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NEW YORK

Herald Tribune

A European Edition Is Published Daily in Paris

THURSDAY, DECEMBER 1, 1949

14c

Late City Edition

FIVE-CENTS

THE WEATHER

Today: Mostly sunny; cloudy and cold tonight. Tomorrow: Cloudy and cold. Temperature Yesterday: Max. 50; Min. 34. Today's Forecast: Max. 45; Min. 32. Detailed Report and Map—Page 21

Vol. CIX No. 37,636

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Heart Strain Adds to Illness Of O'Dwyer

Must Stay at Least 2 Weeks in Bellevue

Doctors Say He Will Have to Leave City for More Rest After His Release

By Leonard Ingalls Physicians attending Mayor William O'Dwyer at Bellevue Hospital reported yesterday that physical tests have disclosed that he is suffering from "a very definite heart strain" in addition to exhaustion and a bad chest cold. They said his condition is worse than suspected at first.

The Mayor, who is fifty-nine, was admitted to the hospital Monday evening after he had complained late in the day of feeling excessively tired. After consultation yesterday Dr. Edward M. Bernheimer, the Mayor's personal physician, and Dr. Clarence E. de la Chappelle, a heart specialist, said that Mr. O'Dwyer must remain in the hospital at least two weeks and then leave the city for continued rest.

Heart Strain Shown A bulletin issued at 1:30 p. m. yesterday by Dr. Bernheimer through the Mayor's office at City Hall described Mr. O'Dwyer's condition as follows:

"The laboratory tests made so far show Mayor O'Dwyer's condition to be somewhat worse than we thought. His metabolic processes are again very much lowered. The electrocardiogram shows a very definite heart strain. "The upper respiratory infection (chest cold) persists. Mayor O'Dwyer is running a low-grade fever. Our studies are continuing. We had a fairly comfortable night, but so far he is experiencing a rather uncomfortable day. "Of today it is our conviction that he must remain in the hospital at least two weeks. The non-vascular lung continues indefinitely. When we feel he can be discharged from the hospital he will have to go away for continued rest."

Similar to 1948 illness Certain details of the diagnosis are similar to those of the illness the Mayor suffered from in 1948, when he was confined to Bellevue for eight days. At that time he was found to have a lowering of the processes of metabolism, which are the assimilation of nourishment and discharge of wastes by the body. "The symptoms, such as chronic heart weakness, the heart strain reported yesterday was explained by (Continued on page 19, column 1)

Mural Called 'Red' Restored by N.Y.U.

Artist to Continue Painting; Shifts Not Explained

A partially completed mural in La Guardia Hall of the New York University School of Education at Washington Square, which was removed by the university's plant department last week after a dispute over its alleged pro-Soviet theme, yesterday was returned to its original place, the university announced. The mural, by Harold Collins, artist and graduate student in the School of Education, was approved by the Student Council last September. When objections to its alleged pro-Soviet character arose, the council voted to allow its completion "without interference."

Last Thursday the university disclosed it had been taken down because of the controversy but "without passing judgment either on its artistic or philosophical merit." Yesterday the university announced that the mural had been restored to its place and that Mr. Collins would be permitted to resume work on it. University officials declined further comment.

Furniture Sold

At a public sale of furniture and household goods... (Continued on page 18, column 1)

Parnell Thomas Throws Himself on Court's Mercy

12 Countries Back U. S. in Ward Protest

State Dept. Reveals Response to Appeal

Acheson Assails Red China for 'Inhumane' Holding of 2 Flyers for a Year



Representative Thomas and wife at his Capitol office after court case.

Switches Plea, Faces Up to 32 Years, \$40,000 Fine in Kickbacks; May Quit Congress

By David McConnell WASHINGTON, Nov. 30.—Representative Parnell Thomas, Republican of New Jersey, in a surprise move, threw himself on the mercy of the court today when he withdrew a plea of not guilty to a Federal charge of operating a salary kickback racket and pleaded guilty to the crime. The fifty-four-year-old Representative's sudden change of plea brought to an abrupt end a trial which had already produced evidence that he had received \$40,000 in kickbacks from the Government between 1940 and 1948. Judge Holtzoff allowed Representative Thomas to remain free under \$10,000 bail until Friday, Dec. 9, when he announced that sentence will be passed. Representative Thomas, who was elected seven times to the House from the 11th Congressional District of New Jersey, is expected to resign his post. Representative Thomas can be sentenced to a maximum of thirty-two years in prison and fined a total of \$40,000, according to the United States attorney's office. He is expected to be sentenced on Dec. 14. (Continued on page 4, column 2)

New Zealand Swings to Right, Laborites Lose After 14 Years

Nationalists Win on Free-Enterprise, Tax-Cut Platform; Australia Faces Similar Election

By The Associated Press AUCKLAND, N. Z., Thursday, Dec. 1.—After fourteen years of socialist rule, New Zealanders have ousted their labor government in favor of free enterprise Nationalists who have pledged to cut taxes and reduce social controls. The surprise, surprise, many called it a Parliamentary election yesterday of this little British Commonwealth nation in the South Pacific. The National party won forty-six of the eighty seats in the House of Representatives. The Labor party, which held a 42-38 majority in the old House—captured only thirty-four. The thirty-four Labor winners include the four Cabinet members, six ministers, many in separate voting by the Maoris on Tuesday. Prime Minister Peter Fraser's Cabinet had come to the end of its road. Two of its ministers were defeated and other were returned to Parliament by reduced majorities. Sidney George Holland, fifty-six,

former business man who has led the opposition in Parliament since the Laborites took office in a landslide in 1935, will become the new Prime Minister. The National party was formed by Conservative and Liberal groups in 1931. New Zealand is an island nation of only 1,802,000 population and 10,935 square miles, but the outcome drew wide attention. The Labor government of Australia, 1,200 miles to the west, faces a similar test at the polls on Dec. 16. Robert Gordon Menzies, leader of Australia's opposition Liberals, commented in Melbourne: "The Socialists were brought to power in New Zealand, Australia and Great Britain in that order. This dramatic result seems a happy omen that they will go out in the same order."

Lord Woolton, chairman of Britain's Conservative party, declared in London that Britons "will not let behind their eyes in showing the world the right road to freedom, which the British Labor Party" (Continued on page 14, column 1)

Restaurants to Serve Water on Request Only; City-Wide Pressure May Be Cut This Month

By Walter Lister Jr. One use of water in homes is cut nearly a third—there is a limited supply of rain-city water pressure may have to be reduced. The city's water supply, Commissioner of Water Supply, Gas and Electricity, warned yesterday. "The water shortage in the city is severe, he said, and may be worst yet. In New York, the shortage was at its peak in 1947, when it was as high as 100 million gallons a day. In the face of the present emergency, Mr. Carney declared the campaign against water waste has proved a reduction in the daily usage of 40,000,000 gallons but the commissioner advised that the saving must reach at least 90,000,000 gallons. "The practice of not serving drinking water until it is requested may begin in some public dining rooms this month. The suggestion was made by the members of the Hotel Association of New York City and the New York State Restaurant Association, Inc. Restaurants which adopt this practice will advise their patrons of the water shortage through table cards or menu cards and ask them to cooperate. Edward J. Clark, chief water engineer, who conferred with his assistants yesterday on plans to reduce water usage, said: "We want to advise this if possible, but it will definitely be necessary unless there is a drastic change in the habits of the public than we have resorted to date."

Coal Mine Strike Is On Again; Lewis Silent as Truce Runs Out; Truman Is 'Watching Situation'

Lewis With His Union Leaders as Strike Deadline Nears



The conference at the Roosevelt yesterday. Facing center, at left, is Thomas Kennedy, United Mine Workers' vice-president, and, at right, John Owen, secretary-treasurer.

By Emily Genauer A jury of four art experts chosen by the Metropolitan Museum of Art to determine the authenticity of an alleged self-portrait by Vincent Van Gogh has declared itself "unwilling to accept the painting as an original Van Gogh," it was learned yesterday. The portrait is one for which William Goetz, executive producer of Universal Pictures, is said to have paid "considerably more than \$50,000."

Art Jury Refuses to Authenticate \$50,000 Portrait as a Van Gogh

Canvas Put Under Judgment in Connection With Current Van Gogh Exhibition at Metropolitan

By Tom O'Hara Governor Thomas E. Dewey attacked yesterday the operation of the New York City subway as "a shining example of poor management under government ownership. Decrying the trend away from private enterprise, Governor Dewey said that "everybody else has a bus company after his company" is bought by the city.

Dewey Attacks City Operation of Its Subways

Further, Governor Dewey said "some people would like to put the Long Island Rail Road in an authority." He paused and said: "Boy! Government purchases means loss of taxes to localities, the state and Federal governments, the Governor added. He estimated that Long Island commuters would lose \$5,000,000 in real estate taxes if the road went into an authority. The Governor spoke to 1,400 members of the Insurance Federation of New York at their thirty-fifth annual lunch at the Hotel Commodore. He cited to the members in every speech the insurance, his determination during his years as Governor to keep insurance out of government control and to approve regulation only after consultation with insurance officials.

Art Experts Doubt This Van Gogh Portrait Is Real

The Kenyote of the Governor's speech was summed up at one point when he said of a move to set up a "monopolistic state fund" to run the city's transportation program: "That I am against, and so long as I am Governor we will not collectivize any business in this state." "I do not believe government can run any business, whether it be hospitals, the insurance business, or highways, better than private enterprise, and the victim of every such experiment is always the rate payer," he said. The great issue is that "never since the experiment in Socialism is started it is never possible to unlearn the error. You never have a shining example. From them (Continued on page 18, column 1)

400,000 Off the Job Again in Coal Pits

Union Policy Committee Slated to Meet Today After 3d Postponement

By Robert A. Bedolla The United Mine Workers resumed their strike against most of the nation's soft coal mines at midnight last night. An official statement in New York said that 400,000 miners would not go to work, thus ending a three-week truce that ran out at midnight. The action was taken without any official and public word from John L. Lewis, president of the union, who had yesterday postponed for the third consecutive day the meeting of the union's national policy committee. A new meeting is scheduled for 10 a. m. today in the Hotel Roosevelt, Madison Avenue and Forty-sixth Street. The 200 members of the committee have been on hand since Monday, but Mr. Lewis didn't show up in New York until Tuesday night. He declined to see reporters yesterday, and notice of the meeting's postponement was issued by his aide.

Truman Watches Situation

President Truman, vacationing in Key West, Fla., was said by his assistants to be "watching the situation. There was no hint that he plans any immediate move to stop a coal strike for eighty days by invoking the Taft-Hartley War Emergency act. Railroad workers were notified that they will be laid off in a few days in the event of a strike, and thousands of others also face lay-offs.

U. M. W. representatives said that coal production during the truce had at about 14,000,000 tons a week, well above the 12,000,000-ton average. The National Coal Association reported that soft-coal stockpiles now total between 25,000,000 and 35,000,000 tons. The association said that less than 10,000,000 tons is generally regarded as the danger point. It was hinted that the country's 80,000 anthracite miners in Pennsylvania may not join in a new strike. Ralph E. Taggart, chairman of the Anthracite Operators Wage Agreement Committee, announced yesterday that he and Mr. Lewis have agreed to reconvene contract negotiations in New York at 11 a. m. on Tuesday at the Hotel Astor. Anthracite is used for domestic heating. There was also a question about the 20,000 soft-coal miners west of the Mississippi, including any strike. The bulk of the country's soft coal, used by industry, is mined by 380,000 diggers east of the Mississippi.

Three Previous 1949 Strikes

There was a two-week strike in March, called by Mr. Lewis in support of a new contract. The General Welfare committee confirmed Dr. Boyd's appointment. There was a one-day strike in June, called by Mr. Lewis to "rainbow production." The third strike this year was called on Sept. 15, after the union's pension and retiree fund was suspended. The strike originally included all U. M. W. soft coal and anthracite miners. The western and anthracite miners were sent back to work by Mr. Lewis on Oct. 8. The three-week 1948 strike, including 200,000 remaining diggers began on Nov. 10.

Mr. Lewis hastily returned (Continued on page 31, column 1)

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Table with 2 columns: Page Number and Page Title. Includes entries like 'Air World', 'Art World', 'Aviation', 'Books', 'Business', 'Employment', 'Furniture', 'Food', 'Fresh Air', 'News Summary', 'Page 21'.



Four experts, selected by the Metropolitan Museum of Art to study this alleged self-portrait, reported they were unwilling to accept it as an original Van Gogh. The small Japanese screen (lower left) was characteristic of Van Gogh's interest in Japanese prints.

Zoning Expert Sees Manhattan Losing Industry

Says Homes and Business Will Predominate, With Plants in Outer Areas

The Manhattan island of the future will be dominated by residential areas and business...

Industrial concerns will not have to move out of the city center, Mr. Beardsley explained...

See Fierced Removal "If the good locations for industry and business are reserved and protected in outer areas..."

Already one insurance company has moved its main office to Nassau County...

It is probable that the Manhattan of the future will predominate in finance and management, central retail stores, improved residences...

Robert F. Wagner Jr., chairman of the City Planning Commission...

Urges Military Regulations Speakers at the meeting urged planners to take into account the new zoning regulation...

Other speakers were Lawrence M. Ornes, of the City Planning Commission; Frederick H. Allen...

The meeting was jointly sponsored by the Citizens Committee on Children, the Citizens Art and Planning Council of New York...

Wavell Speaks at Dinner Of Academy of Poets Field Marshal Lord Wavell...

Field Marshal Lord Wavell, a soldier of Britain and a poet on the side, made a short speech...

His relations between poetry and war, his warrior of the African desert, former Viceroy of India...

The Field Marshal flew to Canada from England two weeks ago and stopped off in New York on his way to Washington...

ROOMS FOR RENT an advertised daily in the Classified Pages

Van Gogh Portrait Being Shown at the Metropolitan

This painting, from the Maurice B. Wertheim Collection, is one of the genuine Van Gogh works included in the exhibit

ing and accepting the picture's authenticity are the unusual collection of inscriptions on and back of the canvas...

Several other steps that were undertaken by the jury yielded no facts that would bear on the authenticity and consequently the results have not been reported...

Members of the jury relate in the report that on Oct. 18, Oct. 23 and Oct. 31, at those meetings studied the painting under varying conditions of light and in comparison with works and drawings in the Van Gogh collection...

De la Falie, in a deposition to the jury answering allegations that had been made in advance, argued that the color of the work was "non-typical and unusual"...

De la Falie contended that the brush strokes which the jury considered untypical also appear in the still "series in the current Van Gogh exhibition, and added that Vincent's brush strokes were "broken down mentally and physically"...

Queens College Stone Laid Ceremony Held for Science Building at New York State College of Education...

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BOOKS AND THINGS

By LEWIS GANNETT

HEREDITARY EAST AND WEST, Lyenko and Vokh, 246 Science. By Julian Huxley, ed. 246 pp., \$2.25.

DEATH OF A SCIENCE IN RUSSIA: The Fate of a Creative Genius described in "Pravda" and elsewhere. Edited by Conroy. Univ. of Pennsylvania Press, 212 pp., \$2.25.

POLITICS OVER BIOLOGY The Communist party in Russia long ago dictated a "line" to poets, historians and poets, and more recently to musicians. But until recently, Russians boasted that theirs was a "scientific" society...

Art Exhibition Notes The Salamagundi Club is holding its annual thumb box show through Dec. 18...

Books Today JAMES FENIMORE COOPER, by James Grosman. \$2.50. Study of his life and works in the American Men of Letters Series...

Book Notes Great Thinkers A series of books on the great thinkers of the last hundred years will be launched by Scribner's in February...

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Dr. Tilney's Portrait Unveiled

A portrait of the late Dr. Frederick Tilney, neurologist who died in 1893, was unveiled yesterday by Dr. Tilney at the Neurological Institute, 197 West Washington Avenue...

Polio Unit Officially Announced Robert E. White, of Duke University, N. Y., chief consultant for the National Foundation for Infantile Paralysis since 1941, has been named consultant of the institute in behalf of a committee of the board of trustees...

In Russia a clever plant-breeder named Michurin, who died in 1890, originated Mendelian genetics, and he has been made an official Hero of the Soviet Union...

With and Without Drama Continuously and without emotion Julian Huxley explores the record and painfully notes the "melancholy landscape" of Lenin's political triumph over Russian science...

Art Exhibition Notes This group, such as the deers and clearly painted, "Farm" and "Mendham, New Jersey"...

Books Today JAMES FENIMORE COOPER, by James Grosman. \$2.50. Study of his life and works in the American Men of Letters Series...

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THE Book of the Season

An Instantaneous Best Seller All Over The Country ELEANOR ROOSEVELT'S This I Remember

"As a human document it will read and flit by generations of Americans." -VINCENT SHEARAN, N.Y. Herald Tribune Book Review

With 25 pages of family pictures NOW IN ITS 5th BIG PRINTING At all bookstores - \$4.50 HARPER & BROTHERS

THE NATURE MIND by H.A. OVERSTREET

I have long since given over any sense of guilt... but the danger remains and will remain until that poor frame rots in its shallow grave.

JOHN STEPHEN STRANGE author of ALL MEN ARE LIARS and MAKE MY BED DOOM

Unquiet Grave Illustrated by Christine Price. A collection of seven little-published short stories...

SANTA'S FOOTPRINTS by H.A. OVERSTREET

THE GARDEN WORKBOOK by DEWITT VAN DER WOUDE

THE HORSE'S MOUTH by H.A. OVERSTREET

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Goetz's \$50,000 Van Gogh Ruled Genuine in U.S. Customs Inquiry

Lindbergh-Case Expert Verifies Artist's Signature; Metropolitan Had Questioned Authenticity

By Emily Genauer

The United States Treasury, in a confidential eleven-page customs-bureau report just completed, has ruled that a questioned \$50,000 Vincent Van Gogh self-portrait, which last winter was the center of one of the most widely debated art controversies in many years, is authentic after all.

Since customs-bureau reports are classified as confidential matter not even available to the parties involved, John S. Graham, Assistant Secretary of the Treasury, has written to William Goetz, executive producer of Universal International Pictures Company and owner of the picture, that it has been admitted to the country duty free "under provisions of the law which pertain to original works of art." This action, Mr. Graham wrote, was taken after extensive investigation under the direction of the Supervising Customs Agent at the Port of New York.

"The investigation," he added, "covered every facet of this case

and established that, insofar as concerns the Bureau of Customs, the painting is authentic."

The entrance of the government into the case developed after the painting by the tragic nineteenth-century Dutch artist, whose one-man exhibition at the Metropolitan Museum of Art last winter broke all attendance records, came up for reimportation to this country early in July.

For some months it had been in Holland and France undergoing intensive study by five well-known Van Gogh experts. Mr. Goetz had sent the picture abroad because he felt that the negative verdict of the work made last December by a jury of museum executives named by the Metropolitan Museum of Art had been based on inadequate study and inconclusive findings.

Previously the picture had been certified as authentic by other art scholars, among them Dr. J. B. de la Faille, world's best known authority on Van Gogh and author

(Continued on page 25, column 3)

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Art Jury Refuses to Authenticate \$50,000 Portrait as a Van Gogh

Canvas Put Under Judgment in Connection With Current Van Gogh Exhibition at Metropolitan

By Emily Genauer

A jury of four art experts chosen by the Metropolitan Museum of Art to determine the authenticity of an alleged self-portrait by Vincent Van Gogh has declared itself "unwilling to accept the painting as an original Van Gogh," it was learned yesterday.

The portrait is one for which William Goetz, executive producer of Universal Pictures, is said to have paid "considerably more than \$50,000."

The jury's report was signed by its four members: Alfred Barr, of the Museum of Modern Art; James Plaut, of the Boston Institute of Contemporary Art; George Stout, of the Worcester (Mass.) Museum, and Sheldon Keck, of the Brooklyn Museum. In an unprecedented action of this type, they were called in by the Metropolitan to judge the picture, entitled "Study by Candlelight," after Vincent W. Van Gogh, nephew of the painter and owner of the major portion of the works making up the Metropolitan current Van Gogh exhibition, expressed reluctance to bring the show to America unless he was

(Continued on page 23, column 2)

Art Experts Doubt This Van Gogh Portrait Is Real



Ernest B. Gottlieb

Four experts, selected by the Metropolitan Museum of Art to study this alleged self-portrait, reported they were unwilling to accept it as an original Van Gogh. The small Japanese sketch (lower left) was characteristic of Van Gogh's interest in Japanese prints.

	Collection:	Series/Folder:
The Museum of Modern Art Archives, NY	AHB	IA.173*

NEW YORK

Van Gogh Portrait Being Shown at the Metropolitan



This painting, from the Maurice Wertheim Collection, is one of the genuine Van Gogh works included in the exhibit.

Van Gogh

(Continued from page one)

guaranteed immunity from any possible legal action that might be taken by Mr. Goetz as a result of Vincent W. Van Gogh's publicly expressed doubts as to its authenticity.

The Metropolitan, anxious that plans for the exhibition of the nineteenth-century Dutch master's work proceed as scheduled, obtained agreement from Mr. Goetz to submit the matter to a jury which could resolve the question. Previously the painting, a powerful three-quarter length study of unusual intensity of color, had been authenticated by Dr. J. B. de la Faille, author of several books on Van Gogh, including a four-volume catalogue of his works, as well as by Paul Gachet, another Van Gogh expert and son of the doctor who befriended Van Gogh and attended him in his last illness.

Jury's Conclude Fallibility

In its confidential seven-page report to the Metropolitan's curator of paintings, the jury states that "absolute proof of authorship or authenticity of this painting is not regarded as being a possibility" and that it is presenting its opinion "with full recognition of its own fallibility." It also points out that "within the time available for the study, exhaustive analytical work was not feasible."

Members of the jury relate in the report that they met at the museum on three occasions, Oct. 18, Oct. 22 and Oct. 24, and at those meetings studied the painting under varying conditions of light and in comparison with works and drawings in the Van Gogh exhibition which are considered to be authentic. They also considered it with reference to standard books and articles on the work of Van Gogh, among them several written by Dr. de la Faille. In addition, the jury weighed in its deliberations a lengthy oral and written defense by Dr. de la Faille of the specific picture under question.

"When the body of work by an artist once has been established," reads the report, the assumption in considering a hitherto unknown work purporting to have been made by that artist "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 to its validity."

Deviations Noted

Despite the obvious and general resemblances between the Goetz painting and works by Van Gogh, the committee concluded that these resemblances were superficial and unconvincing. Comparison with other pictures in the exhibition, the report adds, made it appear "striking in color, weak in drawing and uncertain in modeling of the head. . . . In construction it shows several deviations from Van Gogh's customary procedure."

"The obvious reasons" for supporting the Goetz painting to be by Van Gogh, said the jury, included the facts that the person represented in it is plainly Van Gogh, that the material on which it is painted shows a semblance of age and deterioration—"the estimate of age might be as much as a hundred years or as little as twenty"—the broad, rough handling and strong color used are characteristic of the painter and the pattern and wording of the signature conform to some of those in recognized paintings by Van Gogh.

The reasons for doubting the work's authenticity, as listed by the jury in its report, include "an inconsistency of general appearance with known paintings by Van Gogh, and the fact that the work contains numerous features which are rare or non-existent in the known works of Van Gogh."

Among the latter are enumerated its unfinished state; the fact that it is approximately a mirror image of another self-portrait universally accepted as authentic, belonging to Maurice Wertheim and now in the Metropolitan exhibition; and evidence of its execution over another painting which was already extensively cracked.

Also listed as a reason for doubting the work are "marked irregularities of execution" including treatment of "vase areas," density of "hair areas" and brush-stroke conformation, that do not check with known Van Gogh works as revealed by re-examination.

Listed as reasons for both doubt-

ing and accepting the picture's authenticity are the unusual complement of inscriptions on and on back of the canvas and the drawing under the three-quarter-length study of a small Japanese head with Japanese characters. "The sketch of a head in Japanese style," the report states, does recall "Van Gogh's interest in Japanese prints."

According to the report, "since the time was limited, certain possibilities in examination were not exhausted; some gave promise of yielding data sufficient of authenticity." Among the unexhausted possibilities the report mentions precise identification of the paint medium, the development of any hypothesis of origin that might have been consistent with the evidence, and the search for reference data such as the source of the head drawn in Japanese style.

Several other steps that were undertaken by the jury yielded no facts that were found to bear on the authenticity and consequently "the results have not been reported." These included examination of the work by ultra-violet radiation, photographs by infrared radiation and a study of the handwriting, since "experts in this field did not consider that the samples available in the painting were sufficient to support an opinion."

"Any one of the unfavorable factors might be accounted for in reason," stated the jury in conclusion, "but the accumulation was too great to be counterbalanced; furthermore, the favorable factors were broad and intangible." Consequently, "the persons consulted agreed in the opinion that there was cause for serious doubt that the painting in question was the work of Vincent Van Gogh."

Police Laboratory Helped

It was learned yesterday from Captain Edward Faen, in charge of the New York City Police laboratory, that it had been enlisted in efforts to detect the authenticity of the picture's signature, marking the first time the laboratory had been called in to judge a painting since its formation in 1924. Detective Francis Murphy, one of the department's experts on "questioned documents," examined the painting but reported that he could come to no conclusion because the signature was painted, not handwritten, and that he had no basis for comparison. The department offered to give the painting the full laboratory test, including X-ray, Captain Faen said, but the experts declined.

Dr. De la Faille, in a deposition to the jury answering allegations that had been made in advance, agreed that the color of the work was "non-typical and unusual," but added that this was an experimental painting, and pointed out that it would be "most unusual for a copyist or forger to attempt to render a new combination or type of colors in creating this finished, instead of adopting the easy method of taking the typeface." After Dr. De la Faille's appearance before the jury, he declared that he had recalled to it that Van Gogh frequently painted over old canvases, and he referred particularly to a letter written by the artist to his brother, Theo, in which he said "for the second time I have scraped off a study of Christ with the Angel in the Garden of Olives."

Dr. De la Faille contended that the brush strokes which the jury considered untypical also appear in the still-life "Fishes," in the current Van Gogh exhibition, and added that "Vincent's brush strokes are always different," self-inflicted. The university reported that he had left a note saying he was "broken down mentally and physically."

Queens College Stone Laid

Ceremony Held for Science Building, First of Nine New Units

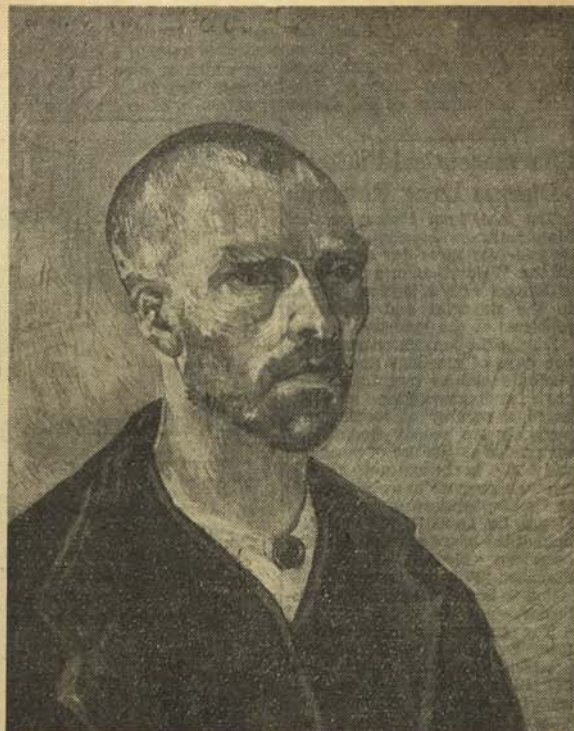
A four-story science building, first of nine units to be added to Queens College, 65-29 Kissena Boulevard, Flushing, Queens, was described yesterday by Queens Borough President-Clark Maurice A. FitzGerald as a tribute to the co-operation of college and community which will make the construction of the other buildings possible.

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NEW YORK

Van Gogh Portrait Being Shown at the Metropolitan



This painting, from the Maurice Wertheim Collection, is one of the genuine Van Gogh works included in the exhibit

Van Gogh

(Continued from page one)

guaranteed immunity from any possible legal action that might be taken by Mr. Goetz as a result of Vincent W. Van Gogh's publicly expressed doubts as to its authenticity.

The Metropolitan, anxious that plans for the exhibition of the nineteenth-century Dutch master's work proceed as scheduled, obtained agreement from Mr. Goetz to submit the matter to a jury which could resolve the question. Previously the painting, a powerful three-quarter length study of unusual intensity of color, had been authenticated by Dr. J. B. de la Faille, author of several books on Van Gogh, including a four-volume catalogue of his works, as well as by Paul Gachet, another Van Gogh expert and son of the doctor who befriended Van Gogh and attended him in his last illness.

Jurors Concede Fallibility

In its confidential seven-page report to the Metropolitan's curator of paintings, the jury states that "absolute proof of authorship or authenticity of this painting is not regarded as being a possibility," and that it is presenting its opinion "with full recognition of its own fallibility." It also points out that "within the time available for the study, exhaustive analytical work was not feasible."

ing and accepting the picture's authenticity are the unusual complement of inscriptions on and on back of the canvas, and the drawing under the three-quarter-length study of a small Japanese head and Japanese characters "the sketch of a head in Japanese style," the report states, does recall "Van Gogh's interest in Japanese prints."

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"Any one of the unfavorable factors might be accounted for in reason," stated the jury in conclusion, "but the accumulation was too great to be counterbalanced;

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Members of the jury relate in the report that they met at the museum on three occasions, Oct. 18, Oct. 23 and Oct. 31, and at those meetings studied the painting under varying conditions of light and in comparison with works and drawings in the Van Gogh exhibition which are considered to be authentic. They also considered it with reference to standard books and articles on the work of Van Gogh, among them several written by Dr. de la Faille. In addition, the jury weighed in its deliberations a lengthy oral and written defense by Dr. de la Faille of the specific picture under question.

"When the body of work by an artist once has been established," reads the report, the assumption in considering a hitherto unknown work purporting to have been made by that artist "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 to its validity."

Deviations Noted

Despite the obvious and general resemblances between the Goetz painting and works by Van Gogh, the committee concluded that these resemblances were superficial and unconvincing. Comparison with other pictures in the exhibition, the report adds, made it appear "strident in color, weak in drawing and uncertain in the modeling of the head. . . . In construction it shows several deviations from Van Gogh's customary procedure."

The "obvious reasons" for supposing the Goetz painting to be by Van Gogh, said the jury, included the facts that the person represented in it is plainly Van Gogh, that the material on which it is painted shows a semblance of age and deterioration—"the estimate of age might be as much as a hundred years or as little as twenty-five"—the broad, rough handling and strong color used are characteristic of this painter and the "pattern and wording of the signature conform to some of those in recognized paintings by Van Gogh."

The reasons for doubting the work's authenticity, as listed by the jury in its report, include "an inconsistency of general appearance with known paintings by Van Gogh, and the fact that the work contains numerous features which are rare or non-existent in the known works of Van Gogh."

Among the latter are enumerated its unfinished state; the fact that "it is approximately a mirror image of another self-portrait universally accepted as authentic," belonging to Maurice Wertheim and now in the Metropolitan exhibition, and evidence of its execution over another painting which was already extensively cracked.

Also listed as a reason for doubting the work are "marked irregularities of execution," including treatment of "value areas," density of "light areas" and brush-stroke conformation that do not check with known Van Gogh works as revealed by radiograms.

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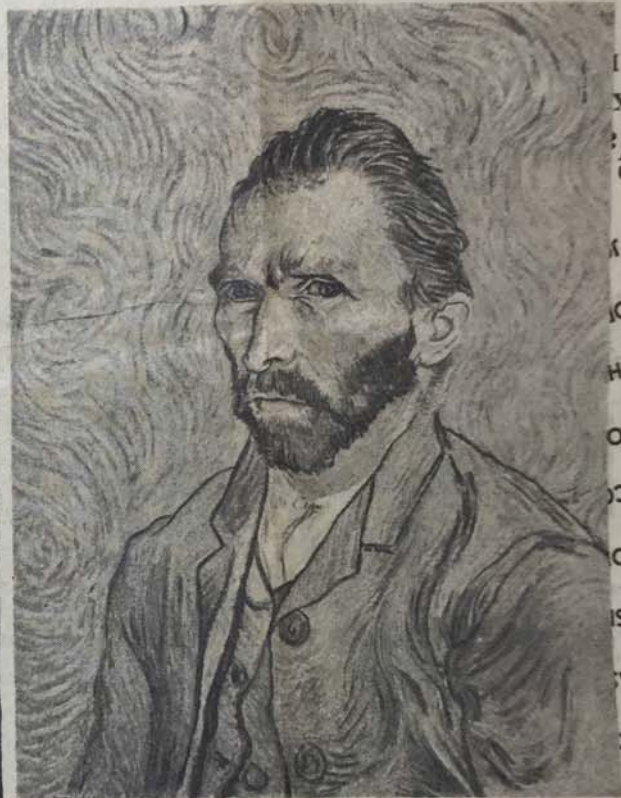
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Vrij Nederland, Amsterdam

VRIJ NEDERLAND



Zelfportret met het afgesneden oor en pijp
(1889 Galerie d'Art Paul Rosenberg, Paris)



Zelfportret
(1890 Collectie Paul Gauchet, Auvers-sur-Oise)

OVER ECHTE EN VALSE VAN GOGHS

W. Jos de Gruyter heeft (in de Nieuwe Courant van 28 October) zijn twiifel uitgedrukt over de echtheid van het schilderij „Etude à la bougie”, (hierna „kaarslichtportret” genoemd) ontdekt door en toegeschreven aan Vincent van Gogh door dr J. Baart de la Faille. In Mei 1949 diende Jhr Sandberg een klacht in bij de Officier van Justitie te Amsterdam over vier valse Van Goghs, waarbij het Zelfportret met hoed (hierna „Hoed” genoemd), waarvoor de heer Eekman uit Parijs een certificaat van echtheid haalde bij de heer Bremmer en ook dit „Kaarslichtportret”.

Het laatste schilderij is voor veel geld verkocht aan de filmmagnaat Goetz. Een com-

zoveel haaltjes zo gelijkmatig en karakterloos naast elkaar gezet als de baardhaartjes op dit Japanse plaatje? Zou hij een Japans tekenaar zo weergeven waar hij schreef: „Le Japonais dessine vite, très vite, comme un éclair c'est que ses nerfs sont plus fins, son sentiment plus simple”. (Brief Theo. 500).

Het begeleidende romantische verhaal van herkomst staat ditmaal achterop het schilderij. De naam Salles moet blijkbaar echtheid suggereren. Maar het is merkwaardig dat de naam van degene van wie het is gekocht niet is vermeld, echter wel dat hij oud was (en nu dus overleden) en dat die het weer had van zijn oom (nu dus ook al overleden). Alleen de naam Salles is doorgekomen, — nu, die staat in de brieven en de man zelf is nu ook dood.

Het niets van zich horen en het blad verbond daaraan weinig veelende artikelen aan zijn adres.

Waar komen al die van Goghs vandaan?

Uit een verslag in de N.R.C. van 26 October 1932 over het proces Wacker te Berlijn blijkt, dat volgens het kasboek van mevrouw Van Gogh—Bonger de familie Van Gogh in totaal ongeveer twee honderd vijftig doeken in haar bezit heeft gehad. Men mag aannemen, dat er meer zijn geweest, maar de catalogus Baart de la Faille vermeldt er maar liefst 700. Waar die allemaal vandaan zijn gekomen is nimmer vastgesteld. Toen schreef men 1932 en vermoedelijk is nadien het aantal Van Goghs niet weinig toegenomen. Men mag hierbij echter

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missie van deskundigen in Amerika heeft het niet voor echt aanvaard (particulier bezit mag ginds niet voor „vals” worden verklaard). Weer naar Nederland teruggebracht werd het schilderij door vijf, door de heer Baart de la Faille aangewezen personen, als echt beschouwd.

Verwantschap tussen de valse portretten

De verwantschap tussen de beide m.i. valse zelfportretten is groot. Men vindt ze bij dit artikel afgebeeld. Tot voorbeeld diende voor beide drie zelfportretten. Het *Zelfportret met het afgesneden oor en pijp* (1889 — hierna genoemd „Oor en pijp”), het *Zelfportret van 1890* uit de collectie dr Gachet (hierna genoemd „Gachet”) en het *Zelfportret met bloemen* (Cat. Baart de la Faille, nr. 530 — hierna genoemd „Bloemen”). Zij zijn m.i. door dezelfde persoon gemaakt.

Het gezicht der beide valse zelfportretten is vrijwel precies nageschilderd van het zelfportret „Gachet”. Het is, hoewel slordig, nauwkeurig nagevolgd. Men lette op de bultige uitwas van de baard-snoer bij de mond. Op het ene portret zijn de wenkbrauwen zwaar aangegeven, maar het andere weggeveerd. Het oor is te groot aangegeven, en groter dan de neus van punt tot neuswortel. Op alle echte zelfportretten is de verhouding andersom. De ogen zijn slecht ingezet. Op de valse portretten is dat meer en face en zelfs naar rechts gewend, maar het gezicht zelf is daarbij rechts gewend, zoals op het portret „Gachet” of het spiegelbeeld van „Bloemen”. Op het „Gachet”-portret ziet men tegen de linkerbovenarm aan. De lijn van de bovenarm, waar ze aan de schouder zit, is nauwkeurig overgenomen. Daardoor zit aan het lichaam een armlijn, die hoort bij van opzij gezien. In het „Kaarslichtportret”, met lager aangegeven lijf, is de rechtermouw van het „Gachet”-portret aangeplakt, met dezelfde lijn, maar te laag. De hals is heel naar. De kin sluit op alle zelfportretten die Van Gogh schilderde heel anders en veel lager bij de hals aan dan op deze portretten, uitgezonderd dan op „Bloemen”.

De rechterhelft van het „Kaarslichtportret” is slecht geschilderd, ookkas en jukbeen zijn anatomisch niet verantwoord. Die zitting op alle echte zelfportretten op de juiste plaats. Op het portret „Hoed” sluit de jas nog ongeveer op de plaats waar ze ook sluit op het portret „Oor en Pijp”. Maar op het „Kaarslichtportret” is de sluitknop wel heel ver verschoven. Het hemd en de sluiting er van is gelijk aan die op het portret „Gachet”, maar sluit nu andersom.

De ingeschreven woorden lijken weinig op het schrift van Vincent. Dat kan men controleren uit vele in facsimile gepubliceerde brieven. Vincent schreef in opzet verticaal gericht en drukte nooit op tussenhaken. Bovendien begint hij met een o linksom, of wel hij zet die vrij en begint dan midden-boven en eindigt daar ook weer. De t liet hij nooit naar beneden uitsteken, dat doet hij soms alleen met een tweede s. De p lijkt vrij aardig, de b in het geheel niet. Het gehele woord „Etude” kan men duidelijk vinden in een brief van Vincent aan Bernard in facsimile gereproduceerd door Julius Graefe en de combinatie tad vindt men herhaaldelijk, en ieder maal precies gelijk in brieven van Vincent aan Rappard. De b kan men gecombineerd met ou vinden in de brief aan Bernard.

Romantisch achterschrift

Dan het zogenaamde „Kaarslichtportret”. Dit zou geruimd zijn tegen negen Japanse prenten, op 8 December 1888. Heeft Van Gogh ooit

was er noch gewerkt te vinden geweest, was dat achterschrift had kunnen onderzoeken?

De achtergrond van dat schilderij is volgeklodderd, zij het met iets meer rythme dan op „Hoed”. De penseelstreken daarin zijn van Van Gogh zeer breed. In de brieven vindt men een tekening van de gewenste grootte der penselen die hij bestelde (brosses ordinaires). Wanneer dit op ware grootte is gereproduceerd, hetgeen men kan onderzoeken, is het grootste penseel te klein voor de breedte der penseelstreken op de achtergrond. (Een absoluut bewijs is dit niet, want Van Gogh heeft ook andere penselen of instrumenten in zijn bezit kunnen hebben). Maar zijn streek is overal smaller, ook wanneer hij een mes scheen te gebruiken.

Voor die achtergrond van 't „Kaarslichtportret” verwijst dr Jaffé naar „Bloemen”. Maar het zonderlinge is dit. In de N.R.C. van 21 November 1932 werd een artikel besproken van André Warnod in „Comœdia”, naar aanleiding van een velling der collectie „Chanterou” bij Mak te Amsterdam. Op grond van persoonlijk onderzoek maakte de heer Warnod bekend, dat de heer „Chanterou”... Dubois heette en dat hij vervalsingen op het gebied van schilderijen had gepleegd. Hij zegt daarin ook, dat de heer Baart de la Faille van de collectie begon te twifelen, maar volhield dat het geheel goed was, al nam hij de mogelijkheid aan dat er zich enkele kleine vervalsingen tussen bevonden. — een Matisse bijvoorbeeld. Utter en Lothe noemden Chanterou-Dubois „un triste individu” en de heer Warnod drong er op aan, dat het bureau voor auteursrechten en de vereniging van kunsthandelaars een actie tegen hem zouden instellen. Omdat de heer Baart de la Faille bij deze zaak was betrokken, maakte „Comœdia” van de gelegenheid gebruik nogmaals de kwestie der valse Van Goghs aan te roeren.

In 1931 — een jaar tevoren dus — had „Comœdia” onthuld dat het portret „Bloemen” het werk was van de schilderes Judith Gérard. Het portret komt als no. 530 voor in de catalogus die mr Baart de la Faille van de werken van Van Gogh heeft samengesteld, en het is niet vermeld in de later verschenen catalogus van vervalsingen. De heer Baart de la Faille

niet vergeten dat Van Gogh in het geheel slechts één jaar of tien heeft gewerkt en daar van slechts ruim twee jaar in Zuid-Frankrijk. Bovendien bestaat er nog een groot aantal schetsen en tekeningen. Van Gogh zal toch ook wel eens hebben geslapen?

In de N.R.C. van 26 Januari 1934 werd de dood gemeld van Emile Schuffenecker, 83 jaar oud, in Parijs, en daarbij, dat diens naam herhaaldelijk was genoemd wanneer er sprake was van valse Van Goghs. Coplein en schilderijen van Van Gogh, die in de handel waren gekomen, mochten waarschijnlijk worden toegeschreven aan de broer van Emile, een zekere Amadé Schuffenecker, wijnhandelaar en „kunsthandelaar”.

Alles valse Van Goghs wat de klok slaat. Het proces Wacker. Het Kamerlid Schaper stelt in November 1932 vragen in de Kamer. Een proces in Brussel. Geharrewar om „De tuin van Daubigny”. En steeds méér twijfelachtige Van Goghs. In 1948 de klacht van de heer Sandberg. Een artikel van Jan Engelman in „De Tijd” van 1 Juli 1948. De verklaring van echtheid over één van de in genoemde aanklacht vermelde vijf schilderijen door vijf experts, die door de ontdekker zijn aangewezen Jos W. de Gruyter ageert in de Nieuwe Courant. En toch gaat een „inferieure” Van Gogh weer op weg.

Welke instantie vat deze koe bij de horems? Waarom wordt geen Nationaal Instituut gesticht, waar tegen redelijke prijs de grootste mogelijke zekerheid kan worden geboden ten aanzien van de echtheid van een schilderij? Het zal misschien niet geheel en al afdoende zijn, maar het zal meer zekerheid kunnen bieden dan nu het geval is. Want nu geschiedt er niets om dat te bereiken.

Het gaat om de naam en het werk van alle grote Nederlandse kunstenaars. Daar is de regering van ons land verantwoordelijk voor. Wanneer Amerikanen bereid zijn hun geld te steken in de naam Van Gogh, is dat hun zaak. Met het is onze taak dat de naam Van Gogh onbesmeurd blijft en dat zijn werk gezuiverd wordt van de vervalsingen. Zoals het nu is, worden de doden onteerd.

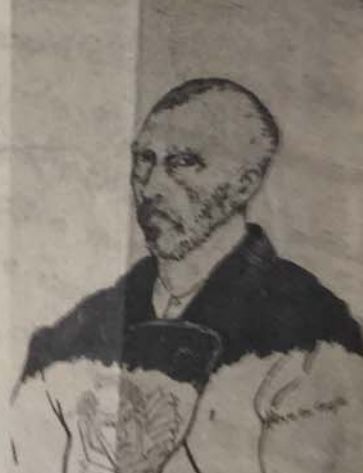
MARGRIT DE SABLONIERE



Zelfportret met bloemen
geschilderd door Judith Gérard



Zelfportret met hoed
(vals)



Kaarslichtportret
(vals)

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LIFE'S REPORTS



DISPUTED VAN GOGH is entitled *Study by Candle-light*. Japanese characters (bottom) figured in solving case.

VAN GOGH AND THE T-MEN

Customs agents "solve" a big art mystery

by **EMILY GENAUER**

Emily Genauer, art critic for the New York Herald Tribune, obtained exclusive access to the T-men's report on their investigation of the Van Gogh mystery.

A man who spends \$50,000 on a painting represented to be an original by Van Gogh may or may not be an art lover; but he always is an investor. Consequently a guarantee of the painting's authenticity is very important to him. This may not make the painting any more attractive, but just as some stamps, first editions, antiques and even old cars are valuable because of their rarity, a painting can be worthless or an extremely valuable investment simply because of what art experts conclude about it.

That is why Mr. William Goetz, a film executive from Hollywood, found himself in the midst of a controversy that embraced two continents and countless art experts after he had purchased a self-portrait by Van Gogh. In its Dec. 15, 1949 issue, *LIFE* reported on the controversy up to that time: Goetz's agent, Reeves Lewenthal, had found the self-portrait in Paris. Dr. Jacob de la Faille, the outstanding authority on Van Gogh, had certified that this painting was indeed a genuine Van Gogh. But then, after the picture had been hung on Goetz's library wall, the artist's nephew and namesake, Vincent W. van Gogh, was quoted as saying that the painting was a fake, that it had not been painted by his uncle at all. Goetz threatened to sue nephew Van Gogh, thereby creating an embarrassing situation. Van Gogh was scheduled to bring some of his uncle's paintings to New York's Metropolitan Museum for a big exhibition. If he were sued, the paintings could be impounded, so Van Gogh put off his trip. To get out of this impasse, the Metropolitan appointed a jury of two technical experts and two museum directors to rule on the painting's authenticity. Their verdict: "We are unwilling to accept it as an original work by Vincent van Gogh."

There the matter stood at the beginning of 1950. Goetz appeared to be out \$50,000, for if the Metropolitan's jury was correct, the painting was virtually worthless. But Goetz and Dealer Lewenthal were not ready to give up that easily. Back the painting went to Europe, this time to be examined by five men who were specialists in Van Gogh

CONTINUED ON NEXT PAGE

**"Soaping" dulls hair—
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LIFE'S REPORTS CONTINUED

rather than art experts in general, as Goetz regarded the Metropolitan's jury. The five men examined the painting carefully and handed down their verdict: the painting was genuine.

Again it was returned to the U.S. to be hung on Goetz's library wall. But his troubles were not over. The Treasury Department now entered the controversy, pointing out to Goetz that, under the law, a \$5,000 customs duty was due on the picture. Original works of art are duty-free, but the Metropolitan's jury had



NEPHEW Van Gogh later admitted he had not seen the original when he called it fake.

declared this picture not to be an original. Goetz refused either to pay or to declare the picture at a nominal sum and thereby pay a small duty. He pointed out that his jury considered the painting genuine, so there was only one alternative for the Treasury Department: investigate. So the T-men went to work.

Their examination not only made the previous ones seem like casual glances at the painting, but it also injected some extremely interesting new facts into the case. Here are their most important findings:

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.

2) The Metropolitan's jury had, of course, examined the signature on the painting but had decided that not enough samples were available for them to come to a conclusion. But the T-men thought otherwise. The word "Arles," for example, was written as only one in 20,000 people would write it; Van Gogh, the T-men knew from genuine Van Gogh handwriting samples, wrote "Arles" that way. And there were a couple of 8s written backward. Only one in 10,000

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CONTINUED ON PAGE 20

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LIFE'S REPORTS CONTINUED

writers would normally make an 8 backward; Van Gogh did. The letters *V* and *T* were similarly rare—and the same as Van Gogh did them. The handwriting analysts' opinion was that the letters were not forged. The T-men also discovered that one of the museum's experts knew that the paint on the canvas and the notations were at least 60 years old. So it could not have been a recent forgery anyway. And it could hardly have been forged 60 years ago. At that time Van Gogh was unknown and his paintings were worthless on the market. There would have been no profit in imitating them.

3) On the back of the painting was another inscription, referring to a pastor named Salles who had once owned the picture. The T-men, delving into books on Van Gogh, found that the artist did know a pastor named Salles, felt indebted to him and at one time presented him with a self-portrait. Whether the Metropolitan's jury knew about Salles couldn't be determined, but if they did, they did not regard the inscription as important.

4) On the painting was some Japanese writing and a Japanese sketch. Japanese and Chinese experts called in by the T-men found mistakes made in this writing of the kind which would be made by a man unfamiliar with



OWNER GOETZ says he hopes mess is over.

Japanese. Other Japanese writing known to have been painted by Van Gogh contains the same mistakes.

On the basis of the foregoing evidence, Goetz is now satisfied that he has an original Van Gogh. It not only will go back on his library wall but it will have the most prominent position, replacing a very good—and very authentic—Cézanne. As an art lover, Goetz is presumably well aware that the T-men may not have ended the controversy; it could go on and on. But as an investor, Goetz has no complaints. His painting came into the country duty-free. And thanks to the Treasury Department report, it is now worth at least double the \$50,000 he paid for it.

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