires Négociants en objets d'art, tableaux anciens et modernes y aura une brillante représentation, sur laquelle nous aurons l'occasion de revenir.

Dès à présent, nous pouvons informer nos lecteurs que grâce à l'obligeance de son Président, M. Serge Roche, et de M. Willy Remon, l'actif organisateur de la section, une place a été accordée au JOURNAL DE L'AMATEUR D'ART.

Nous serons heureux de recevoir la visite de nos abonnés et de leurs amis.

Faille, cependant, est formel. Pour lui, aucun doute n'est possible. Le portrait, il le connaît, depuis longtemps, est de la main de van Gogh... Il le dit et connaît...

de portraits du Cabinet des Estampes, dont les inventaires font justement, en ce moment, l'objet d'un recensement systéma-



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JOURNAL DE I

## Van GOGH

(Suite de la première page)

Jusqu'en 1949, — un an à peine —, la passion de M. Goetz pour son acquisition resta sans nuage. Jusqu'au moment où il accepta qu'elle figure à l'exposition de New-York.

— Ça, un van Gogh, s'écrièrent aussitôt les sommités new-yorkaises... Une habile copie tout au plus.

Outré, M. Goetz frète un avion et se présente à New-York. Le Metropolitan Muséum désigne quatre experts, deux restaurateurs de tableaux, M. Kack du Musée de Brooklyn, et M. Stout, du Musée de Worcester, et deux conservateurs, M. James Plout, du Museum of modern art de Boston, et M. Alfred Bann, de New-York.

Quatre experts qui, après avoir procédé à diverses vérifications plus ou moins scientifiques, rayons ultra-violet et infra-rouges, microscopes, examen à la loupe, coups de fourchette donnés par ci par là pour voir si, quand même, la pâte n'était pas trop fraîche (on dit que c'est, là, un procédé assez couramment employé outre Atlantique), quatre experts qui tombent d'accord pour dire qu'ils ne sont pas d'accord, qu'il y a doute.

Ils se fondent sur le fait que le portrait a été exécuté sur une autre peinture... La signature paraît bien conforme à celle de van Gogh, mais pourquoi aurait-il signé une esquisse ? En outre, « les couleurs sont trop stridentes, le dessin faible et le modelé de la tête incertain » ; certains coups de brosse leur semblent différents de ceux habituels à l'artiste... Bref, ils concluent « qu'ils ont plus de doutes que de raisons d'authentifier le portrait ».

Alors, M. Goetz n'hésite pas. Il envoie à Amsterdam son chargé d'affaires qui ramène, au chevet du tableau, le grand spécialiste de van Gogh, M. J.-B. de La Faille, auteur d'un catalogue raisonné de van Gogh qui fait autorité.

Conscient de la responsabilité qu'il encourt en se dressant contre les sommités américaines, M. de La Faille, cependant, est formel. Pour lui, aucun doute n'est possible. Le portrait, il le connaît, depuis longtemps, est de la main de van Gogh... Il le dit et repart.

\*\*

Nous avons pu joindre M. de La Faille lors de son court passage à Paris. C'est un homme discret, rebelle à l'interview. Notre passion commune pour l'oeuvre du Maître d'Arles nous permit, de bavarder quelques minutes avec lui... sur des sujets en apparence assez éloignés de celui qui nous tenait à cœur.

Dans le feu de la conversation, l'expert hollandais finit par nous déclarer que, pour lui, l'authenticité ne faisait aucun doute. On peut reprocher au portrait d'être signé, mais il est bien connu que si van Gogh n'a pas signé ses plus beaux tableaux, il a, par contre, signé presque toutes ses esquisses. Quant à la composition japonaise, on connaît, d'après sa correspondance, le goût de van Gogh pour

les estampes japonaises; elle ne doit donc pas étonner au bas d'une esquisse exécutée peut-être par fantaisie.

— Je le donne bon à cent cinquante contre un, termina M. de La Faille...

\*\*

Prenant parti pour l'authenticité, la presse américaine a consacré des colonnes à cette affaire.

Reste à savoir, maintenant, s'il n'y aurait pas dans toute cette affaire, de la part des experts américains, l'expression d'un désir inavoué de se montrer supérieurs à leurs confrères européens ?...

Pierre IMBOURG.

### LES PHOTOGRAPHIES NADAR A LA BIBLIOTHEQUE NATIONALE

Après tant d'autres précieuses collections d'images, les quelques cent mille épreuves photographiques du fonds Nadar viennent de trouver au Cabinet des Estampes de la Bibliothèque nationale leur refuge définitif. On sait que, pendant tout le second Empire et pendant la période la plus prospère de la III<sup>e</sup> République, Félix Nadar, puis son fils Paul, ont été en France les portraitistes presque attitrés de toutes les célébrités contemporaines.

« Les célébrités contemporaines », tel est précisément le titre des cinquante-deux albums où Nadar avait groupé les plus intéressants portraits sortis de son atelier. Ils ont déjà pris leur place sur les rayons du Cabinet des Estampes et y sont désormais consultables, sous réserve d'un récolement et de réparations matérielles indispensables qui les rendront, les uns après les autres, provisoirement indisponibles. L'incomparable série de portraits du Cabinet des Estampes, dont les inventaires font justement, en ce moment, l'objet d'un récolement systématique, s'enrichit, avec les fonds Nadar, d'une documentation unique pour les deux derniers demi-siècles.

### DEUX NOUVEAUX LANCRET AU LOUVRE ?

On murmure, dans les milieux de la Curiosité, que les Musées nationaux auraient acquis, pour 14 millions, deux tableaux de Lancret.

Nous n'avons pas encore entendu confirmation officielle de cet achat. On dit, cependant, qu'il s'agirait de deux compositions représentant une cérémonie royale et une scène devant la chapelle de Versailles.

Leur authenticité naguère contestée, serait aujourd'hui, indiscutée.

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Aujourd'hui 7 Août 1942, M. Louis Corré, Marchand de Tableaux, à Paris, m'a montré une peinture signée Vincent, jusqu'ici inconnue, pour laquelle j'ai donné - à sa demande, au cas d'une photographie, une Déclaration d'authenticité tendant à l'authentifier.

I - DESCRIPTION DE L'OEUVRE.

C'est un portrait de Vincent Van Gogh, trois-quarts à gauche accolé au portrait, trois-quarts à droite qu'il a dédicé "à une amie Paul Gauguin".

La toile, non couverte jusqu'en bas, présente une bande blanche d'environ 15 centimètres, à peu près au milieu est une ligne d'écriture au premier plan, en noir, à l'adresse de, à gauche, la signature de l'artiste.

**UN PORTRAIT INCONNU**

**DE VAN GOGH**

Le portrait est de Vincent, cheveux ras, barbe, se détache sur un fond de couleur, une robe blanche, une ceinture et variétés de cheveux noir et gris - au contour du crâne - jusqu'au cou par, peints de touches circulaires, de vermillon.

**SIGNÉ "VINCENT"**

Le fond est appliqué épais et gras à l'aide d'une brosse large avec des directions un peu irrégulières. A gauche, vers le milieu de la hauteur, on lit : Vincent, et en dessous : 55.

La figure est très variée de tonalités, plutôt violemment colorée; le côté gauche est le plus foncé, entraînant l'éclaircissement de l'œil; l'oreille de l'épave sourcillière et celle de la poitrine; la robe et les cheveux sont également très complexes et sont peints sur la palette. Le cou est du col d'après d'un vêtement noir, très serré et à l'usage japonais, strême, bleu et blanc, cette dernière couleur semblant constituer un élément sur Paris - Auvers. On voit blanche aux ombres bleues et voit les cheveux du col vert.

**Paris - Auvers**

1942

Le trait noir au-dessus et sous en place se pourrait dans la partie non couverte de la toile.

Une mention manuscrite, en des, indique que ce portrait a été donné en échange de travaux japonais. Elle paraît du même pincent que la notice d'œuvre japonaise du reste ce qui ne veut pas dire que l'un et l'autre soit de Vincent. Il est presque impossible qu'il ait été fait dans la même séance la peinture et violée d'après le portrait et la notice et sage copie japonaise avec sa signature et ses caractères, lui qui est d'autres circonstances a entendu de caractères décoratifs mais inconnus des peintures d'après Hiroshige.

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C'est très extraordinaire qu'il ait peint ensuite  
 fidèlement cette "remarque" et que quelqu'un d'autre ait  
 sous: Aujourd'hui 7 Août 1942, M. Louis Carré, Marchand de  
 Tableaux, à Paris, m'a montré une peinture signée Vincent,  
 jusqu'ici inconnue, pour laquelle j'ai signé - à sa demande,  
 au dos d'une photographique, une déclaration dactylographiée  
 tendant à l'authentifier.

qu'elle ne soit pas une copie de toile non couverte alors  
 qu'elle ne soit pas une copie de toile non couverte alors  
 d'autant plus facile à reconnaître que du vêtement.

#### I - DESCRIPTION DE L'OEUVRE.

C'est un portrait de Vincent Van Gogh, trois-quarts à  
 gauche analogue au Portrait, trois-quarts à droite qu'il a  
 Dedicacé "à mon ami Paul Gauguin".

La toile, non couverte jusqu'en bas, présente une bande  
 blanche d'environ 15 centimètres, à peu près au milieu est  
 une tête d'acteur japonais dessinée au pinceau fin, en noir,  
 à l'essence et, à côté, la signature de l'Artiste.

Ce portrait de Vincent, cheveux ras, barbu, se détache  
 sur un fond dégradé, jaune, formant halo autour de la tête et  
 variant du chrome clair affadi de blanc - au contour du crâne -  
 jusqu'au ton pur, ponctué de touches circulaires, de vermillon.

Ce fond est appliqué épais et gras à l'aide d'une brosse  
 large dans des directions un peu incohérentes. A gauche, vers  
 le milieu de la hauteur, on lit : Vincent, et en dessous : 88.

La figure est très variée de tonalités, plutôt violemment  
 colorée; le côté gauche ne tourne pas, entraînant l'étirement  
 de l'oeil; la saillie de l'arcade sourcillière et celle de la  
 pommette; la barbe et les cheveux sont également très complexes  
 et comme pignochées par le pinceau. Le cou sort du col épais  
 d'un vêtement vert, très mélangé de touches Veronèse, chrome,  
 bleu et orangé, cette dernière couleur semblant constituer un  
 liseré aux bords du vêtement; une chemise blanche aux ombres  
 bleues se voit dans l'ouverture du col vert.

Le trait noir ou sertissure et mise en place se poursuit  
 dans la partie non couverte de la toile.

Une mention manuscrite, au dos, indique que ce portrait a  
 été donné en échange de crépons japonais. Elle paraît du même  
 pinceau que la figure d'acteur japonais du recto ce qui ne  
 veut pas dire que l'un et l'autre soit de Vincent. Il est  
 presque impossible qu'il ait fait dans la même séance la  
 peinture en pleine pâte du portrait et la fidèle et sage copie  
 japonaise avec sa signature et ses caractères, lui qui en  
 d'autres circonstances a entouré de caractères décoratifs mais  
 incohérents ses peintures d'après Hiroshighé.

On se trouve en présence d'une peinture très possiblement  
 brossée à l'époque - 1888 - dont elle est datée, mais d'une  
 technique, d'une facture générale qui n'est pas celle dont on  
 puisse dire qu'elle n'est que de Vincent.

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## II

C'est très extraordinaire qu'il ait peint ensuite fidèlement cette "remarque" et que quelqu'un d'autre ait consigné l'échange de la toile. - et leur coloration.

L'attestation que j'ai signée ne comporte pas ces réserves, formulées seulement verbalement lors de l'examen de la peinture.

Pourquoi cette partie basse de toile non couverte alors qu'elle ne comportait qu'une portion monochrome du vêtement, d'autant plus facile à peindre ?

L'acteur japonais était-il déjà peint ? ou faut-il supposer que ce portrait fait expressément pour l'échange, comportait déjà dans l'esprit de l'auteur, l'idée d'une remarque japonaise.

A ma connaissance, ce portrait n'a jamais été reproduit; on en ignore la provenance et il est pour le moins surprenant que ses propriétaires successifs ou son possesseur unique n'aient pas eu connaissance du mouvement fait autour de van Gogh et, le connaissant, aient eu la force de s'abstenir d'en parler ou de le produire.

## II - MON AVIS.

M. Carré très désireux d'avoir mon avis, attachait une telle importance à mon attestation qu'il voulut l'avoir séance tenante, bien que je lui aie demandé, à plusieurs reprises, le temps de réfléchir.

Je n'aurais certainement pas été aussi catégorique que dans celle dont j'ai approuvé les termes.

La question - en effet - est très troublante; la toile n'est pas de celle généralement employée par Vincent - de chez Tanguy ou de Tasset; c'est une toile fine, tendue par un professionnel, acquise toute montée; elle est coupée juste et fort régulièrement et n'a pu être envoyée à Théo roulée comme celles des envois habituels; elle porte au dos, au pochoir, le "25 P", indiquant le No correspondant aux mesures (60 x 81) admises commercialement.

Outre la préparation, elle a reçu - après montage - une couche de blanc (de Céruse probablement) dont on a peint, en même temps les quatre champs, couvrant les têtes de clous, et l'envers du châssis; Appliqué avec une queue de morue ou une brosse dure, ce blanc est sillonné de "cordes" de haut en bas.

Dans la régularité de ce travail supplémentaire, je ne reconnais pas Vincent, non plus que dans la minutieuse et sage copie du portrait japonais.

On se trouve en présence d'une peinture très possiblement broyée à l'époque - 1888 - dont elle est datée, mais d'une technique, d'une facture générale qui n'est pas celle dont on puisse dire qu'elle n'est que de Vincent.

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## III

La signature apparaît comme véritable, mais le principal, la tête, la figure est massacrée de touches inharmonieuses et par leur direction, leur ampleur et leur coloration.

Quelle différence avec le portrait peint alors pour Gauguin!

La mention de l'échange (au dos) ne paraît pas de la main de Vincent mais semble écrite, au pinceau, par l'auteur du portrait japonais.

Quel premier propriétaire aurait songé - en 1888 - à consigner cet échange, alors sans intérêt relativement à celui qu'il a acquis aujourd'hui ?

Comment Vincent fut-il amené à payer d'une toile importante mais non terminée et par son propre portrait, des crépons japonais ? C'était - semble-t-il - le motif le moins facilement compréhensible, le modèle n'ayant pas plus de célébrité que l'auteur et le sujet absolument inesthétique.

Enfin la technique très admissible dans le fond est tourmentée et outrancièrement complexe dans la figure, dans la barbe et les cheveux. Certains tons superposés se mélangent, surtout dans le vert du vêtement qui est, de ce fait, assez impur par place, mêlé de jaune, de bleu, d'orange.

A l'époque, Vincent était à Arles avec Gauguin: il ne parle dans ses lettres, ni de ce portrait, ni de l'échange d'une toile contre des crépons japonais.

Fort bien conservée - à part un petit accrocs au milieu, dans la partie non couverte - cette peinture a dû cependant se trouver à l'humidité: la réclusion lui a certainement causé moins de tort que l'excès du contraire.

Tout ceci n'est pas très catégoriques et sème autant de doute que de certitude. Certes.

Il est impossible d'être catégorique, ne pouvant, logiquement, affirmer ce qu'on ne connaît pas.

Autant il est simple de se prononcer en cas d'attribution éhontée ou grotesque, autant il est délicat de décider en présence d'une bonne chose.

Pour Vincent, à part les toiles connues depuis le début on n'est jamais sûr qu'on a à faire à l'original; il ne faut pas oublier qu'une oeuvre authentique a pu être très habilement copiée à une époque déjà ancienne.

signé Paul Gachet.

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## IV

Mon avis dans ce cas n'a pas plus de valeur que celui d'un connaisseur quelconque et c'est ce que j'ai représenté à M. Carré, à plusieurs reprises. La notoriété d'un nom, si tant est qu'elle soit réelle, ne confère nullement l'infailibilité; c'est bien dommage qu'on y attache généralement une importance spéculative.

Il est regrettable qu'Emile Bernard ne soit plus de ce monde. Lui avait peut être la clef de l'énigme: il était, en tous cas, un des rares qui pouvaient avoir conservé aussi longtemps cachée une toile pareille !!

Ce curieux portrait surgit, précisément - au bout de cinquante-quatre ans (?) - seize mois après sa mort, sans qu'on en connaisse officiellement la provenance.

Le malheur en cette affaire - comme en toutes celles analogues passées, présentes ou futures est que Vincent a été, comme beaucoup de Maîtres, un peintre inégal, pas toujours identique à lui-même, ayant pour cela un motif très spécial. En dehors de toute question d'évolution techniques mais parallèlement à son état mental, il a produit - même en son ultime période, des toiles si différentes (pour n'en pas dire davantage) qu'il faut nécessairement en connaître l'histoire pour ne pas douter de leur authenticité: je ne citerai qu'un exemple irréfutable, typique et personnel: les deux Portraits du Dr. Gachet.

Ceci invite les "Experts" à la Prudence.

To: Mr. Soby

From: Mr. Barr

## III - CONCLUSION

Le premier mouvement est le bon - dit-on - il faut cependant se méfier des impressions premières, exclusivement sensorielles: j'aurais aimé revoir un peu longuement ce brillant Portrait; l'analyse m'eut servi à infirmer ou à confirmer mon premier diagnostic; à tête reposée on découvre des particularités qu'un premier examen ne révèle pas.

Further questions perhaps when we lunch next week.

J'ajoute que mon avis reste absolument désintéressé ayant refusé toute rétribution cependant généreusement offerte; j'en fais une affaire morale et la recherche de la vérité passe même avant le souci de ne pas me contredire moi-même.

Et puisqu'il faut conclure, je dirai seulement ceci: si j'avais à acheter une toile de Vincent, ce n'est pas ce portrait que je choiserais.

signé Paul Gachet.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A.172

# THE MUSEUM OF MODERN ART

Date December 16, 1949

To: Mr. Soby

Re: Goetz painting

From: Mr. Barr

Dear Jim:

I am sending you my dossier on the van Gogh business. I can answer further questions perhaps when we lunch next week.

Sincerely,

*Returned  
12/19*

other three members of the jury. All four of us therefore are subject to the suspicion of having committed a breach of confidence by giving the Tribune access to the report.

I understand through Sheldon Heck that Mr. Goetz's lawyer is also involved since he received a copy of the report a day or so before last Wednesday. Yet according to Mr. Redmond's statement to the press quoted in Mr. Sugden's letter it was agreed between the museum and Mr. Goetz that the committee report would not be released until tomorrow, namely, December 6.

I understand of course how rumors about a subject of such public and journalistic curiosity would get around before the release date, but the Tribune article of last Thursday was based not on rumors, but upon access to the report itself which is quoted in detail. If the Metropolitan could give the jurors some explanation, I for one would feel more comfortable about the matter.

Sincerely,

Francis Henry Taylor, Director  
Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York 28, New York

AHB:js

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	AHB	I. A. 172

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

December 6, 1949

December 5, 1949

Mr. Alfred Barr, Jr.  
The Metropolitan Museum of Art  
11 West 53rd Street  
New York 19, New York

Dear Francis:  
Dear Mr. Barr:

I have just received Mr. Sugden's letter of December 2nd. I had in fact been troubled by unpleasant questions and insinuations arising from the publication of our report on the Goetz painting in some six or seven days before the release date. I am

"Statement I suppose I should shrug my shoulders about this were it not for the fact that the report itself in its final form was sent to me for my signature Friday, November 26th, and was in my possession from Friday afternoon to the Monday morning before the Tribune article appeared. It was previously of course in the hands of the other three members of the jury. All four of us therefore are subject to the suspicion of having committed a breach of confidence by giving the Tribune access to the report.

Yours very truly,

I understand through Sheldon Keck that Mr. Goetz's lawyer is also involved since he received a copy of the report a day or so before last Wednesday. Yet according to Mr. Redmond's statement to the press quoted in Mr. Sugden's letter it was agreed between the museum and Mr. Goetz that the committee report would not be released until tomorrow, namely, December 6. I am

I understand of course how rumors about a subject of such public and journalistic curiosity would get around before the release date, but the Tribune article of last Thursday was based not on rumors, but upon access to the report itself which is quoted in detail. If the Metropolitan could give the jurors some explanation, I for one would feel more comfortable about the matter.

Sincerely,

Francis Henry Taylor, Director  
Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York 28, New York

AHB:js



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THE METROPOLITAN MUSEUM OF ART  
NEW YORK 48, N. Y.

December 6, 1949

December 5, 1949

Mr. Alfred Barr, Jr.  
CONFIDENTIAL  
11 WEST 57TH Street  
New York 19, New York

Dear Francis:  
Dear Mr. Barr:

I have just received Mr. Sugden's letter of December 2nd. I had in fact been troubled by unpleasant questions and innuendoes arising from the publication of our report on the Goetz painting in some six or seven days before the release date. I am representative

"Statement I suppose I should shrug my shoulders about this were it not for the fact that the report itself in its final form was sent to me for my signature Friday, November 26th, and was in my possession from Friday afternoon to the Monday morning before the Tribune article appeared. It was previously of course in the hands of the other three members of the jury. All four of us therefore are subject to the suspicion of having committed a breach of confidence by giving the Tribune access to the report.

Yours very truly,

I understand through Sheldon Keck that Mr. Goetz's lawyer is also involved since he received a copy of the report a day or so before last Wednesday. Yet according to Mr. Redmond's statement to the press quoted in Mr. Sugden's letter it was agreed between the museum and Mr. Goetz that the committee report would not be released until tomorrow, namely, December 6. I am representative

I understand of course how rumors about a subject of such public and journalistic curiosity would get around before the release date, but the Tribune article of last Thursday was based not on rumors, but upon access to the report itself which is quoted in detail. If the Metropolitan could give the jurors some explanation, I for one would feel more comfortable about the matter.

Sincerely,

Francis Henry Taylor, Director  
Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York 28, New York

AHB:js

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THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

December 6, 1949

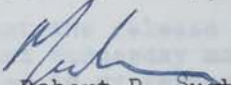
Mr. Alfred Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Barr:

Confirming our conversation this morning, will you please deliver to our representative "Statement on behalf of William Goetz."

I will return this document to you in the course of the next day or so. Thanks for your assistance in this matter.

Yours very truly,

  
Mr. Robert P. Sugen  
Assistant Business  
Administrator

RPS:CG

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THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

December 2, 1949

Mr. Alfred Barr, Jr.  
c/o Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

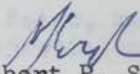
Dear Mr. Barr:

With reference to yesterday's unauthorized news stories concerning the Goetz painting, Mr. Redmond has authorized the following statement which is being made in response to inquiries from the press:

"No release of the committee report has been authorized. Under an agreement between the Museum and Mr. Goetz, the owner of the picture, the committee report is to be released next Tuesday, December 6. Unless a change in this program is approved, the Museum will adhere to this release date."

You will note that the release date is for Tuesday morning papers and not Wednesday morning, December 7th, as erroneously stated in my letter of November 30th.

Sincerely,

  
Robert P. Sugden  
Assistant Business  
Administrator

RPS:CG



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Goetz

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

Special Delivery

November 30, 1949

Mr. Alfred H. Barr, Jr.  
c/o Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Barr:

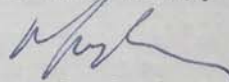
I enclose herewith the Museum's check in the agreed amount of \$200. to cover your participation in the two meetings of the Committee to inquire into the authenticity of the painting: "Etude a la bougie." I would appreciate your advising me of any travel or other expense which you may have had in carrying out the work of the Committee.

The signed copy of the Report re "Etude a la bougie" has now been delivered to Mr. Arnold Grant, Attorney for Mr. William Goetz. The Museum has agreed that it will inform the press next Monday, December 5th, that copies of the Report and photographs will be available at the Museum at 10 o'clock, Tuesday morning, December 6th. The press will be informed that the release date is set for Wednesday morning papers, December 7th. The Museum has further agreed that the conclusions presented in the Report will not be discussed until after the release date.

A copy of the Report in mimeographed form, together with a set of the photographs mentioned therein, is being mailed to you under separate cover.

In the absence of Murray Pease, may I express to you on behalf of the Museum our appreciation of your assistance in preparing this report.

Yours very truly,



Robert P. Sugden  
Assistant Business  
Administrator

RPS:CG  
Enc.

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cc: Mr. Keck

November 18, 1949

Alfred: Miss Lefferts telephoned this morning about the van Gogh report. In a letter she received from Mr. Stout this morning he suggested that, since the report has taken so long, she might best start working on the photographs first.

Dear Miss Lefferts:

I have received the draft of November 10th of the report on the Goets painting attributed to van Gogh, together with the other papers, letters and the photographs. I have gone over it carefully and have made a few very minor changes: She suggested that if you were going to keep the text

Page 1 commas  
 Page 2 get the captions to Vincent  
 Page 10, Section 5, b I think this will read better as follows:

*Could I keep with anything*  
*Mr. Keck (just here) says*  
*the question is whether the captions is whether they should be the long or short*

Several steps in the inquiry brought forth no facts found to bear on authenticity and the results have not been reported:

I would be willing to sign the report as it stands in the November 10th version.

I am returning all the documents herewith.

Sincerely,

s/ Alfred H. Barr, Jr.

P. S. I think the longer captions prepared by Mr. Stout are preferable to the captions now used on the photographs.

Miss Kate C. Lefferts  
 Metropolitan Museum of Art  
 Fifth Avenue at 82nd Street  
 New York 28, New York

AHB:js  
 (dictated by Mr. Barr, but signed in his absence)

*Processed by special messenger from Met. 4:30 P.M. 11/18/49*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Sheldon Keck

November 18 10:20

Alfred: Miss Lefferts telephoned this morning about the van Gogh report. In a letter she received from Mr. Stout this morning he suggested that, ~~xx~~ since the report has taken so long, she might best start working on the photographs first. She gave me the list of negative numbers in relation to the Plate nos, but these I find are already on the photos you have. She suggested that if you were going to keep the text for any time that you might get the captions to her first.

[ Could I help with anything? O.]

Mr. Keck (just here) says the question abt- the captions is whether they should be the long or short version. O.

Page 6: We use the phrase "Japanese writing" on page 1, therefore we should perhaps explain our use of "Chinese or Kanji" characters on page 6.

Page 10, Section 5, b: "all evidence" seems to Mr. Keck and myself too strong. We have therefore inserted the word "almost".

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cc: Mr. Sheldon Keck

For your convenience I have <sup>November 8, 1949</sup> moved to the typescript the second half of the long paragraph on page 2 which we think should be a separate paragraph with many revisions.

I have also had the rewritten sentences on page 7 retyped and attached.

I suppose that these revisions will be submitted to the two New England members of the committee and that we shall have a **Dear Mr. Pease:** their revisions. May I ask you to send any further copies both to Mr. Keck and to myself.

I am returning herewith the confidential draft of the report of the committee appointed by the Metropolitan Museum of Art to inquire into the authenticity of a painting attributed to van Gogh, now the property of William Goetz.

The revisions in the typescript have been made by Sheldon Keck and myself. Several of our revisions need comment.

For convenience I suggest that we use the phrase "the Goetz painting" throughout this report. I have done so in my revisions.

Both Mr. Keck and I doubt if the "signature in wet paint" is sufficiently a deviation to be worth listing. We believe this occurs in several other paintings. We have added, however, what we think an important "anomaly", namely the occurrence of a signature in this unfinished work.

<sup>Fifth Avenue at 52nd Street</sup>  
New York. I suggest that we use the Dutch spelling of van Gogh, with a small "v".

<sup>enclosure</sup> Mr. Keck suggests, and I agree, page 4, that we should not make a separate paragraph of "e", but should insert this as a note to paragraph "d", (6). (I have mislaid my copy of the memorandum drawn up by Mr. Grant. Would you kindly check the phrase which I suggest we use as part of the note to (6): "though unsubstantiated report carries the history back to 1919.")

Page 6: We use the phrase "Japanese writing" on page 1, therefore we should perhaps explain our use of "Chinese or Kanji" characters on page 6.

Page 10, Section 5, b: "all evidence" seems to Mr. Keck and myself too strong. We have therefore inserted the word "almost".



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- 2 -

Curiosities, Inc.

METALLURGICAL CHEMISTS AND CONSULTANTS



47 FEB For your convenience I have had retyped and attached to the typescript the second half of the long paragraph on page 2 which we think should be a separate paragraph with many revisions.

I have also had the rewritten sentence on page 7 retyped and attached.

Report No. 453

Due November 1, 1947

I suppose that these revisions will be submitted to the two New England members of the committee and that we shall have a chance to see their revisions. May I ask you to send any further copies both to Mr. Keck and to myself.

I hope that these suggestions and revisions are clear.

Many thanks to you for your patience!

Sincerely,  
s/ Alfred H. Barr, Jr.

Mr. Murray Pease  
Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York 28, New York

AHB:js  
enclosure: confidential draft

*Report signed  
by A.H.B.  
picked up here  
11/22  
be delivered to  
metropolitan*

Carbon

3 X

Not Found

DO NOT WRITE IN THESE SPACES

*Alfred H. Barr, Jr.*

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47 FUL

7, N. Y.

SPE

TES

Report No. 453190-191

Date November 1, 1949

The result as indicated by our

*Report signed  
by A.H.B.*

Marked:

and submitted to us, is as follows

*picked up by  
Western Union*

Two very  
qualitat:  
current  
concentrate  
analysis  
with the

*11/28 a.m. to*

*be delivered to  
metropolitan*

Copies: 2 - Metropolitan Museum of Art  
Fifth Avenue & 82nd Street  
New York City  
Attention: Mr. Murray Pease

LUCIUS PITKIN, INC.

By *R. H. Bell*  
R. H. Bell

**Notes:** Major = above 5% estimated. Minor = 1-5% estimated. .X, .OX, .OOX, etc. = concentration of the elements estimated to the nearest decimal place - e.g. .OX = .01-.09% estimated.  
The numbers in parentheses indicate the estimated relative concentration of the element among the various samples.  
The detectability varies considerably among the elements and also depends upon the amount and nature of the sample. "Not Found" therefore means not detected in the particular sample by the technique employed. \* = Less than.

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47 FULTON STREET PITKIN BUILDING NEW YORK 7, N. Y.



## SPECTROGRAPHIC ESTIMATES

Report No. 45

November 1, 1949

The result as indicated

Mr. Pease called back to say that he had phoned Mr. Lewenthal and that Mr. L. said that all the information he has is included in Mr. Grant's brief.

Marked:

and submitted to

js - 11/2 - 11 a.m.

Red Pigment - - - - - O.X

Yellow Pigment - - - - - Not Found

Copies: 2 - Metropolitan Museum of Art  
 Fifth Avenue & 82nd Street  
 New York City  
 Attention: Mr. Murray Pease

LUCIUS PITKIN, INC.

By *R. H. Bell*  
 R. H. Bell

Notes: Major = above 5% estimated. Minor = 1-5% estimated. .X, .OX, .OOX, etc. = concentration of the elements estimated to the nearest decimal place - e.g. .OX = .01-.09% estimated.  
 The numbers in parentheses indicate the estimated relative concentration of the element among the various samples.  
 The detectability varies considerably among the elements and also depends upon the amount and nature of the sample. "Not Found" therefore means not detected in the particular sample by the technique employed. \* = Less than.

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Cable Address: Niktip.



## Lucius Pitkin, Inc.

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Mineralogists - Metallographers - Spectroscopists

Main Office and Laboratories

47 FULTON STREET PITKIN BUILDING NEW YORK 7, N. Y.



### SPECTROGRAPHIC ESTIMATES

Report No. 453190-191

Date November 1, 1949

The result as indicated by our analysis of 2 sample(s) of Paint Pigment  
Metropolitan Museum of Art

Marked:

and submitted to us, is as follows:

Two very small samples of pigment were subjected to a qualitative spectrographic analysis using the direct current arc technique. We were specifically to concentrate on the element, cadmium. The qualitative analysis revealed both pigments to be lead chromates with the following cadmium content.

Cadmium

Red Pigment - - - - - O.X

Yellow Pigment - - - - - Not Found

Copies: 2 - Metropolitan Museum of Art  
Fifth Avenue & 82nd Street  
New York City  
Attention: Mr. Murray Pease

LUCIUS PITKIN, INC.

By

*R. H. Bell*  
R. H. Bell

Notes: Major = above 5% estimated. Minor = 1-5% estimated. .X, .OX, .OOX, etc. = concentration of the elements estimated to the nearest decimal place - e.g. .OX = .01-.09% estimated.

The numbers in parentheses indicate the estimated relative concentration of the element among the various samples. "Not Found" therefore means not detected in the particular sample by the technique employed. \* = Less than.

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Met - Van Gogh

ST. JOHN X-RAY LABORATORY  
CALIFORNIA, N. J.

X-RAY and RADIUM October 31, 1949  
DIFFRACTION ANALYSIS & RESEARCH  
Established 1932

Dear Mr. Isenburger:

Thank you for your letter of October 25th.

Although I am not in a position to give you any details, I can assure you that the painting under consideration by the Committee of which I am a member has been examined with X-ray.

Dear Mr. Barr:

Sincerely,

This morning's paper has the notice about the agreement over Van Gogh's "Study by Candlelight". Did the Committee consider x-ray examination of the painting? Mr. Herbert R. Isenburger, St. John X-Ray Laboratory, Califon, New Jersey.

AHB:MM I happened to be in Berlin at that time and had no opportunity to examine the x-ray results. In fact, I have the comparison right in front of me now. The original Van Gogh paintings have always the same characteristic x-ray appearance, due to the artist's technique and pigments used. At the 1932 court trials, any lawyer was convinced by the radiographs.

X-Rays may again help to identify this painting.

Very sincerely yours,

*Herbert R. Isenburger*  
Herbert R. Isenburger

HRH/AM



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## ST. JOHN X-RAY LABORATORY CALIFON, N. J.

X-RAY and RADIUM INSPECTION  
DIFFRACTION ANALYSIS & RESEARCH

Established 1925

Califon: 49

October 25, 1949.

Mr. Alfred Barr,  
Museum of Modern Art,  
New York, N.Y.

Dear Mr. Barr:

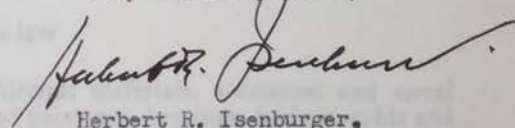
This morning's paper has the notice about the argument over Van Gogh's "Study by Candlelight". Did the Committee consider x-ray examination of the painting?

You may recall the fake paintings of the early 1930s.

I happened to be in Berlin at that time and had an opportunity to examine the x-ray results. In fact, I have two comparisons right in front of me now. The original Van Gogh paintings have always the same characteristic x-ray appearance, due to the artist's technique and pigments used. At the 1932 court trials, any layman was convinced by the radiographs.

X-Rays may again help to identify this painting.

Very sincerely yours,



Herbert R. Isenburger.

HRI/AL.



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	AHB	I. A. 172



*Herbert R. Isenburger*

Assn. Certif. #129

ST. JOHN X-RAY LABORATORY

Tel.: Califon 49  
Established 1925

Califon, N. J.

#### OFFICERS

*President:* HERBERT R. ISENBURGER.—Member: American Industrial Radium & X-Ray Society, American Society for Metals, A.S.T.M., American Society of Mechanical Engineers, American Welding Society, Editorial Advisory Board, The Engineers' Digest, Society for Experimental Stress Analysis.—Charter Member: American Society for X-Ray and Electron Diffraction. Listed in "American Men of Science."

Author of "Bibliography on Industrial Radiology," 1942-1945 and 1945-1948 (St. John X-Ray Laboratory), and jointly with Ancel St. John, "Industrial Radiology," 2nd edition, 1943, and supplements 1 and 2 (John Wiley & Sons, New York).

*Vice-President and Director:* ANCEL ST. JOHN, Ph.D., Associate. On leave with Ordnance Department, Washington, D. C.

#### SCOPE AND ACTIVITIES

1. *Laboratory:* Non-medical uses of X-rays. Radiographic examination of materials up to 3 inches of steel with X-rays, above 3 inches of steel with radium. Diffraction and stress analyses, crystal structure investigations. Research and product development. Checking and development of claims in patent matters
2. *Field Work:* Complete equipment for radiographic inspection of castings, welded structures and the like with portable X-ray unit or with radium. Portable X-ray unit for stress analyses
3. *Engineering:* Design and installation of radiographic and diffraction equipment for industrial purposes. Survey and supervision of X-ray installation and inspection jobs
4. *Expert Testimony:* Patent cases and cases at law
5. *Inspections:* X-ray and/or Gamma-ray. Aircraft materials, aluminum and metal castings, plastics, art objects and paintings, bearings, bridges, cable and wire rope, pressure vessels, railroad material and equipment, re-enforced concrete, dam and penstock, refinery and plant equipment, shipbuilding, steel castings and forgings, weldments

While the laboratory specializes in X-ray work, other non-destructive tests are performed if necessary.

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THE METROPOLITAN MUSEUM OF ART

NEW YORK 28, N. Y.

DEPARTMENT OF PAINTINGS

October 21, 1949

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
11 West Fifty-third Street  
New York 19, New York

Dear Alfred:

I am writing to inform you of further developments in connection with the work of the committee on the examination of the self-portrait of Van Gogh belonging to Mr. William Goetz.

1. Mr. Goetz has informed the Museum through his lawyer that he wishes to submit a brief to the committee in answer to that already submitted by Mr. V. W. Van Gogh. This brief will be ready at the latest on the 31st of October, and a copy of it will be forwarded to each member of the committee.
2. The brief to be presented by Mr. Goetz is being prepared with the help of Mr. J.-B. de la Faille, who is at present in this country. In connection with this, Mr. de la Faille has requested that the committee agree to listen to a personal report on the painting by him. Would you be so kind as to let Murray Pease know whether you are willing to hear Mr. de la Faille and, if so, when it would be convenient for you to come to New York again.

The joint report of the committee should be submitted to the Museum after the Goetz brief has been examined and when the members of the committee are satisfied that the examination of the painting is complete. Murray Pease will consult with you as to the form in which this report shall be made.

I enclose for your files a report addressed to me by Murray Pease on the activities of the committee to date.

I want to say again how very grateful we are for the help you are giving us in this matter.

Sincerely,

*Ed.*

Theodore Rousseau, Jr.  
Curator

TR:RW  
Enclosure 1



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Y

October 20, 1949

Mr. Rousseau:

Here is a summary of the proceedings of your committee to examine the Goetz painting, which met here on Tuesday, October 18, 1949. I am listing the various methods of examination and comparative study, and summarizing the evidence produced by technical means wherever they can be stated objectively.

1. X-ray shadowgraphs of the painting were studied, and were compared with others of self-portraits by Van Gogh in our current exhibition. Those of the Goetz painting showed that the visible painting has been superimposed upon another painting, with a layer of whitish material intervening which has very little radiographic density. The painting beneath has a pattern of crackle which is not always repeated in the visible painting. As compared to the Wertheim self-portrait, there is less differentiation between the densities of lights and shadows in the modelling of the head.
2. Under ultra-violet light there are strong variations in pigment fluorescence in the Goetz painting. These are not particularly significant, but were not found in the other paintings so examined.
3. The character of paint surface was studied under normal and raking light, and compared with other paintings. Detail photographs illustrating this type of examination are being prepared.
4. The Goetz painting was taken to the galleries and compared in color, design, concept, and execution with those in our loan exhibition.
5. Microchemical and solvent response tests were made, so far as this was possible without injury to the painting. The specific findings were:
  - a) The painting underneath, which appears to be a group of books in the radiograph, was executed on a normal white lead and oil priming, over typical light French painting canvas.
  - b) Over this has been spread a coating of gypsum or plaster of Paris in oil, which at one time carried over the sides of the stretched canvas, covering even the original tacks. The painting underneath had developed a strong crackle before this coating was applied.
  - c) The canvas has now been attached to a new stretcher, with new tacks, and taped around the edges. The new stretcher differs slightly in dimensions from the recorded measurements of the original.
  - d) A thin film of resinous material, containing numerous "speckles" of black or brownish particles, lies over the gypsum layer, and over the sketched Japanese actor head.
  - e) The visible portrait is on top of this film.
  - f) This paint is soft in consistency. It can be easily dented. It is quickly gelled by solvents which are specific for oils, resins, and aqueous binders, but is not completely disintegrated by any one type alone.

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Mr. Rousseau

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6. The surface characteristics of the paint were studied under magnification. A tendency toward concave curling of the paint layers underneath was found to be slightly imposed upon the visible upper layer. In many locations the upper layer was found to be lying over and partly filling the cracks of the under layers.

7. The literary sources referred to by the committee included the volume on the false Van Goghs and the four volume edition of de la Faille, the published letters of Van Gogh, the articles by Ring, Eisenstadt, Wehlte, and Scheffer on the Wacker trial in Kunst und Künstler, XXXI, 1932, and that by Glaser in Kunst und Künstler, XXVII, 1928-29, and the Phoenix article on the Goetz painting.

8. The committee gave attention to comparisons of the handwriting in the inscription on the reverse with reproduced specimens of Van Gogh's writing, and studied the style of execution in the Japanese head and the accompanying Japanese characters.

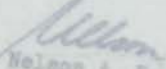
October 11, 1949

Signed by: Murray Pease

Dear Alfred:

Thank you for your letter of the sixth concerning your serving on the committee to examine a van Gogh self portrait at the Metropolitan Museum. I think you're wonderful to take the time to do this and would like very much to be kept posted!

Sincerely,

  
Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
New York, New York

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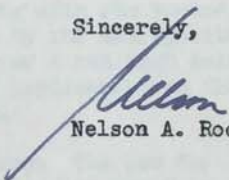
Room 5600  
30 Rockefeller Plaza  
New York 20, N.Y.

October 11, 1949

Dear Alfred:

Thank you for your letter of the sixth concerning your serving on the committee to examine a van Gogh self portrait at the Metropolitan Museum. I think you're wonderful to take the time to do this and would like very much to be kept posted!

Sincerely,

  
Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
New York, New York

Rousseau of the Metropolitan phoned me in September to help them out. After trying to beg off, I agreed to do so provided I could clear the matter with our attorney.

The other members of the committee would be George Stout, formerly expert at the Fogg Museum and now Director of the Worcester

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Mr. Nelson A. Rockefeller  
October 6, 1949  
Page 2

Art Intern, Sheldon Hack of the Brooklyn Museum, Curator at the Philadelphia Museum, and myself, chosen I suppose because I organized our big van Gogh show a dozen years ago.

Sincerely,

Dear Nelson:

After consulting with Jim Husted, I have agreed to serve on a committee appointed by the Metropolitan Museum to examine and pass on the authenticity of a van Gogh self portrait. The Metropolitan was in a serious predicament so that I felt I ought to take the time to do this.

30 Rockefeller Plaza

New York: This is the story: The New York dealer Lewenthal of the Associated American Artists discovered in France and sold to William Goetz of Hollywood a self portrait attributed to van Gogh. Vincent W. van Gogh, the nephew of the artist, saw a reproduction of the picture and declared it to be false. Whereupon, Goetz threatened to sue the engineer van Gogh, and to attach any paintings owned by him in this country. This was very serious for the Metropolitan because van Gogh is lending the major part of the paintings for the Metropolitan's big show this fall. *the engineer*

The Metropolitan persuaded Goetz to lay off, thereby permitting van Gogh and his paintings to come to this country without jeopardy, but only on condition that the Metropolitan would appoint a committee to examine the doubtful painting and render a judgment. If it went against him, Goetz agreed not to hold any persons or institution involved in any way liable. If the judgment went against van Gogh, he agreed to take back his words.

Rousseau of the Metropolitan phoned me in September to help them out. After trying to beg off, I agreed to do so provided I could clear the matter with our attorney.

The other members of the committee would be George Stout, formerly expert at the Fogg Museum and now Director of the Worcester

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Mr. Nelson A. Rockefeller  
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Art Museum, Sheldon Keck of the Brooklyn Museum, Henri Marceau,  
Curator at the Philadelphia Museum, and myself, chosen I suppose  
because I organized our big van Gogh show a dozen years ago.

Sincerely,

Dear Edie

Replying to your letter of September 28, I  
have taken up and cleared with our attorney your in-  
Mr. Nelson A. Rockefeller the committee which will give us  
30 Rockefeller Plaza authenticity of the van Gogh self  
New York 20, New York

AHB:js

I am desperately busy at this time and hope  
that the committee meeting will not be prolonged beyond  
one session. As I told you over the phone, the most I  
can do is to give an honest opinion without myself feeling  
that I have any very great authority on the matter.

Will you not please let me know the exact  
time and date of the meeting? I can meet on the 11th  
of October, but not on the 15th, the date of our Trustees  
meeting.

Sincerely,

Mr. Theodore Robinson, Jr.  
Curator Department of Paintings  
The Metropolitan Museum of Art  
New York 28, New York

AHB:js

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*(Copied for Mr. Husted) MET - Van Gogh*

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.  
DEPARTMENT OF PAINTINGS

*Int  
Reck  
Hudson  
Barr*

October 6, 1949

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
11 West Fifty-third Street  
New York 19, New York

Dear Alfred:

Dear Ted:

For the reasons which I explained to you in detail during our recent telephone conversation, I wish to invite you to give an opinion upon the authenticity of the van Gogh self-portrait. Replying to your letter of September 28, I have taken up and cleared with our attorney your invitation to serve on the committee which will give an opinion upon the authenticity of the van Gogh self-portrait.

I am desperately busy at this time and hope that the committee meeting will not be prolonged beyond one session. As I told you over the phone, the most I can do is to give an honest opinion without myself feeling that I have any very great authority on the matter.

Will you not please let me know the exact time and date of the meeting. I can meet on the 11th of October, but not on the 15th, the date of our Trustees meeting. All expenses of the meeting will be covered by the members of the committee. I have agreed to guaranty immunity from any legal action in connection with the work of the committee to all of its members.

Sincerely,

I enclose a copy of the agreement which has been drawn up to cover this matter and which may help you to clarify certain details. I hope that you will be willing to help us find a satisfactory solution to this problem.

With best regards,

Yours sincerely,

Mr. Theodore Rousseau, Jr.  
Curator, Department of Paintings  
The Metropolitan Museum of Art  
New York 28, New York

*Theodore Rousseau, Jr.*  
Theodore Rousseau, Jr.  
Curator

AHB:js

TR:RW  
Enclosure

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*(Copied for Mr. Husted)*

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.  
DEPARTMENT OF PAINTINGS

*Stout  
Koch  
Museum  
Barr*

September 28, 1949

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
11 West Fifty-third Street  
New York 19, New York

Dear Alfred:

For the reasons which I explained to you in detail during our recent telephone conversation, the Metropolitan Museum of Art wishes to invite you to be a member of a committee which will examine and give an opinion concerning the authenticity of the self-portrait attributed to Vincent van Gogh, belonging to William Goetz of Holmby Hills, Los Angeles, California.

The committee will meet in New York on about October eleventh, and the facilities of the Paintings and Technical Departments of the Metropolitan Museum will be placed at the disposal of its members. The decision of the committee, which is to be made public, will be rendered three weeks after the painting has been examined.

All expenses and an honorarium of \$100 will be paid to the members of the committee.

Mr. Goetz has agreed to guaranty immunity from any legal action in connection with the work of the committee to all of its members.

I enclose a copy of the agreement which has been drawn up to cover this matter and which may help you to clarify certain details. I hope that you will be willing to help us find a satisfactory solution to this problem.

With best regards,

Yours sincerely,

*Ted Rousseau Jr.*

Theodore Rousseau, Jr.  
Curator

TR:RW  
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believes is relevant and shall simultaneously send a copy thereof to Van Gogh at the below address. Both parties agree that at the request of either party, THIS AGREEMENT made the 11th day of \_\_\_\_\_, 1949, shall be subject to the provisions of the other information as the committee may desire of all rules of the committee as to the procedure of the committee. BETWEEN WILLIAM GOETZ, of California (hereinafter called Goetz) of the one part and VINCENT W. VAN GOGH, of Laren (hereinafter called V. W. van Gogh) of the

other part. If after the committee as mentioned above, the said committee of experts decides that to the best of its knowledge as experts of its members the picture is a genuine Van Gogh picture, WHEREAS: V. W. van Gogh shall abide by this decision.

- (1) Goetz owns a picture which has been certified by art experts as being a self-portrait of Vincent Van Gogh (1890) painted (presumably in the fall of 1888) by candle-light and marked by the painter as "Etude a la bougie" (hereinafter called "the said picture"). with said picture.
- (2) V. W. van Gogh though he has only seen reproductions of the said picture and never the original itself has some doubts as to the authenticity of the said picture and these doubts have been made public in the press.
- (3) The Trustees of "The Metropolitan Museum of Art" of New York, U.S.A. have agreed to permit its experts to select an impartial committee of art experts including technical experts, for the purpose of making a complete examination of the said picture and to give their opinion on its authenticity.

NOW IT IS HEREBY AGREED THAT

First.

The parties have and do hereby request the trustees of "The Metropolitan Museum of Art" of the City of New York, U.S.A., to instruct its experts to select and instruct a committee of experts as mentioned above. The signature of "The Metropolitan Museum of Art" by a duly authorized officer at the foot hereof is an acknowledgment of the receipt of said request and acceptance thereof.

Second.

On or before October 10, 1949, V. W. van Gogh shall submit to said committee a brief containing such documents, facts and reasons by which his doubts as to the authenticity of the said picture are sustained and he will simultaneously send a copy thereof to William Goetz and to his attorney, Arnold M. Grant, 295 Madison Avenue, New York City. Within fifteen (15) days after the receipt of Van Gogh's brief, Goetz shall submit to said committee of experts a reply brief containing such data as he



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believes is relevant and shall simultaneously send a copy thereof to Van Gogh at the below address. Both parties agree that at the request of said committee they will supply such other information as the committee may desire of either of them and the parties will abide by all rules of the committee as to the procedure of the examination.

Third.

October 4, 1949.

If after the examination as mentioned above, the said committee of experts decides that to the best knowledge as experts of its members the said picture is a genuine Van Gogh picture, V. W. van Gogh shall abide by this decision and in such event does hereby acknowledge his public withdrawal as to all of his doubts as to the authenticity of the said picture. In such event van Gogh further agrees not to give any further public comments or press releases in connection with said picture.

about the William Goetz and Vincent W. Van Gogh embroglio.

Fourth.

As I told you over the telephone, I don't think It is agreed that the decision of the committee of experts shall be made public. It is further agreed that the representatives of the Museum and Mr. Goetz shall, by agreement between them, determine the time and manner in which the said decision of the experts shall be made public.

IN WITNESS WHEREOF, the parties have hereunto set their hands and seals the day and year first above written.

redress, whatever decision the Committee comes to. They are acting as experts at the request of those facts justify them in their action even though it might indirectly be harmful to the dealer

VINCENT W. VAN GOGH

WILLIAM GOETZ

Universal-International Pictures  
Universal City, California

in one afternoon, however, you will be doing a lot better ACCEPTED in so far as it applies to the undersigned.

"THE METROPOLITAN MUSEUM OF ART"

By Dudley T. Easby, Jr.  
SECRETARY

Sincerely yours,

James W. Hastad

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LAW OFFICES OF  
WINTHROP, STIMSON, PUTNAM & ROBERTS  
MUTUAL LIFE BUILDING, NO. 32 LIBERTY STREET  
NEW YORK 5, N.Y.  
WHITEHALL 3-0700

HENRY L. STIMSON  
COUNSEL

October 4, 1949.

Mr. Alfred H. Barr, Jr.  
Director of the Museum Collections  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

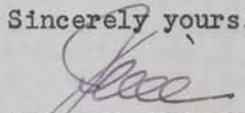
Dear Alfred:

I have received your letter of October 3, 1949  
about the William Goetz and Vincent W. Van Gogh embroglio.

As I told you over the telephone, I don't think  
you need to fear being sued or any other legal difficulties  
in connection with serving on the Committee. Both parties  
have signed an agreement pursuant to which the Committee is  
asked to act, and that fact takes care of them. As to the  
dealer who sold the picture, he will have no legal basis for  
redress, whatever decision the Committee comes to. They are  
acting as experts at the request of interested parties and  
those facts justify them in their action even though it might  
indirectly be harmful to the dealer.

If you can get through your Committee discussions  
in one afternoon, however, you will be doing a lot better  
than I think you will.

Sincerely yours,

  
James W. Husted

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Mr. James B. Husted  
 October 3, 1949  
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I foresee the possible dangers, one of which I would guess is at all likely (1) that Lewenthal might subsequently bring action if we rendered a negative verdict and (2) the "trial" might drag on.

October 3, 1949

I have asked Dudley Easby and he says that no guarantee can be given against subsequent action, but that he feels pretty sure that if the committee says the picture is false that Lewenthal will not pursue the matter. He also feels pretty sure that the trial would not take more than an afternoon.

Dear Jim:

I am enclosing a copy of a letter of September 28 from Ted Rousseau, Curator of Painting at the Metropolitan Museum and a copy of an agreement between Vincent W. van Gogh and William Goetz prepared, I believe, by Dudley Easby of the Metropolitan.

Let me give you briefly the background of the letter. In the middle of September Rousseau phoned me in Vermont asking urgently that I "help the Metropolitan out" by agreeing to serve on the committee described in his letter. I tried to beg off but he persuaded me that it would be a great favor to the Metropolitan if I were to agree. I said finally that I would agree in principle but would want to have you look over the problem in order to protect the Museum and myself against legal complications.

What happened was this: the New York dealer Lewenthal of the Associated American Artists sold to William Goetz of Hollywood a painting presumably by van Gogh. The nephew of van Gogh saw a reproduction of the picture and declared it to be false. Whereupon Goetz threatened to sue van Gogh and to attach any paintings lent by van Gogh in this country. This was very serious for the Metropolitan because van Gogh was lending the major part of the paintings for the Metropolitan's big exhibition in the fall, a one-man show of van Gogh.

The Metropolitan persuaded Goetz to lay off, thereby permitting both van Gogh and his paintings to come to this country for the Met's exhibition. Goetz agreed to this on the condition that the Metropolitan would appoint a committee to examine the painting and render a judgment as to its authenticity.

The other members of the committee would be George Stout, formerly expert at the Fogg Museum and now Director of the Worcester Art Museum, Sheldon Keck of the Brooklyn Museum, Henri Marceau, Curator at the Philadelphia Museum, and myself, chosen I suppose because I organized our big van Gogh show a dozen years ago.

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CONFIDENTIAL

Mr. James W. Husted  
October 3, 1949  
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November 10 1949

Question into the authenticity of a painting attributed to Van Gogh.

I foresee two possible dangers neither of which I would guess is at all likely: (1) that Lowenthal the dealer might subsequently bring action if we rendered a negative verdict and (2) the "trial" might drag on.

I have asked Dudley Esby and he says that no guaranty can be given against subsequent action, but that he feels pretty sure that if the committee says the picture is false that Lowenthal will not pursue the matter. He also feels pretty sure that the meeting would not take more than an afternoon.

I feel obliged to help the Metropolitan if I can, but would like to have your opinion as our attorney. I am sure Dudley Esby would be glad to answer any questions you may have about the matter.

I gather that the matter is fairly urgent since they plan the meeting for the eleventh of October. I phoned you today, but could not reach you.

Sincerely,

Mr. James W. Husted  
Winthrop, Stimson, Putnam & Roberts  
32 Liberty Street  
New York 8, New York

AHB:js

enclosures 2

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DRAFT  
CONFIDENTIAL

REPORT

November 10 1949

Subject: Inquiry into the Authenticity of a Painting Attributed to Van Gogh.

To: Curator of Paintings, The Metropolitan Museum of Art, New York, N.Y.

SUMMARY

A painting which purports to be a portrait of the artist, Vincent Van Gogh, has been submitted to the undersigned for study. The description of this painting is: canvas on stretcher 0.809 X 0.599 m.; a head in approximately life size is represented, turned to its proper right in three-quarter position; the lower part of the painting is undeveloped and leaves exposed a whitish ground on which is a monochrome sketch of a small head resembling those found in Japanese prints and with of few characters of Japanese writing; on the ground in the lower part is written with green paint, "étude a la bougie;" "Vincent 83" is in the paint of the background at the left.

The office of this committee is not to judge the opinions which have previously been given as to the authenticity of this painting or to explore the reasons offered in support of those opinions. The reasons in this case have been examined and the opinions are respected. Absolute proof of authorship or authenticity of this painting is not regarded as being a possibility. This committee is assigned the task of presenting an opinion about this painting and it does so with due regard to its own fallibility.

When the body of work done by an artist has become established for many years after his death it is assumed that for a

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Paragraph 2

Prolonged examination of the painting under varying conditions of light and surroundings confirmed the impression made by the comparison with works in the exhibition. In construction, the painting shows several deviations from van Gogh's customary procedure. The combination on a single canvas of a monochrome line drawing with a thick impasto painting, and the fact that the painting is not only unfinished but also signed though unfinished, are among these deviations. A conspicuous and critical anomaly in the technique is the conformation of the brushstrokes which show a profusion of straight terminal ridges found only as rare instances in the known works of this painter. Furthermore, the head is nearly an exact mirror image of the head in a self portrait certainly by van Gogh, <sup>and</sup> now in the collection of Maurice Wertheim in New York City (no. 78a in the Metropolitan's exhibition).

Such comparison made the Goetz painting appear strident in color, weak in drawing, and uncertain in the modeling of the head. The Goetz painting seemed in the light of this comparison feeble and inferior. Prolonged examination of the painting under varying conditions of light and surroundings confirmed the impression made by the comparison with works in the exhibition. In construction, the painting has numerous irregularities. The combination of a linear monochrome drawing with a broad impasto painting, the signature in a wet paint with high impasto, and the fact of its being unfinished are among these irregularities. A noticeable and unaccountable feature is the conformation of the paint which has a profusion of marks found only as rare instances in the known works of this painter. The portrait is an approximate mirror image of an accepted portrait which is in the collection of Maurice Wertheim in New York City.

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CONFIDENTIAL

After studying the painting described above we have reached hitherto unknown work purporting to have been made by that artist circumstances require adequate and convincing grounds to establish a claim of authenticity. The assumption is not that the work is authentic until proved otherwise but that the work is to be doubted until an overwhelming body of evidence and opinion attests its validity.

In spite of the obvious and general resemblance to accepted works by Van Gogh the committee concluded that these resemblances were superficial and unconvincing. The Van Gogh exhibition now on view at The Metropolitan Museum of Art made it possible to compare the Goetz painting with numerous works by Van Gogh of unquestioned authenticity. Such comparison made the Goetz painting appear strident in color, weak in drawing, and uncertain in the modeling of the head. The Goetz painting seemed in the light of this comparison feeble and inferior. Prolonged examination of the painting under varying conditions of light and surroundings confirmed the impression made by the comparison with works in the exhibition. In construction, the painting has numerous irregularities. The combination of a linear monochrome drawing with a broad impasto painting, the signature in a wet paint with high impasto, and the fact of its being unfinished are among these irregularities. A noticeable and unaccountable feature is the conformation of the paint which has a profusion of marks found only as rare instances in the known works of this painter. The portrait is an approximate mirror image of an accepted portrait which is in the collection of Maurice Wertheim in New York City.

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DRAFT  
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After studying the painting described above we have reached the opinion that there are so many reasons for serious doubt concerning the authenticity of this painting as the work of Vincent Van Gogh that we are unwilling to accept it as an original work by that artist.

## DETAILED CONSIDERATIONS

1. Condition of Inquiry

- a. Four persons, Alfred H. Barr, Jr., of the Museum of Modern Art, Sheldon Keck of the Brooklyn Museum, James S. Plaut, of the Institute of Contemporary Art, Boston, and George L. Stout of the Worcester Art Museum, were asked to give an opinion on a painting attributed to the Netherlandish artist, Van Gogh (1853-1890); the request came from the Curator of Paintings, The Metropolitan Museum of Art, New York and a statement as to the authenticity of the work was asked for. It was understood that the painting in question was in the private possession of Mr. William Goetz of California and that legal arbitration was involved.
- b. The painting in question and associated reference materials were studied at The Metropolitan Museum of Art, New York, October 19, 23, and 31, 1949.
- c. Because only a few hours were available for the study, any exhaustive analytical work was not possible and the examination was general; comparison was aided by the paintings and drawings, numbering 153 in all, and considered to be authentic works by Van Gogh, brought together for a special exhibition at the Metropolitan Museum.



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d. In addition to numerous standard books and articles on the work of Van Gogh as well as many others relating to the examination of paintings, a few special articles can be cited for reference in this particular study:

- (1) J. B. de la Faille, "33 Bilder, Angeblich von Van Gogh," Kunst und Künstler, XXVII (1929), pp. 125-126.
- (2) J. B. de la Faille, "Een Merkwaaardig Zelfportret von Vincent Van Gogh," Phoenix, III (1948), pp. 214ff.
- (3) Helmut Ruhemann, "Les Méthodes d'Expertise Scientifique au Procès des Van Gogh," Moussion, XVII-XVIII (1932), pp. 132 ff.
- (4) Kurt Wehlte, "Röntgenuntersuchungen im Wacker-Prozess," Kunst und Künstler, XXXI (1932), pp. 175 ff.
- (5) V. W. Van Gogh, "Notes on the Portrait Published in Phoenix of October 1948." 7 pages of typescript.
- (6) "Memorandum Submitted on Behalf of William Goets re: "Study By Candlelight" by Vincent Van Gogh." 21 pp. of typescript & 2 photostats, copies of certificates by Gachet and de la Faille.
- (7) Oral discourse by J. B. de la Faille.

e. Specific history of the painting is said to begin in about 1939. Earlier records are not available.

## 2. Description of Painting

- a. The support is fabric (H) 0.809, (W) 0.599 m., having the appearance of linen and of moderately fine weave, 12 threads per cm. It is mounted on a pine stretcher of 5 members mortised, but not mitred, at the corners, and keyed.
- b. There is a canvas puncture in the lower middle part 5 X 15 mm. with a patch at the reverse. The fabric in general has the appearance of age; it might be as much as a hundred years old.

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The stretcher and keys are more recently made.  
head is orange-red at the edges of the support. In the paint

c. On the reverse of the fabric support are various markings:

(1) In the lower middle, inverted, a stencil, evidently from  
a supply house, and reading: 35  
P

(2) In the upper left, partly under the stretcher, and written  
in neutral tone with ink or thin paint:

Portrait par V. Gogh  
Échange contre  
5 dessins japonais  
Arles 3 Dec 1888

(3) In the upper left quarter, written on a paper attached  
to the fabric: "Peintre représentant le portrait du  
peintre Van Gogh par lui même. Achetée le 7 Decembre  
1917 en même temps qu'un autre, sur bois du même peintre  
(et représentant des fleurs, un livre, et une pipe) à  
un vieux pensionnaire du restaurant de la Rue des Petits  
Carreaux -- Provient de chez son Oncle, a qui un Pasteur  
nommé Salles l'avait offerte vers 1893."

d. The painting (reproduced by de la Faille, sub-paragraph 1,  
d (2), above) represents the head and shoulders of a man.  
The upper part only is in a state of completion and a little  
more than a fourth of the area -- the lower portion -- is  
exposed ground. The head is turned three-quarters to the  
right. It has short-cropped hair and a short beard. The  
neck is bare. A green-colored heavy coat is shown on the  
shoulders and dark brown lines that define the shape of this  
garment lie over the green and continue down over the ex-  
posed ground which has a whitish tone. The background be-

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hind the head is in circular swirls from yellow near the head to orange-red at the edges of the support. In the paint at the left (proper right) of the head is written in pale yellow: "Vincent 33." In the lower right, on the exposed ground, is written in green paint: "etude a la bougie." In the lower left, on the exposed ground, is drawn a head in the style of a Japanese print, about 4 inches high, in neutral ink or paint, and below it are Chinese or Kanji characters.

e. The layers of ground and paint are in complex construction and stand in the following sequences:

(1) Next the fabric support, a ground of white lead in oil, with a crack pattern typical of age. This is best seen in radiographs.

(2) Over the white lead ground thin layers of color: pale neutral, blue, and red can be located microscopically through flaws in upper layers; a radiograph gives evidence that some books were represented in a painting at this level. This layer has cracks like the ground under it.

(3) A second ground over the thin submerged paint; this gives the reactions of gypsum (calcium sulphate) in an oil medium; it is this ground which is exposed in the lower part of the painting and on which the head in Japanese style is drawn; in the exposed lower part

a thin priming layer appears over this second ground

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(3) It bears a linear, somewhat drawing of a head in and some splatters of dark brown paint which roughly resemble fly specks. Cracks in this ground follow the pattern of those underneath and are fewer.

(4) Over the second ground the main part of the painting

Page 7  
(4)

Specimens of the colors or pigments were analyzed spectrographically but their identity was found to have no bearing on the question of authenticity.

not be expected to have a bearing on authenticity.

The section did not give a typical response for either

oil or resin, and pending further evidence, can be

considered as a mixture or emulsion. A few cracks are

seen following the pattern of those underneath.

(5) The surface coating is irregular.

f. The handling or application of paint may have certain significant features:

- (1) Application is in thick, broken, moderately rich impasto; by radiograph, a choppy pattern is seen without a massing of densities to correspond to areas of form and value.
- (2) The imprint of the brush in the plastic paint has a persistent and particular character -- square at one end of the brush mark and with a short irregular ridge in the paint; this indicates that the brush was pulled up sharply from the ground; these marks are general over the surface but are most numerous and noticeable in the background.

(3) Although the work seems to be unfinished, the heavy and dark staining of the dark red over the paint and over the exposed ground.

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(3) It bears a linear synchronous drawing of a head in and some splatters of dark brown paint which roughly resemble fly specks. Cracks in this ground follow the pattern of those underneath and are fewer.

(4) Over the second ground the main part of the painting is done (sub-paragraph d, above). The colors or pigments were not analysed, since their identity could not be expected to have a bearing on authenticity. The medium did not give a typical response for either oil or resin, and pending further evidence, can be considered as a mixture or emulsion. A few cracks are seen following the pattern of those underneath.

*Suggested by M.P.*

(5) The surface coating is irregular.

f. The handling or application of paint may have certain significant features:

- (1) Application is in thick, broken, moderately rich impasto; by radiograph, a choppy pattern is seen, without a massing of densities to correspond to areas of form and value.
- (2) The imprint of the brush in the plastic paint has a persistent and particular character -- square at one end of the brush mark and with a short irregular ridge in the paint; this indicates that the brush was pulled up sharply from the ground; these marks are general over the surface but are most numerous and noticeable in the background.

(3) Although the work seems to be unfinished, the heavy and dark coating of the last pass over the paint and over the exposed ground.

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9.

- (3) It bears a linear monochrome drawing of a head in Japanese style.
3. Various Reasons for Suspecting the Painting to be by Van Gogh.
- a. (4) It is executed over another painting which was already extensively cracked. These cracks are covered and filled in many areas by both the second ground and paint. What cracks appear in the upper painting and ground conform to those existing beneath.
  - b. (5) It has an extraordinary complement of three inscriptions purporting to establish its history and provenance.
  - c. (6) The signature is put into wet paint and with a high impasto. There are marked irregularities of execution.
4. Reasons lack density (cf sub-paragraph 2, f (1), above). In earlier studies (ref. sub-paragraph 1, d (3), above) it has been noticed that radiographs of known works by Van Gogh. (During this study the painting in question was placed in galleries containing many of his works (sub-paragraph 1, d, above) and this inconsistency the paint is unusual (sub-paragraph 2, f (2), above.) was observed.)
- a. This can be considered an unconscious mark of the individual painter. It is found but rarely in the known works by Van Gogh.
  - b. (1) It is unfinished.
  - c. (2) In this painting it is repeated and conspicuous throughout.
5. Minor detriments are noticeable.
- a. (1) Although the work seems to be unfinished, the heavy and dark drawing of the coat runs over the paint and over the exposed ground.

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3. Obvious Reasons for Supposing the Painting to be by Van Gogh.

- and dated.
- a. The person represented is plainly Van Gogh, according to comparison with known self-portraits.
  - b. Broad, rough handling and strong color are characteristic of this painter.
  - c. In the fabric support there is a semblance of appropriate age and deterioration.
  - d. Inscriptions give abundant indications of provenance.
  - e. The sketch of a head in Japanese style recalls Van Gogh's interest in Japanese prints.
  - f. The pattern and wording of the signature conform to some of those in recognized paintings by Van Gogh.

4. Reasons for Doubting the Authenticity of the Painting.

- a. There is an inconsistency of general appearance with known paintings by Van Gogh. (During this study the painting in question was placed in galleries containing many of his works (sub-paragraph 1, c, above) and this inconsistency was observed.)
- b. The painting contains numerous features which are rare or nonexistent in the known works by Van Gogh.
  - (1) It is unfinished.
  - (2) It is approximately a mirror image of a self-portrait universally accepted as authentic, and now in the collection of Maurice Wertheim, No. 78 a in the current exhibition.

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(2) Although apparently unfinished, the painting is signed and dated.

(3) There is no clear reason for the speckled application in the area of the exposed ground.

5. Comment

a. Since the time for the study was only a few hours, numerous possibilities of examination had to be left untouched; among them the following:

- (1) Precise identification of the paint medium.
- (2) Preparation of comparison photographs, especially infra-red and raking light.
- (3) Search for reference data such as the source of the head drawn in Japanese style.

b. All evidence developed during this study stood against an assumption of authenticity. Any one of the unfavorable factors might be accounted for in reason but the accumulation was too heavy for any counter-balance and the favorable factors were more general than precise.

6. Conclusion: The persons consulted (sub-paragraph 1, a, above) agreed in the opinion that there was cause for serious doubt that the painting in question was the work of Vincent Van Gogh.

Alfred H. Barr, Jr.

James S. Plaut

Sheldon Keck

George L. Stout



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Summary of the body of work done by an artist has become established

A painting which purports to be a portrait of the artist, Vincent Van Gogh, has been submitted to the undersigned for study. The description of this painting is: canvas on stretcher 0.809 X 0.599 m.; a head in approximately life size is represented, turned to its proper right in three-quarter position; the upper shoulders have a green coat with a red binding; the background is orange and yellow with light yellow next the head; the lower part of the painting is undeveloped and leaves exposed a whitish ground on which is a neutral sketch of a small head resembling those found in Japanese prints and with a few characters of Japanese writing; on the ground in the lower part is written with green paint, "étude à la bougie;" "Vincent 83" is in the paint of the background at the left.

The office of this committee is not to judge the opinions which have previously been given as to the authenticity of this painting or to explore the reasons offered in support of those opinions. The reasons in this case have been examined and the opinions are respected. Absolute proof of authorship or authenticity of this painting is not regarded as being a possibility. This committee is assigned the task of presenting an opinion about this painting and it does so with due regard to its own fallibility.

A noticeable and unmistakable feature is the configuration of the paint which has a profusion of marks found only in some cases in the known works of this master. The portrait is a mirror image of an accepted portrait which is in the collection of Maurice de Wartheim in New York City.

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When the body of work done by an artist has become established for many years after his death it is assumed that for a hitherto unknown work purporting to have been made by that artist circumstances require adequate and convincing grounds to establish a claim of authenticity. The assumption is not that the work is authentic until proved otherwise but that the work is to be doubted until an overwhelming body of evidence and opinion attests its validity.

In spite of the obvious and general resemblance to accepted works by Van Gogh the committee concluded that these resemblances were superficial and unconvincing. The Van Gogh exhibition now on view at the Metropolitan Museum of Art made it possible to compare the Goetz painting with numerous works by Van Gogh of unquestioned authenticity. Such comparison made the Goetz painting appear strident in color, weak in drawing, and uncertain in the modeling of the head. The Goetz painting seemed in the light of this comparison feeble and inferior. Prolonged examination of the painting under varying conditions of light and surroundings confirmed the impression made by the comparison with works in the exhibition.

In construction, the painting has numerous irregularities. The combination of a linear monochrome drawing with a broad impasto painting, the signature in a wet paint with high impasto, and the fact of its being unfinished are among these irregularities.

A noticeable and unaccountable feature is the conformation of the paint which has a profusion of marks found only as rare instances in the known works of this painter. The portrait is a mirror image of an accepted portrait which is in the collection of Maurice Wertheim in New York City.

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NOTES on the portrait published in Phoenix of October 1948.

In the following some thoughts have been formulated that come up when looking attentively at the reproductions and reading the article in Phoenix of October 1948, and the article in Time of February 14th 1949.

They must be considered only as indications of points worth investigating more closely.

The general situation as to van Gogh falsifications.

At every exhibition of van Gogh works, after every public lecture and at other times, paintings or drawings supposedly made by him, are referred to me to ask my opinion.

At the Amsterdam Municipal Museum a constant stream is presented with the same purpose, from 50 to 100 pieces a year during the latter years.

Most of them bear the signature Vincent.

The number that is, or that might be genuine, is extremely small.

In rare cases the origin can be traced back to Vincent or his surroundings.

It is sometimes said that imitations of Vincent's works only date from later years when he was universally known and when his works became valuable.

This is an error, as the two existing catalogues of Vincent show: The Catalogue Raisonné by Mr. Baart de la Faille, of 1928, and Van Gogh's Great Period by Messrs. Scherjon and de Gruyter, a complete catalogue of 1937 (publisher De Spiegel, Amsterdam).

Several paintings known since a great number of years figure in Mr. de la Faille's catalogue, and not in the other book; that means that there exists a controversy on those paintings.

There are also examples in Mr. de la Faille's Les Faux van Gogh.

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These controversies sometimes concern paintings that were already known around the year 1900; a few examples are mentioned below.

I only want to indicate that there are people who doubt that these long known paintings are genuine, without taking any side in each particular case; the numbers referred to preceded by an F are those of the de la Faille catalogue, original edition.

The earliest known owner of the portrait F 530 (according to the second edition of Mr. de la Faille's catalogue, English edition) is Clamart after whose death (or anyhow after the dissolving of his collection) before or right after 1900 passed into the hands of Mr. Schuffenecker.

Mr. de la Faille adds that the picture was alleged to a French artist, Judith Gérard, in an article in Comœdia, December 10th 1931.

It is not mentioned in Scherjon and de Gruyter, who therefore do not consider it as being made by Vincent.

The two versions of the Jardin de Daubigny have been known a long time; F 777 equally belonged to Clamart, and the other painting was sold at the Hotel Drouot the 24th of March 1900.

No author who wrote on these (there are many of them) suggested both of these were genuine.

The publication in "Phoenix" of October 1948.

Mr. Baart de la Faille published his article in the Dutch art-monthly Phoenix of October 1948, with two reproductions of 6 1/4" x 8 5/8".

He starts with the statement he found the portrait "recently in a private collection"; as he had not yet been to the United States there was no reason to suppose it was not a European collection.

Further down he supposes it has been painted in September 1688 and he mentions the portrait A l'ami Gauguin F 476, which also dates from that period.

In the Catalogue Raisonné there is only a small reproduction of that; but there is quite a similar portrait, F 530, taking a whole page; specially the shape of the head is strikingly the same as that of F 476.

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The treatment of the mouth and chin shows relation to F 530.

The portrait in Phoenix looks towards the left, F 530 to the right; to compare the two the page of F 530 has to be taken from the book, turned round and looked at against the light.

There are a few more observations to be made after reading. This is not difficult since the book is sewn only, and the back of the page is white, without any print. I could not explain as belonging to the technique of As the head in both reproductions is approximately of the same size, the resemblance of the upper part of the head, specially of the contour, is very striking. The colour does not satisfy completely. It is not quite When a good painter would make a copy that way he could not do better-----could this eventually be an explanation of the expression "étude à la bougie"? "lous".

Painters sometimes do make copies from reproductions in this and in other ways, for amusement or for exercise.

Such things are worth examining more closely, because amongst paintings alleged to van Gogh there have been that were composed of elements taken from other van Gogh paintings, though combined in a way Vincent himself never practised when he repeated the same subject; this also applied to so-called portraits of Vincent, the other characters).

The other parts of the portrait in Phoenix do not conform to F 530; when looking for other comparisons with Vincent's self-portraits from the same period, there are on the page just before F 530 four other ones.

The shape is different; the horizontal stroke extends Here we are concerned with F 527, 528 and 529; of F 529 there exist reproductions, coloured and in black and white, and in larger size, in many publications, and with the height of the character; the curve at the bottom of the F 527 and F 529 treat the same subject; F 529 is from January 1889.

There is a combination of these features in the top of the F 527 shows a Japanese scene in the background. Some by Meier-Graefe, Dutch translation, published by Paris. The fact is that these three reproductions are grouped together on the page next to F 530, and that in the reproduction in Phoenix there are resemblances with the four of them, in the way a good painter might, with a free hand, transfer them to another canvass.

Near the bottom of the portrait there are some characters The coat of the portrait in Phoenix is similar to the one of F 527 and F 529; this coat has been used in a so-called portrait of Vincent.

The button of the coat looks very much like the one of a larger reproduction of F 529.

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The treatment of the mouth and chin shows relation to F 528.

Amongst the works of Vincent such combinations of elements of different paintings are not known; he painted the same subject more than once, but then as a whole.

There are a few more observations to be made after reading the article in Phoenix; shortly after its publication I notified the author that there were points I could not explain as belonging to the technique of van Gogh.

In the first place the author says: "On first sight the colour does not satisfy completely. It is not quite identical to van Gogh's scheme from the Arles period. It shows some detonating elements.... In candlelight the colouring becomes harmonious".

There are paintings van Gogh painted at night: the Café de Nuit, the Terasse de Café, the Stars.

His colour scheme in these paintings is well known; why is it different here in one example only?

In the reproduction in Phoenix the last character of the signature, the t, shows up clearly (better than the other characters).

It is quite different from the same character in Vincent's other signatures.

The shape is different; the horizontal stroke extends completely to the right of the vertical one; its length to the right of the vertical stroke is longer than in any other signature, specially when compared with the height of the character; the curve at the bottom of the vertical stroke does not go far to the right.

There is a combination of these features in the t of the word Vincent on the cover of the book of that name by Meier-Graefe, Dutch translation, published by Paris, Amsterdam in 1929---a wide spread volume.

That, however, is not a real signature but one designed by the person who designed the cover.

Near the bottom of the portrait there are some characters or figures that look at first sight like Japanese characters.

Paul Gachet, Auvers sur Oise, has seen the painting and was so kind as to furnish some other, partly technical, details, which follow here.

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Those in the vertical row to the left do not seem to be such (in the reproduction)---someone knowing the Japanese writing more thoroughly might tell if this is so or not.

Vincent copied Japanese characters in some of his paintings, following the original ones very closely, as he was a keen observer; for the smaller ones he sometimes gave an impressionistic version (he did not want to copy any text, but just looked for the decorative effect).

In the reproduction there seems to be a loose relation to the true Japanese characters only.

The article in Time of February 14th 1949, Atlantic overseas edition.

I take it that the contents of the article are for the responsibility of its author, though the text suggests it to be based on inside information.

The article says: "Van Gogh did the picture at Arles on December 7th 1888, in the small hours of a restless night. He had been obsessed, he wrote his brother Theo, by a dream of painting himself by candlelight".

In the letters of Vincent to Theo from December 1888, neither before nor after, no such reference is to be found (letters nos. 560-567, original edition).

Anyhow there is a difference with the date suggested by Mr. de la Faille.

Further the article tells the painting was found in a bistro near Paris in 1946.

Previously, however, the painting was unknown to the art world in Paris; people have seen it in the hands of the same Parisian art dealer in 1942, in 1944 and in 1946, particulars of which can be supplied if required.

Mr. Baart de la Faille sent his article to Phoenix in the early months of 1948, according to one of its editors; remembering the first sentence: "Recently I found in a private collection..." he must have seen it during 1947, or later.

Other technical points.

Mr. Paul Gachet, Auvers sur Oise, has seen the painting and was so kind as to furnish some other, partly technical, details, which follow here.

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In 1942 he certified as his opinion that it was undoubtedly a genuine painting of van Gogh; he has some doubts on certain points, which he wrote down for himself.

He expressed the opinion that the handwriting on the book was by the same person who drew the portrait of the Japanese actor; he thought then and still thinks this person was not Vincent.

The combination of applying heavy strokes of oilpaint and the detailed rendering of the Japanese stamp in one session should be almost impossible.

The canvass is not of the kind usually employed by Vincent--which came from Tanguy or Tasset, in rolls.

It is of a fine weave, bought mounted and fixed to the frame by a professional; it is cut exactly to measure and very regular.

On the back it is marked "20 P", indicating the commercial measurement of 60 x 81 centimeter.

It cannot have been sent to Theo rolled up as in the usual shipments.

Besides being prepared for painting the canvass, after having been mounted, has received a layer of white (probably "Céruse"); with the same material the four narrow sides of the frame have been covered (over the canvass), covering the heads of the nails.

Applied with a "queue de morue" or a hard brush the white paint shows "furrows" over the whole length.

In the regularity of this extra-work Vincent cannot be recognised nor in the minutious and exact copy of the Japanese actor.

The mention of the exchange on the back does not seem by the hand of Vincent but seems written with a brush by the person who drew the Japanese actor.

How did Vincent come to paying with an important but unfinished painting, and with his own portrait, for Japanese stamps?

Vincent does not mention the exchange in any of his letters, nor the painting itself.

The painting has been well preserved--with exception of a small tear in the center in the non-painted part.



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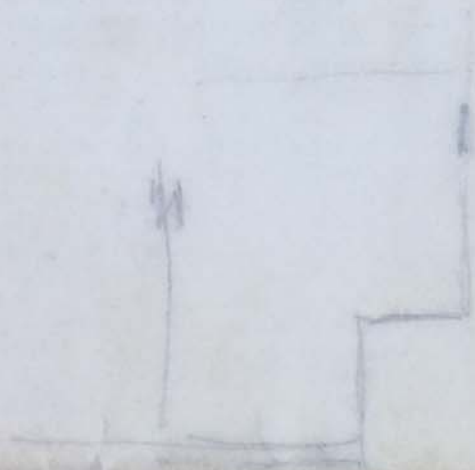
That painting, however, must have been in a humid atmosphere; its having been locked up has caused it less damage than an excess to the contrary.

So far the communication of Mr. Gachet; they are beyond my judgment, but I add them, just as I am writing down this whole note to draw the attention to points that may be worth considering.

It is known to me that other people who are familiar with similar questions have formulated other points of interest; this applies in particular to the study of Vincent's brush strokes, and the relation of Vincent to Japanese art and its influence on his work.

If required they might be asked to furnish particulars.

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WORCESTER DAILY TELEGRAM  
7 December 1949

## HORIZONTAL PERPENDICULARS

# Oboe Enters Row Over Van Gogh Painting

By WALTER MERKEL

"I see there's kind of a fog around this Van Gogh painting," Eustace H. Oboe, who had removed his averdupois from Bench 13 to the taxpayers' heat in City Hall corridor made the statement to his Common companion.

"Who's Van Gogh?" asked the latter.

"Well, he was a—never mind who he was. Suppose we just convey the point that he was an artist; eccentric but an artist."

"Ain't they all?" asked Oboe's companion.

### Beside the Point

"That is beside the point," answered the Great Commoner. "What really matters is that a trio of experts passed on the Van Gogh painting, and then another expert repassed, leaving us out on the easel, so to speak.

"Who painted this Van Gogh picture of himself? Was it Van Gogh or should we be looking for another? All of which makes me think of the sad plight of Obediah Hardscrapple in Luzerne County, Pa. Obediah was something of an artist and even after he died, folks kept accusing him of things which he never did. Or did he? Take Hank Stiffnagle's barn, for instance.

### Cartoon on Barn

"One bright day in late October, year unimportant, Hank came out after putting the cows to pasture to find a cartoon of himself, flowing mustache and all, decorating one side of the barn. It didn't flatter Hank any and thereby hangs this tale of search and countersearch by the art experts of Kashinka Valley. Hank swore that he'd find the bird who painted him on his barn if he had to call in all the art experts of Luzerne county, which he did. Both of them.

"Suspicion at once pointed to Obediah, as no one but he made mustaches with a vertical brush stroke, using heavy impasto slapped on with a garden trowel, and producing in all a circular motion, well calculated to make any art expert dizzy.

### Arguments Wax Warm

"But there was a hitch. Obediah was dead. And the paint on this portrait was barely dry when Hank discovered it. However, the arguments waxed warm. The one expert—from another county—who had specialized in Obediah's art, pointed to the warm undertones and the cold overtones. You see it was getting toward winter. He contended that Obediah always made mustaches with a light northeast by southeast droop, aimed to trail in any soup.

"I will have no upstarts in art tell me this is not a genuine Hardscrapple," he bellowed. "It has all the earmarks—and fingermarks—of that painter."

"The duo of Luzerne county experts, on the other hand, pointed to the fact that the painting did not have Hardscrapple's horizontal perpendiculars, or his narrow widths. Furthermore the face wasn't considered as factual and the paint as pliable. All of which seemed reasonable to the layman who had no reason to worry about it either way.

### Folds Up

"Well the whole thing folded up like an accordion one day when the butcher's boy came looking for a tube of oil paint he'd lost in the bushes under the portrait."

Oboe leaned back, flicked the ashes from his cigarette and made an artistic gesture at nothing. His pal looked at him quizzically as he asked:

"But this guy Van Gogh—did

## PLACE HEALTH SEALS ON BACK OF LETTERS

Don't put Christmas seals on the front of your letters—and particularly don't put them in the upper right hand corner near the stamp.

That was the plea of Postmaster John A. Marshall yesterday.

Marshall pointed out that when Christmas seals are placed near the stamp, they interfere with machine canceling. Such letters have to be stamped by hand, greatly hindering the rapid flow of letter mail.

Christmas seals may be placed on the back of the envelope, but if it's third class mail, don't seal the envelope with the Christmas sticker. That makes it first-class, requiring three-cent postage.

he actually paint himself?"

Eustace laughed.

"I don't know," he said. "We'll have to wait awhile. The butcher's boy may show up again."

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New York Times

MONDAY, DECEMBER 5, 1949.

NEWS BULLETINS FROM THE TIMES  
Every hour on the hour  
7 A. M. through Midnight

### HITS VAN GOGH VERDICT

Dr. de la Faille Calls 'Study'  
Great and Authentic Work

Dr. Jacob Bart de la Faille, Van Gogh authority, disagreed last night with the committee that reported to the Metropolitan Museum of Art that the painting, "Study by Candlelight," was not an original Van Gogh.

Dr. de la Faille, who was among the first to attest to the authenticity of the painting, said "the time will come when it will be accepted and recognized not only as authentic but as one of the most remarkable" of Van Gogh's works.

"It is a bad thing to certify a falsification as authentic," he said.

"But it is far, far worse to certify as a falsification an authentic work of art. It is heart-breaking to me, after having devoted my entire life and time to the study of Vincent van Gogh, to see one of his great paintings condemned.

"It is more distressing when an examination of the opinion of the committee shows that its conclusions are supported by the weakest, and some cases, most irrelevant sort of reasons."

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### Jury's Report Assailed In Van Gogh Dispute

Arnold M. Grant, attorney for William Goetz, owner of a "Van Gogh self portrait" whose authenticity was questioned by a jury selected by the Metropolitan Museum of Art, challenged the report of the jury in a letter he sent yesterday to Roland L. Redmond, president of the board of trustees of the museum.

It was, said Mr. Grant in the letter "a report admitting to minor research and half-tried or untried scientific tests, apologized for on the basis of a non-existent time limitation and deciding nothing other than that the work is not authentic and not false."

Mr. Grant also asked recognition of the "unbiased attitude" of Mr. Goetz during the investigation. Mr. Goetz has not decided whether to accept a refund offered by Reeves Lowenthal of the American Artists, Inc., from whom he bought the picture, or to retain the painting and seek to prove its authenticity.

### 3 G.I.s, 3 Others Die in Crash

AIKEN, S. C., Dec. 5 (UP).—Six men were killed today when two automobiles, one loaded with soldiers and the other with farmers, crashed head-on near here. Camp Gordon, near Augusta, Ga., listed the soldiers killed as Private Tarlton Moore, of South Boston, Va.; Recruit Wayne Gentry, of Mount Airy, N. C., and Private Harry Foster, of Kings Mountain, N. C. The other dead were Walter Tucker, Joe Tillman and Bennie Glover.

### do you live in Chatham, NEW JERSEY?

Did you know that Chatham was once known as *Bonnet Town*? Did you know that antiquarians boast no British troops ever entered the town during the Revolution?

Did you know that you can have the Herald Tribune delivered to your home before breakfast each morning?

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*News Release*

**METROPOLITAN MUSEUM OF ART**  
5th Avenue at 82nd Street • New York

*For Release*

Upon Receipt

REPLY BY ROLAND L. REDMOND, PRESIDENT, METROPOLITAN MUSEUM OF ART, TO ARNOLD M. GRANT, ATTORNEY FOR WILLIAM GOETZ

Arnold M.  
295 Madison  
New York

*Mr. G. Police file*

WORCESTER ART MUSEUM

949

*Memorandum*

*8 Dec 49*

*Dear Alford:*

*In all of the confusion that seems to exist, I thought you might enjoy a spot of levity.*

*Jrs.*  
*Granger*

My Dear M

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I have caused a complete investigation to be made to see whether the leak could have emanated from the Metropolitan Museum. I find that the original report of the committee was received at the Museum on Monday morning, November 28th shortly before you saw Mr. Taylor and he then allowed you to read it. With your agreement, we had a limited number of copies of the report mimeographed and two copies were delivered to your office the next morning. The balance of the copies and the original report were delivered to Mr. Sugden who kept them under lock and key.

I saw you at lunch on Monday, November 28th, and we then discussed the date for the release of the report. I remember urging you to authorize the release as promptly as possible, but you took the position that Mr. Goetz should

of his great paintings condemned. It is more distressing when an examination of the opinion of the committee shows that its conclusions are supported by the weakest, and in some cases, most

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Upon Receipt

REPLY BY ROLAND L. REDMOND, PRESIDENT, METROPOLITAN MUSEUM OF  
ART, TO ARNOLD M. GRANT, ATTORNEY FOR WILLIAM GOETZ

December 6, 1949

Arnold M. Grant, Esq.,  
295 Madison Avenue,  
New York 17, N.Y.

Re: Study by Candlelight

My Dear Mr. Grant:

Your secretary handed me your letter of December 5, 1949, at the Metropolitan Museum yesterday afternoon at about 5:00 p.m. and I therefore had no opportunity of replying to you until today.

I think it is abundantly clear that the sole function of the Metropolitan Museum in the dispute over the authenticity of the painting "Study by Candlelight" was the selection of the independent committee composed of Messrs. Barr, Keck, Plaut, and Stout and making available to this committee the facilities of the Museum for their study of the painting. The Museum did not allow any members of its staff to see the picture while it was in its possession except those whose duties compelled them to handle the picture or to photograph or X-ray it. Even the Director of the Museum did not see the picture. In these circumstances I cannot understand how the committee's report can be attributed to the Metropolitan Museum.

You point out in your letter that a member of the press apparently had access to a copy of the report before it was released. This unfortunately appears true as the article which was published on December 1st contains a number of quotations from the report itself and a quotation from Mr. de La Faille, who appeared as one of Mr. Goetz's witnesses.

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Redmond Reply to Arnold M. Grant--2

have an opportunity of examining the report and making a statement that could be released simultaneously with the report. You suggested that the report be held until Monday of this week. As the arrangement under which the investigation was carried out required us to agree upon the date and the manner of the publication, I acceded to your request. No copies of the report, other than those delivered to you, were given out until Monday, December 5th, and at that time Mr. Sugden verified that the total number that had been reproduced and given to him for safekeeping were still in his possession. As a further, and I believe conclusive, proof that the unauthorized publication was not due to the Museum, you will note that the newspaper article of December 1st contained a quotation from the testimony of Mr. de La Faille. He appeared before the committee on October 31st. His testimony was delivered orally and was not taken down stenographically. We understand, however, that you submitted to the members of the committee a memorandum which contained the statements of Mr. de La Faille which were subsequently quoted in the newspaper. No copy of this memorandum was, however, delivered to the Museum or any member of its staff and it is apparent therefore that the author of the newspaper article had access to this memorandum which was never in the possession of the Metropolitan Museum.

I do not see that any attempt on the part of the Museum to determine the responsibility for the unauthorized publication of the committee's report would serve any useful purpose. Since your letter was received each member of the committee has categorically denied to Mr. Taylor or to me that he had, directly or indirectly, made the report or the de La Faille testimony available to the author of the newspaper article. In these circumstances, I think it would be fruitless for the Museum to attempt to determine who was responsible for the premature publication.

I greatly appreciate Mr. Goetz's cooperation in insuring the success of the Van Gogh Exhibition which is currently so popular and his willingness to submit his picture to the committee appointed by the Museum. It was a most broadminded approach to the solution of a difficult problem.

I am sorry that you feel that the committee's report was unsatisfactory. However, I think it is only fair to note that the members of the committee were highly qualified, two being recognized technical experts and the other two distinguished connoisseurs of modern art who have spent many years in museum and curatorial work. These gentlemen have worked closely with members of the staff of the Metropolitan Museum for over twenty years and continue to enjoy their confidence and respect. I am sure that they conscientiously discharged their duties and expressed in their report their considered opinion.

Since you released your letter to the press yesterday, I am likewise releasing my answer.

Yours very truly,  
(signed: Roland L. Redmond)

RLR-ver

President

work of art. It is heart-breaking to me, after having devoted my entire life and time to the study of Vincent van Gogh, to see one of his great paintings condemned. It is more distressing when an examination of the opinion of the committee shows that its conclusions are supported by the weakest, and in some cases, most

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FOR RELEASE, MONDAY, DECEMBER 5TH

## FOR FURTHER INFORMATION:

Reeves Lewenthal, Plaza 5-0711  
or Plaza 3-8600

The following statement has been approved for release by Dr. Jacob Bart de la Faille, the noted Van Gogh authority. Dr. de la Faille was the founder of two Museums in remembrance of Van Gogh in France, at Arles and St. Remy-de-Provence. He is the author of five books on Van Gogh and holds the Decorations of the Knight of Legion of Honour, Knight of the Order of Leopold II of Belgium, Officer of the White Lion of Czecho-Slovakia, Commander of the Order of St. Sava of Yugo-Slavia. He has lectured on Van Gogh in most of the countries of the world and has arranged exhibitions of the work of this great 19th Century painter. For five years he served as cultural attache for Czecho-Slovakia and Yugo-Slavia. He is a member of the Comitée of the Royal Museum of Fine Arts in Belgium.

STATEMENT BY DR. JACOB BART DE LA FAILLE IN ANSWER TO REPORT BY THE COMMITTEE APPOINTED BY THE CURATOR OF PAINTING OF THE METROPOLITAN MUSEUM OF ART, TO PASS UPON THE AUTHENTICITY OF THE "STUDY BY CANDLELIGHT" BY VINCENT VAN GOGH.

Unequivocally and absolutely, it is my opinion that "Study by Candlelight" is an authentic work of Vincent van Gogh, and the time will come when it will be accepted and recognized not only as authentic but as one of his most remarkable works.

It is a bad thing to certify a falsification as authentic ... but it is far, far worse to certify as a falsification an authentic work of art. It is heart-breaking to me, after having devoted my entire life and time to the study of Vincent van Gogh, to see one of his great paintings condemned. It is more distressing when an examination of the opinion of the committee shows that its conclusions are supported by the weakest, and in some cases, most irrelevant sort of reasons.

Finally, it is most disheartening to learn that while the committee found it advisable to consult as its main sources of reference my books and articles on van Gogh, it completely disregarded my opinion as to this painting and my suggestions as to



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items into which it should inquire.

I hope that I shall be given the opportunity to submit this painting to the finest critics, painters and experts in the world, confident in the belief that a growing body of critical acclaim will establish the authenticity of this work and the justification of my opinion.

At the outset I want it to be clear that I was called upon to examine this picture and render my opinion in October, 1947. I received my usual small fee which I have always made for an examination, whether I find a painting authentic or not. I authenticated this painting before Mr. Goetz, the present owner, ever heard of it, and before I had ever heard of Mr. Goetz. Not until long after he acquired it did I learn of his name or meet him. Paul Gachet, son of van Gogh's Doctor and recognized as an expert on Van Gogh's work, authenticated it without equivocation in 1942, long before I had ever seen the painting.

The report of this committee is lengthy because it is garbled and repetitious, but in essence boils down to a few items, all of which appear to be without merit. The strangest part of this opinion is that while it purports to set forth the factors indicating the painting to be authentic, it deliberately omits three facts scientifically established by the committee, and reported to me by Mr. Murray Pease, of the Metropolitan Museum of Art. First - it was scientifically established by the Committee's own research that the paint used was of the same consistency and quality as in all known van Gogh's. Secondly - the crackle of the painting itself scientifically establishes that it is at least two generations old. This means that this painting was created at least forty or fifty years ago, which is of the greatest significance because it establishes that it was executed at a time when van Gogh was unknown, when his pictures were worthless and commanded no price whatsoever in the market, and there was no reason why anyone of sufficient talent to create this work should have falsified another's. Thirdly - this committee scientifically established that the name, "Vincent" painted in oil was done at the same time as the painting itself was created, thereby eliminating any question that someone could later have added the van Gogh signature to an old painting. Why these items were not incorporated in the report is beyond my comprehension, unless the absence of these

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strong affirmative facts led the committee to believe that its conclusions would appear to have greater weight than otherwise.

The committee sets forth the following items in support of its opinion:

(1) That on the unfinished portion of the painting there are splatters of dark brown paint which resemble fly specks. This is absolutely without meaning and could be accounted for in a hundred different ways on a canvas fifty years old, but has no bearing on whether the painting is authentic or not.

(2) That this is painted over another painting. This has no bearing whatsoever on authenticity. I have seen X-rays of several van Gogh's and beneath the picture there were sketches of other pictures. In letter 540, van Gogh wrote to his brother Theo: "For the second time I have scraped off a study of Christ with the Angel in the Garden of Olives, because here I can see real olives". Painters often scrape off a picture or sketch on canvas with which they are not satisfied, and van Gogh especially, who was very poor, did this.

(3) That on the back of the painting there are three inscriptions purporting to establish history. This is completely without meaning. These inscriptions are not attributed to van Gogh, were never considered as bearing directly on provenance, and have no possible scientific or ~~critical~~ value as to whether the painting is authentic or not.

(4) That the heavy dark outline of van Gogh's shoulders and arms runs over the finished and unfinished surfaces of the painting. All of van Gogh's portraits, as in the case of most artists, show that the broad outline of the subject -- in one color -- is first placed on the canvas and then the work in and around the outline, of varying colors and intensity, is filled in. If the outline did not appear on the unfinished portion, then it would seem peculiar and be a factor to be considered.

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(5) That the painting is unfinished. Of what significance is this? Van Gogh worked with demoniacal frenzy, doing one and sometime two paintings in a single day. Many of his paintings were unfinished. Many of what we consider his finished paintings were palpably not considered finished by him, in that he redid the same subject time and time again, indicating his abandonment of the first treatment

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and an attempt to do a better and different treatment.

(6) That the painting, although unfinished, was signed. What caused van Gogh to sign some and not sign other paintings will forever be a mystery. It is known, however, that of his more than eight hundred works, he signed but one hundred twenty-two. There is no rhyme, reason or rhythm, as to why some were signed and others were not. One can only speculate on this question as to whether he signed those he thought were finished, or signed those that he was giving away or exchanging for a loaf of bread. This will forever be unknown, but because it is unknown and follows no pattern, the presence or lack of a signature can shed no light on authenticity or lack of it.

(7) That on the same canvas bearing this thick impasto painting; there was a line drawing of a Japanese figure. If it were not for Van Gogh's known preoccupation with Japanese subjects, perhaps this point would have some bearing, but in view of the known facts, the presence of the Japanese figure lends credence to authenticity. During the Arles period, he wrote, in letter 542: "I envy the Japanese the extreme clearness ... Oh, I must manage some day to do a figure in a few strokes". In letter 510: "I should not be surprised if Gauguin as much as myself wants to have some of these Japanese prints". In letter 510: "I had also given a fair number of Japanese things to Bernard, when I exchanged with him". In letter 474: "I must do a tremendous lot of drawing because I want to make some drawings in the manner of Japanese prints". And letter 542 is completely preoccupied with Japanese drawings. A number of van Gogh paintings had Japanese characters and forms in a medium other than oil on them, in them and around them. This was not unique. It may be significant to note here that the committee did not attempt to address itself to logical questions -- if a deliberate falsifier was creating this van Gogh and thereby placing himself in the position of always being subject to detection, why did he make himself more susceptible to detection by adding the van Gogh signature, which appears on less than 25% of his paintings; by adding a Japanese print, which appears on but a small percentage of his paintings; and by adding a title in script, which could be compared with other known van Gogh writings, when there were so few paintings on which van Gogh placed a title? It is further worthy of noting that in

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looking at the Japanese figure the lines are typically spontaneous. Look where the reed pen has left the canvas (a little hook). A copyist never would be able to obtain this effect. This same hooked effect can be observed in all of the drawings of the Arles and Saint-Remy period now in the exhibition.

(8) It is approximately a mirror image of the Wertheim painting. This is without merit in that the broad outlines of the head of all van Gogh's self-portraits were in accordance with his tradition of exactness, and are therefore of almost exact proportion, since they were of the same person. The treatment within the head, of eyes, mouth, nose and other features, particularly expression, is so radically different as to make it inconceivable that one capable of such radical differences would have the need or desire to rely on copying the external outline. Van Gogh had many, many renderings of the same general subject, with great outline similarity, though other differences in treatment and brush stroke, as evidenced by his many self-portraits, by his six renditions of "La Berceuse", three renditions of the "Baby", four renditions of "L'Arlesienne", etc. It is worthy of note that engineer Van Gogh contended that this painting was a mirror image of his portrait F 530. The Committee thinks it is a mirror image in reverse of F 476. In short, forgetting "Candlelight", F 530 and F 476 are exact mirror images in outline of each other.

(9) That the brush pull conformation is an unconscious mark of an individual painter, and this picture, when compared with others, shows a completely different brush stroke. This point would normally be sound and strong. It would be particularly sound and strong in the instant case if there was comparison with a large number of the known works of van Gogh. However, while the opinion gives the impression that there was comparison with a large number, it does not support this impression, and it seems that comparison was made only with the Wertheim self-portrait and the painting of Lieutenant Millet. Van Gogh was a fanatic, who was always experimenting. Different from most painters is the fact that his brush stroke on his paintings varied almost from painting to painting, as he continued his everlasting experiments. The brush stroke of the Wertheim self-portrait can be compared with that of a dozen other paintings hanging in the exhibition, and it can be demonstrated clearly that there is no resemblance between that used in

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Wertheim's painting and that of any number of paintings. This would not show that the Wertheim painting is false. Radiograph was not necessary to see the difference in brush strokes between "Candlelight" and the two paintings referred to. The naked eye could do that. The naked eye could show the difference between the Wertheim painting and a dozen others of the Arlos period, where the brush strokes are different, and the naked eye can show that there are a number of authenticated van Gogh's whose brush strokes bear great similarity to "Candlelight". I asked the committee to examine the still life, "The Irises", where the brush strokes are similar to those in question. In addition thereto, a number of others could be examined by radiograph to show similarity. It is strange that the committee does not refer to having made these examinations; does not submit photographs in support thereof; and yet uses such general language as to give the impression that a detailed study was done. Perhaps the committee is relying on the statement made at several places in its opinion that it did not make certain steps because the time was limited. This I cannot understand, because there was no limitation of time imposed on the committee; they in fact had the picture for two months and could have taken another six months if they so desired. Further, it is obvious that the committee members were not closely acquainted with the life and work of van Gogh which was unique. He often painted under unusual pathological conditions and it is conceivable and probable that he painted in the prodromal phase of a possible convulsive seizure. During such pre-convulsive periods and during other periods of his fluctuating illness, his brush pull would be of irregular intensity and pattern.

(10) Exactly the same problem arises from the committee's statement that the light areas lack density in this painting, where other paintings show marked density. This conclusion as in the point above would be valid only if comparison were made with a great number of his paintings. Many other paintings of van Gogh do not show marked density, so the point is without merit.

(11) The committee dismisses the handwriting in the title "Etude a la Bougie", and the signature, "Vincent", with the statement that experts in the field do not consider the samples available in the painting sufficient to support an opinion.

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It is shocking to now learn that the New York City Police Department experts, who offered their services, were not allowed to give the painting a full laboratory test and X-ray, and were not afforded the opportunity for comparative study through the many signatures appearing on the paintings in the current exhibit, ~~and the many samples of handwriting appearing on the paintings in the current exhibit,~~ and the many samples of handwriting appearing in the van Gogh letters. Why this was denied, when handwriting tests of themselves might have been conclusive, is of itself a mystery.

(10) The committee gives no consideration to the strange procedure of a copyist first creating an unfinished/<sup>in</sup>stead of a finished self-portrait, and then using a "Study by Candlelight", requiring him to choose from his palette the colors of candlelight or artificial light -- instead of choosing the typical van Gogh colors from other pictures made by day light. Why should a copyist make his job so difficult and search out such a new field? On the other hand, we know that in 1888 van Gogh was concerned with artificial light. In September, 1888 van Gogh painted "Night Cafe", (F 463) and letter 533 stated: "For three nights running I sat up to paint and went to bed during the day. I often think that the night is more alive and more richly colored than the day". "Starry Night" was painted in September, under gaslight, (letter 543). In letter 537 he states that he painted "... the outside of a cafe, with the terrace lit up by a big gas lamp in the blue night" (F 467), and further on, "... I have bought on set purpose a mirror good enough for me to be able to work from myself in default of a model ... The problem of painting night scenes and effects on the spot and actually by night interests me enormously". The painting, "Gauguin's Chair", is done by artificial light, and has on it a painting of a lit candle. In letter 563, written in December, 1888, at Arles, van Gogh says: "... then Gauguin's armchair, red and green, night effect, Candlelight being yellow in itself requires a stronger color scheme and this same applies to the other various colors".

In regard to this painting, in October of 1948, I said in an article: "At first the colors do not give complete satisfaction. It is not identical with the pattern of the Arles period. It displays certain detonating elements. This is consistent with

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van Gogh's interest in artificial lighting effects, and when this painting is placed in the still golden hue of candlelight you can observe how the disparity of color scheme and refractive touches blend and dissolve into one complete harmony." Only a master such as Van Gogh could have so stolen the color of candlelight and placed it on canvas that when viewed by candlelight the exact scene that he beheld with his eyes is duplicated. Where is the copyist of such great talent to create this composition and blend these colors of artificial light? Would he create this one falsification and throw away difficulty in his way and never create another painting?

Finally, this committee, by the judgment of its "eyes" states: "This painting appears strident in color, weak in drawing, and uncertain in the modeling of the head", and further states that "the resemblances between this painting and other van Gogh's are superficial and unconvincing".

While the committee acknowledges its "own fallibility", I believe it will also unequivocally admit that none of its members claims to be or is an expert on van Gogh. Modesty has no place in this controversy, and it is stated as simple fact that not only has this committee referred to my works as the authoritative works on the subject of van Gogh, but museums, private owners and dealers all over the world have insisted on my certification as proof of authenticity in dealing with the paintings of this artist. When it comes to judgment of the eyes, I submit that my qualifications are at least on a par with those of the members of this committee. From this judgment of my "eyes" I say that this picture had the rhythm of Arles; the halo around his head is typical of van Gogh, seen in many of his paintings, portraits and landscapes; the eyes have an intensity of life, sadness and misery that obsesses you. Artists and scholars the world over, who by the practicing of their own craft are the best judges of strength or weakness in drawing and certainty or uncertainty in modeling, will continue (as many of them have in the past) to unanimously affirm what my eyes see -- that the drawing is firm, sure and executed with the strength of the master who was van Gogh. I stated over two years ago and repeat with emphasis that the painting "is without doubt one of the most intensely vita-

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I am in the twilight of my life. I have devoted my time, strength and energies to the life and works of Vincent van Gogh. At this stage of my career and life I would not out of obstinacy or a mere desire to be right cling to an opinion which I believed to be fallacious, or compromise my name and reputation merely to refuse to acknowledge a mistake. I know that it is but an error in judgment to make a mistake but that it shows infirmity of character to adhere to it when the mistake is discovered. My past history has proved that I am above clinging to a mistake.

In this case, I have made no error. Everything in my heart and brain assures and reassures me that this is one of Vincent van Gogh's great works. I shall take every opportunity and make every effort to establish that. Nothing this committee has said in any way weakens my conviction or leads me to believe that they have found or stated anything of merit or significance to justify their refusal to authenticate the painting while at the same time they felt they did not have the reason or the ability to condemn the painting.

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