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NEW YORK TIMES - JAN. 18, 1949 -

## NEW VAN GOGH FIND OWNED IN AMERICA

Specialist Who Authenticated  
Self-Portrait Arrives for  
Lecture at Exhibition

By ALINE B. LOUCHHEIM

Dr. Jacob de la Faille, noted Dutch author and authority on Vincent Van Gogh, arrived yesterday from Europe to deliver a special lecture at the first public showing of a recently discovered self-portrait by Van Gogh.

The painting, valued at about \$100,000, is now owned by William Goetz, vice president of Universal International Pictures, and will be exhibited for three days beginning Feb. 5 in the Beverly Hills Galleries of the Associated American Artists. Dr. de la Faille, who authenticated the painting when he saw it recently in Paris, says it is "one of Van Gogh's finest portraits." His authentication is based both on stylistic grounds and on related material.

Signed "Vincent" and dated "88," the painting shows the famous Post-Impressionist artist in a green jacket with red binding. The gaunt head is set against a brilliant aureole of a candle-flame, which flares out from an intense citron yellow to strong orange tones.

The lower quarter of the canvas is unfinished. Here, on the left is an India ink drawing that appears to be a copy of an actor's face in a Japanese print; on the right, the French words, which Dr. de la Faille says are in the artist's own hand, read "Study by candlelight."

On the reverse of the canvas itself is the sentence: "Portrait of V. Gogh, exchanged for 5 Japanese drawings, Arles, 8 December, 1888." When questioned about this, Dr. de la Faille remarked, "It may well be so." Van Gogh's letters to his brother, Theo, show his interest in Japanese prints and one of them appears in his portrait of Tanguy.

Dr. de la Faille added, "I was glad to find this picture genuine, as I am shown so many false Van Goghs."

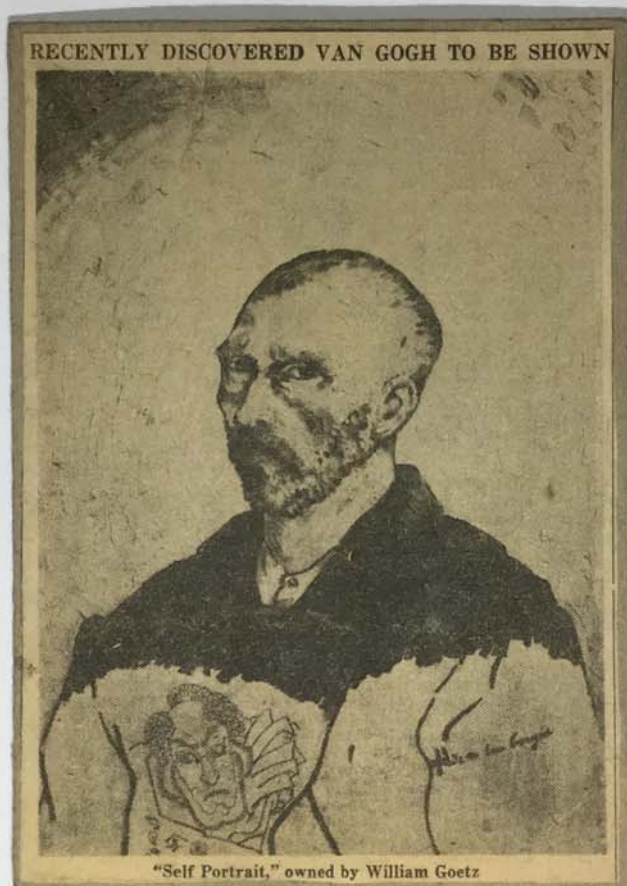
Neither Dr. de la Faille nor Reeves Lewenthal, director of Associated American Artists, who sold the painting to its present owner, would disclose where it had been found.

Dr. de la Faille is the author of five books on Van Gogh, including the definitive catalogue of his work, and is the founder of two small museums in France, at Arles and at St. Remy, in remembrance of the artist. For five years he served as cultural attaché in Holland for Czechoslovakia and Yugoslavia.

His three-month lecture tour will involve visits to most major mid-western and western cities and will close with a New York appearance in the spring. His trip is under the auspices of Associated American Artists.

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HERALD TRIBUNE, THURSDAY, DECEMBER 1, 1949

## 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

*This painting, from the Maurice W. de Zeeuw collection, is shown to America unless he was a genuine Van Gogh work.* (Continued on page 23, column 2)

## Van Gogh

(Continued from page one)

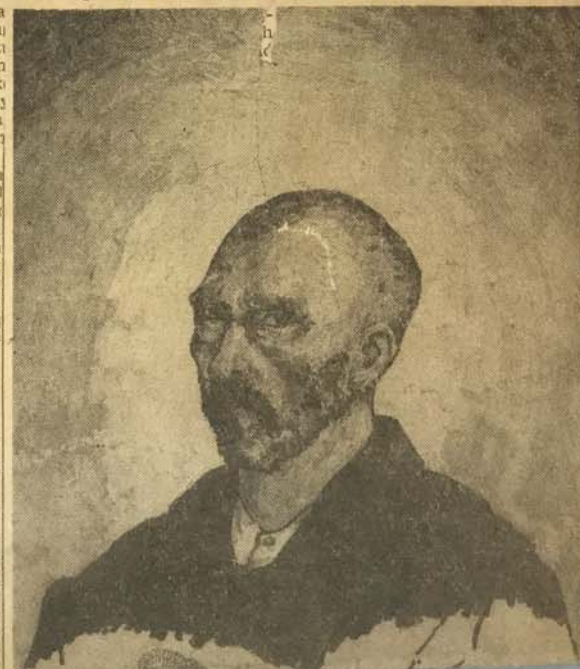
guaranteed immunity from any possible legal action that might be taken by Mr. Goetz as a result of Vincent W. Van Gogh's publicly expressed doubts as to its authenticity.

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 Falle, 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, ex-

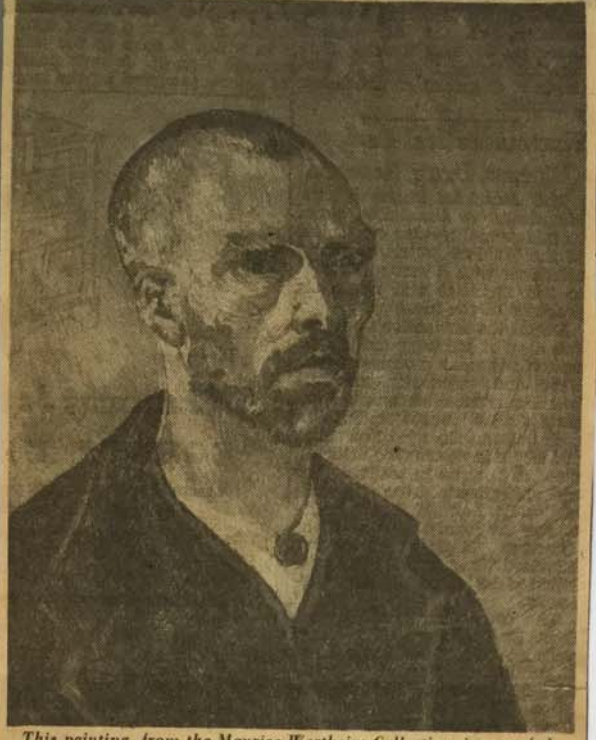
## Art Experts Doubt This Van Gogh Portrait Is Real



fact, might be accounted for in reason," stated the jury in con-

Wife Slain; Man Shoots Self  
GRAND RAPIDS, Mich., Nov. 30 (UP).—A dazed young husband with "terrible headaches" shot himself today as police arrived to find the woman slumped by the door of the Air Force team "who pro- Symington welcomed members of the new union as "worthy members of the Air Force Secretary W. Stuart elections at its plants. requesting collective bargaining

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)

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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

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."

According to the report, "since the time was limited, certain possibilities in examination were not exhausted; none 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 Fagen, in charge of the New York City Police laboratory, that its aid had been enlisted in efforts to detect the authenticity of the picture's signature, marking the first time the laboratory had been called to judge a painting since its formation in 1934. Detective Francis Murphy, one of the department's

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"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 radiographs.

Listed as reasons for both doubt-

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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 falsifier to attempt to render a new combination or type of colors in creating this falsehood, instead of adopting the easy method of taking the typical." 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 "Irisess," 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."

During the convention's previous problems of the industry, to the financial and marketing afternoon with a session devoted at the Waldorf-Astoria yesterday its mid-year three-day convention Manufacturers Association closed

**Pharmaceutical Parley**  
The American Pharmaceutical

committee.  
Grath is chairman of the dinner  
Brooklyn, at 6:30 tonight. Cor-  
society, at the St. George  
dinner of the Brooklyn Bar

**Van Gogh Portrait Is Real**



NEW YORK HERALD TRIBUNE

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HERALD TRIBUNE, SUNDAY, DECEMBER 4, 1949



Cézanne's study of "Mme. Cézanne in the Garden," lent by Stephen C. Clark. In the exhibition honoring Henry McBride, at Knoedler's

## ART AND ARTISTS

### The Van Gogh Portrait Mystery: Fraud-Detection Methods on Trial

By EMILY GENAUER

FEW aspects of art captivate popular imagination as much as accounts of art forgeries. There are at least three reasons for this. The creation and detection of fraudulent paintings hold all the cops-and-robbers, hidden-clews excitement of a good detective story. The techniques of detection presumably introduce something specific and concrete into a field in which standards are irritatingly esoteric, intangible, changing and subjective. Yet at the same time the application of such techniques, without physically affecting a picture one iota, can alter its value by many thousands of dollars, thus giving the whole procedure something of the suspense and excitement of a fluctuating stock market.

Exactly how "specific" and "concrete" the techniques of art fraud detection are in their present state of development and method of application, however, is a question being given considerable and searching thought in some quarters since the disclosure three days ago that a jury of eminent art experts invited by the Metropolitan Museum to decide on the authenticity of an alleged self-portrait by Vincent Van Gogh was, after examination and study of the work, unwilling to accept it as an original.

The owner had purchased the picture for a figure estimated to be well over \$50,000, knowing that it had been authenticated by two experts, one of them Dr. J. B. de la Faille, author of several books on Van Gogh, among them the four-volume standard classified catalogue of his work. (Incidentally, every painting and drawing in the Metropolitan's current Van Gogh exhibition, apparently because such notation carries authority, is listed in the show catalogue under its De la Faille reference number.) The purchaser agreed to submit it to a Metropolitan-picked jury only when Vincent Willem Van Gogh, nephew of the painter and owner of the major portion of the works in the show, expressed reluctance to bring them to this country and face possible legal action as a result of doubts he had publicly expressed in Holland on the self-portrait's authenticity.

#### Details of Findings

The findings of that jury having been first revealed, and in detail, in this newspaper, it is unnecessary to go into them here again. The interesting thing is that, in the main, they were based chiefly on conclusions drawn from critical and factual observation, rather than scientific examination. The signature, the jury said, conformed to that on other Van Gogh works. The broad, rough brushwork and strong color were also characteristic. Certain Japanese inscriptions on the canvas (which they did determine scientifically was anywhere from twenty-five to one hundred years old) recalled the artist's interest in Japanese prints. But the color, the jury decided,

technical research department, says "perhaps the most that ever can be said with assurance is that a painter like Van Gogh can hardly be expected to conform to methodical pigeon-holing, and that apparent anomalies in style or technique are neither unlikely nor surprising."

It appears that art expertisers must, after all, rely most strongly on personal evaluations and interpretation; in short, on aesthetic reaction. But this Mr. Burroughs calls "the most slippery of studies," because pictures look differently under varying lights, "after a distressing meal," or "in a cold corridor."

What, then, is the perplexed picture buyer to do? He must, first of all, buy pictures he enjoys as pictures. When he pays a very large sum for one he must recognize that he is buying more than aesthetic pleasure. He is buying—he hopes—a blue-chip investment. His picture is in a class with rare stamps, first editions, or real estate. He must take the best possible precautions to insure the soundness of his purchase—and then sit back and wait for either a profit or loss.

One thing I would not advise him to do—submit his picture to a jury which, in a verdict full of double-talk and contradictions, may ruin its value. Either the owner believes it to be good (and in the present case the original doubts were expressed by a man who admits he never saw the work) or he is doubtful. In which case he may as well go along with Dean Swift in his dictum that "Happiness lies in being well deceived."

## Art Critic Selects a Show; Exhibits by Roy, Stuempfig

By CARLYLE BURROWS

THE exhibition of the week is the show arranged in honor of the dean of New York art critics, Henry McBride, for thirty-six years reviewer of art and exhibitions for "The Sun," at the Knoedler gallery. Mr. McBride, who was invited in tribute to his "long and distinguished service" to the art world, to exhibit the works of art which he particularly liked, has selected liberally among modern works. The contents of the display, consisting of thirty-one paintings, sculpture, drawings and graphic-art works, ranges from the real to the abstract, embracing the work of Paul Cézanne, Winslow Homer, Thomas Eakins, Gaston Lachaise, Picasso and many others.

Means for reconciling the discrepancies of method and style inherent in the exhibition have been achieved—where they can now be surely accepted—only with the passage of years and through drastic readjustments of taste. Through these years and in harmony with the major liberal developments Mr. McBride progressed with relative serenity, being one of the earlier interpreters of modern art to the American public. Though today it is possible to find a wide acceptance of the disparate objectives involved, it was only through insistence of belief, discrimination and taste that Mr. McBride's example carried weight toward such achievement.

Of immense interest in the ex-

something of the matter-of-fact. That Mr. Roy—who is exhibiting at the Carstairs gallery for the first time since 1943—makes as much of his process as he does—which is considerable in his trompe l'oeil studies of butterflies, shells, bits of ribbon, sprigs of wheat and other fastidiously arranged conceits—is due to the amount of imagination he brings to the arrangement of his objects, rather than the mere truth of the images themselves.

Walter Stuempfig brings another exhibition of his accomplished work to the Durlacher gallery in which a new direction is apparent. Forms are larger, simpler and are brought up strongly into the foreground of his canvases. And the note of emphasis is puzzling, since one has grown to appreciate the romantic form and mood in his work, only to find it now backtracking upon realism. Perhaps Stuempfig has found a new interest in the realism of Chardin, or expects to make fresh progress by recapturing the authentic substance of Eakins's figures. Several of his paintings of vegetables suggest the former direction, a number of semi-classic figures, the latter. On the whole there is no

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Of immense interest in the exhibition are the subject's selections of such artists as Homer and Eakins as the standard-bearers of the realism he believed in, though his choice in years past of the still unapproved Eakins represented for him the more radical choice. Similarly he approved of the relatively classic process of Lachaise while finding acceptance of such an abstract expression as that of the revolutionary Brancusi. McBride was truly sensitive to the aspirations of American abstractionists and other original types, as witness his inclusions of works by Stella, the brilliant minor talents of Demuth, Pascin and Nadelman. And it is a courage wonderful to behold, though not wanting in perceptiveness, that leads him to speak up here for the astute wit or humor of Richard Taylor and Peter Arno.

Among the generous virtues of the exhibition, so interestingly documented by Lincoln Kirstein (in his catalogue review of McBride's career), is that its selector could find links for appreciation in the great and the apparently small, but none the less distinctly talented, in a final statement of his mature belief.

#### Fantasy In Realism

Frequently encountered is the artist whose view of a matter-of-fact realism is so filled with distrust that he is ever at pains to conceal a natural inclination toward it. Poetic license is used to a considerable extent by Pierre Roy to give pleasure to the dryness of a process which is used with

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#### Invention In Sculpture

Two sculptors showing at present are Alexander Calder at the Buchholz, and Milton Hebard at the Grand Central galleries. One is struck by the invention, more or less inherent in the antique form, which Mr. Hebard brings to his work of three years, showing the progress he has made. Some of these exhibits begin to show fresh and appealing results with a baroque emphasis of style, others are attenuated and developed in sharp, and not infrequently, witty stylizations. The visitor to the new uptown Modern branch of Grand Central should find this show stimulatingly alive and provocative.

Mr. Calder's exhibition, at the Buchholz, shows the fertile mind and wonderfully fanciful gifts of the artist, with whose name that of the "mobile" is so closely and originally connected. Each year there is a new show of these striking devices and the present one, far from revealing any decline of mechanical and artistic resource, actually seems stepped up in spirit. Seventeen mobiles exhibit their decorative forms in the show, in company with a dozen abstract oils by the artist.

The abstract form characterizes the new work by Morris Kantor at the Rehn gallery. Working through the cubist process the artist proceeds from reality, breaking down its natural form and reconstituting it. "Union Square" thus becomes a compact tapestry of related symbols. Emphasis on arbitrary form reveals itself in "Tranquillity" and in "Bouquet," where form is vividly fragmented. Mr. Kantor applies a stern discipline to these new efforts, in which

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But the color, the jury decided, was too strident, the drawing was weak, the modeling of the head uncertain. The work was signed, even though unfinished. Its general outline recalled too closely another self-portrait.

Scientific tests were made. They revealed that the work had been executed over another. (Dr. de la Faille, in answer to this, points out that Van Gogh, like so many other artists, often repainted old canvases, and indeed, says so in his letters.) They revealed brushstrokes dissimilar to those in "authentic" Van Gogh canvases, along with other "irregularities of execution." However, said the jury in its report, tests made by ultraviolet and infra-red radiation, as well as hand-writing tests, were inconclusive.

#### Shortcomings of Tests

Well, what could they have proved in a work by an artist dead only sixty years? Alan Burroughs, formerly of the research department of Harvard's Fogg Museum, in his book called "Art Criticism From a Laboratory," admits the shortcomings of X-ray and infrared radiation as identification methods because chiefly they reveal repainting and restoration (of no great importance, ordinarily, in a comparatively recent work). A microscope and X-ray machine can record brushwork, but "the danger is that artists, eccentric people, may deliberately alter their techniques . . . and that the critic may bog down in the assumption that the altered technique belongs to a different personality." Microchemistry, he says, can determine the composition of pigments, but adds that artists very often mix their paints to the point where their composition is unrecognizable. Besides, plain dirt sometimes gets mixed up with the paint, and that complicates matters. (The Van Gogh jury reported no results of pigment tests.)

In an article in the current "Art News Annual," Murray Pease, director of the Metropolitan's own

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DECLARATION IN CONNECTION WITH PAINTINGS, ETC., AND SCULPTURES

To be entered under Paragraph 1807 of the Tariff Act of 1930

Paris, le 26 Avril 1949

(Place and date)  
M. ROSENBERG

I, M. Fruchart représentant Maison CHENUE pour / shipper do hereby declare that I

am the ~~maker~~ or producer of certain works of art, viz:

1 toile peinte de Picasso

Portrait de Mme Paul ROSENBERG

covered by consular invoice No. 795, certified by the American Consul at Paris, France

on the 26 day of April, 1949; that the said paintings, ~~sculptures, drawings, and~~

~~sculptures, drawings, and~~ is original and that the said sculptures or statuary are originals or the first or second replicas; and

~~that the said etchings, engravings, or woodcuts were printed by hand from hand-drawn or hand-engraved~~

~~plates, and that the said prints were printed by hand from hand-drawn or hand-engraved~~

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*Fruchart*  
(Signature of artist or shipper)

REPUBLIC OF FRANCE  
DEPARTMENT OF SEINE  
CITY OF PARIS  
LIBRARY OF THE UNITED STATES OF AMERICA

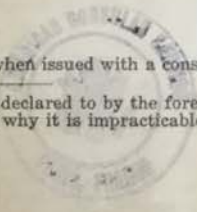
88:

I, Jean V. Smith, Vice Consul of the United States, Consul of the United States of America  
at Paris, France, do hereby certify that the above declaration was  
subscribed and sworn to (or affirmed) before me by Jean Fruchart on this 26 day  
of April, 1949, and that the statements therein contained are true to the best of  
my knowledge and belief.

Jean V. Smith  
Consul of the United States of America.

No fee when issued with a consular invoice.

\* If declared to by the foreign shipper the form should be changed to conform thereto, and a statement embodied therein showing why it is impracticable to obtain the declaration of the artist.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.E.18

Form 138  
FOREIGN SERVICE  
(Revised August 1941)

—Attach Additional Sheets Here—

Form Approved  
Budget Bureau No. 47-R003.1.  
No expiration date.

**INVOICE OF MERCHANDISE**

(Before preparing this invoice, read instructions carefully)

(1) PURCHASED  (1) NOT PURCHASED

(Do not include PURCHASED and NOT PURCHASED merchandise in ONE invoice; use SEPARATE invoice for each)

**Paris, le 26 Avril 1949**

(Place and date)

Invoice of Tableau moderne (2) { purchased from or agreed to be purchased from  
(Merchandise) shipped by  
(3) M. FRUCHART Representant Maison CHENUE - 5, rue de la Terrasse PARIS 17<sup>e</sup>  
(Seller or consignee) of (Address)  
by M. Paul ROSENBERG - 16 East 54 Th Street - NEW-YORK  
(Purchaser or consignee) of (Address)  
to { as per order accepted (Date)  
(4) for the account of (Name) of (Address)  
to be shipped per (Carrier)

(5) MARKS AND NUMBERS ON SHIPPING PACKAGES	(6) MANUFACTURER'S OR SELLER'S NUMBERS OR SYMBOLS	(7) IMPORTER'S NUMBERS OR SYMBOLS	(8) QUANTITIES AND FULL DESCRIPTION OF GOODS (N. B.—Always state the cost of packing, and all other costs, charges, and expenses)	(9) INVOICE UNIT (See questions below)	(10) INVOICE TOTAL	(11) CURRENT PRICE (Home consumption or export) PER UNIT
P.R. 591			Une caisse renfermant : 1 toile peinte par Picasso "Portrait de Me Paul ROSENBERG" Valeur: 400.000 Emballage 450 Facture consulaire 886 401.236			

(Read carefully instructions 1 and 9 before answering the first three following questions.)

Is this merchandise shipped in pursuance of a purchase or an agreement to purchase? no  
(Yes or No)

If answer to preceding question is "Yes," have you entered as item 9 the purchase price of each item in the currency of purchase?

Yes  
(Yes or No)

Is this merchandise shipped otherwise than in pursuance of a purchase or an agreement to purchase? Yes If answer is  
(Yes or No)

"Yes," indicate below whether you have entered as item 9 the present value for each item in the currency in which the transactions are usually made: (a) the value for home consumption including all applicable taxes in the country of exportation; or (b) the export value to the United States if higher; or (c) in the absence of the foreign value and the export value, the price in such currency that the manufacturer, seller, shipper, or owner would have received, or was willing to receive for such merchandise if sold in the ordinary wholesale quantities in the country of exportation; or (d) in the absence of all of the foregoing, the cost of production. c

(State whether (a), (b), (c), or (d) is applicable)

Is the currency, entered as item 9, gold, silver, or paper? paper  
(State which)

Have you enumerated all charges and stated whether each amount has been included in or excluded from the above invoice amounts? Yes  
(Yes or No) If the inland freight is included in the invoice price or value, is the price or value of the merchandise the same at the factory as at the point of delivery? Yes  
(Yes or No)

Have you separately itemized all rebates, drawbacks, bounties, or other grants allowed upon the exportation of the merchandise? Yes  
(Yes or No)

Is such or similar merchandise offered or sold in the home market for home consumption? Yes If so, what taxes are applicable? 4,50%  
(Yes or No) (Rate and kind)

(When invoice is signed by an authorized agent the name of his principal must be shown.)

Signature of Seller or Shipper

By

(Authorized agent)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.E.18

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

QUADRUPPLICATE

CONSULAR INVOICE OF MERCHANDISE

Invoice No. 4735 Issued in Quadruplicate  
 Certified APR 26 1949  
 (Date)

FOREIGN SERVICE OF THE UNITED STATES  
 OF AMERICA AT  
**PARIS**

Date 26 Avril 1949

Seller M. FRUCHART Représentant  
 Consignor Maison CHENUE - 5, r. de la  
Terrasse PARIS 17<sup>e</sup>

Purchaser M. Paul ROSENBERG  
 Consignee 16 East 57 Th Street - NEW-YORK

Carrier (Vessel or railroad)

Port of shipment Le Havre

Destination of goods New-York

Port of arrival New-York

Port of entry New-York

Amount of invoice 401.250,- Frs papier

Kind of goods Tableau 400.000,-

Frais 1.250,-

401.250,-

DECLARATION OF SELLER OR SHIPPER, OR THE AGENT OF EITHER, WHEN MERCHANDISE IS SHIPPED IN PURSUANCE OF A PURCHASE OR AN AGREEMENT TO PURCHASE

I, We, acting in the capacity described below, truly declare that

of is the {seller} or {shipper} of the merchandise described in the within or attached invoice; that the merchandise is sold or agreed to be sold; that there is no other invoice differing from the within or attached invoice, and that all the statements contained herein and in such invoice are true and correct.

I We further declare that

and that it is intended to make entry of said merchandise at the port of

in the UNITED STATES OF AMERICA.

Dated at Paris this 26 day of Avril 1949

(Seller)

(Shipper)

(Agent of seller)

(Agent of shipper)

CONSULAR CERTIFICATE

Form 140

APR 26 1949

(Date)

I do hereby certify that this invoice was this day produced to me by the signer of the above declaration.

I do further certify that I am satisfied that the person making the declaration above is the person he represents himself to be, and that a fee of \$2.50 United States currency equal to 825 (Local currency) has been paid by affixing stamps to the original copy of this document.

Witness my hand and seal of office the day and year aforesaid.

of the UNITED STATES OF AMERICA.

DECLARATION OF SHIPPER OR HIS AGENT WHEN THE MERCHANDISE IS SHIPPED OTHERWISE THAN IN PURSUANCE OF A PURCHASE OR AN AGREEMENT TO PURCHASE

I, We, M. FRUCHART represent acting in the capacity described below, truly declare that Maison CHENUE - 5, r. de

of la Terrasse PARIS is the {shipper} of the merchandise described in the within or attached invoice; that the merchandise is shipped otherwise than in pursuance of a purchase, or an agreement to purchase; that there is no other invoice differing from the within or attached invoice, and that all statements contained herein and in such invoice are true and correct.

I We further declare that le tableau est moderne

and that it is intended to make entry of said merchandise at the port of New-York

in the UNITED STATES OF AMERICA.

Dated at Paris this 26 day of Avril 1949

*Fruchart* (Shipper)

(Agent of shipper)

CONSULAR CERTIFICATE

Form 140

APR 26 1949

(Date)

I do hereby certify that this invoice was this day produced to me by the signer of the above declaration.

I do further certify that I am satisfied that the person making the declaration above is the person he represents himself to be, and that a fee of \$2.50 United States currency equal to 800 (Local currency) has been paid by affixing stamps to the original copy of this document.

Witness my hand and seal of office the day and year aforesaid.

of the UNITED STATES OF AMERICA.

\* If declared under the former system the form should be changed to conform thereto, and a statement attached thereto showing why it is impracticable to obtain the declaration in the usual form.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.E.18

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

DECLARATION IN CONNECTION WITH PAINTINGS, ETC., AND SCULPTURES

To be read: I hereby certify that merchandise the same as or similar to that described in this invoice freely offered for sale in France and is ordinarily sold for home consumption to purchasers classified for the purposes of the French fiscal reform law as consumers, that the prices at which such sales are made to consumers on the date of exportation are 4,50 per cent higher than the invoice prices.

*J. M. Fruchart*  
*shipper*  
*an the Ministry of pro*  
*1 toile peint*  
*Portrait de M. de*  
*covered by invoice*

*Paris, France*  
*Fruchart*

REPUBLIC OF FRANCE  
 DEPARTMENT OF TRADE  
 SERVICE OF THE UNITED STATES OF AMERICA

I, *J. M. Fruchart*, Consul of the United States of America at *Paris, France*, do hereby certify that the above declaration was subscribed and sworn to (or affirmed) before me by *Jean Fruchart* on this *26* day of *April*, 19*49*, and that the statements therein contained are true to the best of my knowledge and belief.

*Jean Fruchart*  
 Consul of the United States of America



No fee when taken with consular invoice.  
 \* If taken by the foreign owner the form should be changed to conform thereto, and a statement embodied therein showing why it is not necessary to obtain the declaration of the artist.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.E.18

Form No. 233  
FOREIGN SERVICE  
(Amended March 1944)

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

DECLARATION IN CONNECTION WITH PAINTINGS, ETC., AND SCULPTURES

To be entered under Paragraph 1807 of the Tariff Act of 1930

Paris, le 26 Avril 1949

(Place and date)

M. ROSENBERG

I, M. Fruchart représentant Maison CHENUE pour / do hereby declare that I am the shipper or producer of certain works of art, viz:

1 toile peinte de Picasso

Portrait de Mme Paul ROSENBERG

covered by consular invoice No. 4796, certified by the American Consul at Paris, France

on the 26 day of April, 1949; that the said paintings, pastels, drawings, and sketches

is original that the said sculptures or statuary are originals or the first or second replicas; and

that the said etchings, engravings, or woodcuts were printed by hand from hand-drawn or hand-engraved

plates or blocks and were not printed by machine. L'artiste absent de Paris ne peut signer.

*Fruchart*  
(Signature of artist or shipper)

REPUBLIC OF FRANCE  
DEPARTMENT OF SEINE  
CITY OF PARIS  
EMBASSY OF THE UNITED STATES OF AMERICA

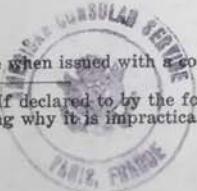
ss:

Jean V. Smith  
I, \_\_\_\_\_, Consul of the United States of America  
at Paris, France, do hereby certify that the above declaration was  
subscribed and sworn to (or affirmed) before me by Jean Fruchart on this 26 day  
of April, 1949, and that the statements therein contained are true to the best of  
my knowledge and belief.

*Jean V. Smith*  
Consul of the United States of America.  
Vice Consul of the United States

No fee when issued with a consular invoice.

\* If declared to by the foreign shipper the form should be changed to conform thereto, and a statement embodied therein showing why it is impracticable to obtain the declaration of the artist.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Paul Rosenberg	II.E.18

INVOICE OF MERCHANDISE

(Before preparing this invoice, read instructions carefully)

(1) Purchased  (2) Not Purchased

(Do not include PURCHASED and NOT PURCHASED merchandise in OGD number, use SEPARATE invoice for each)

Paris, le 22 Avril 1939

I hereby certify that merchandise the same as or

consisting of Tableaux modernes

of M. FRUCHART

of M. Paul ROSENBERG

similar to that described in this invoice freely offered for sale in France and is ordinarily sold for home consumption to purchasers classified for the purposes of the French fiscal reform law as consumers, that the prices at which such sales are made to consumers on the date of exportation are 4,50 per cent higher than the invoice prices.

(1) In your order accepted  
(2) For the account of  
(3) To be shipped per

(5) BRAND AND NUMBER OF SHIPPING PACKAGE	(6) QUANTITY OF MERCHANDISE BY NUMBER OF PACKAGES	(7) Description of Merchandise	(8) Invoice Price (per unit)	(9) Invoice Total	(10) Customs Value (per unit)	(11) Customs Total
		Tableaux modernes				
		Valués	500.000			
		Emballage	450			
		Facture consulaire	706			
				500.756		

P.R. 831

*Fruchart*

(Read carefully instructions 1 and 2 before answering the following questions.)

Is this merchandise shipped in pursuance of a contract or agreement to purchase? Yes

If answer to preceding question is "Yes," list the contract or agreement to purchase and the purchase price of each item in the invoice or purchase order. Yes

Is this merchandise shipped otherwise than in pursuance of a contract or agreement to purchase? Yes

"Yes," indicate below whether you have advised in writing the proper value for each item in the invoice to cover the transportation charges, and the value for home consumption, including all applicable duties in the country of destination, or finally export value in the United States, or in the absence of the former value and the export value, the value in the country of origin; that the merchandise, when shipped, is in the condition in which it was received in ready for sale; that the quantity in the invoice represents the quantity in the country of origin; and, in the absence of all of the foregoing, the value in the country of origin.

Have you completed all duties and taxes which are payable on this merchandise in the country of origin? Yes

If the inland freight is included in the invoice price, is the price or value of the merchandise the same as the factory price at the point of delivery? Yes

Have you accurately reported all duties, taxes, and other charges collected upon the exportation of the merchandise? Yes

Is each of the merchandise offered or sold in the home market for home consumption? Yes

Applicable 4,50%

When invoice is signed by an authorized agent the sender is responsible for its accuracy.

*Fruchart*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.E.18

Form 138  
FOREIGN SERVICE  
(Revised August 1941)

—Attach Additional Sheets Here—

Form Approved.  
Budget Bureau No. 47-R003.1.  
No expiration date.

**INVOICE OF MERCHANDISE**

(Before preparing this invoice, read instructions carefully)

(1) PURCHASED  (1) NOT PURCHASED

(Do not include PURCHASED and NOT PURCHASED merchandise in ONE invoice; use SEPARATE invoice for each)

Paris, le 26 Avril 1949

(Place and date)

Invoice of Tableau moderne (2) { purchased from or agreed to be purchased from  
(3) M. FRUCHART Representant Maison CHENUE - 5, rue de la Terrasse PARIS 17<sup>e</sup> shipped by  
(Seller or consignee) of (Address)  
by M. Paul ROSENBERG - 16 East 54 Th. Street - NEW-YORK  
(Purchaser or consignee) (Address)  
to {  
(4) { as per order accepted \_\_\_\_\_ (Date)  
for the account of \_\_\_\_\_ of \_\_\_\_\_ (Name) (Address)  
to be shipped per \_\_\_\_\_ (Carrier)

(5) MARKS AND NUMBERS ON SHIPPING PACKAGES	(6) MANUFACTURER'S OR SELLER'S NUMBERS OR SYMBOLS	(7) IMPORTER'S NUMBERS OR SYMBOLS	(8) QUANTITIES AND FULL DESCRIPTION OF GOODS (N. B.—Always state the cost of packing, and all other costs, charges, and expenses)	(9) INVOICE UNIT (See questions below)	(10) INVOICE TOTAL	(11) CURRENT PRICE (Home consumption or export) PER UNIT
P.R. 591			Une caisse renfermant : 1 toile peinte par Picasso "Portrait de Me Paul ROSENBERG"			
			Valeur:	400.000		
			Emballage	450		
			Facture consulaire	806		
				401.256		

(Read carefully instructions 1 and 9 before answering the first three following questions.)

Is this merchandise shipped in pursuance of a purchase or an agreement to purchase? no  
(Yes or No)

If answer to preceding question is "Yes," have you entered as item 9 the purchase price of each item in the currency of purchase?  
Yes  
(Yes or No)

Is this merchandise shipped otherwise than in pursuance of a purchase or an agreement to purchase? Yes If answer is  
(Yes or No)

"Yes," indicate below whether you have entered as item 9 the present value for each item in the currency in which the transactions are usually made: (a) the value for home consumption including all applicable taxes in the country of exportation; or (b) the export value to the United States if higher; or (c) in the absence of the foreign value and the export value, the price in such currency that the manufacturer, seller, shipper, or owner would have received, or was willing to receive for such merchandise if sold in the ordinary wholesale quantities in the country of exportation; or (d) in the absence of all of the foregoing, the cost of production. c  
(State whether (a), (b), (c), or (d) is applicable)

Is the currency, entered as item 9, gold, silver, or paper? paper  
(State which)

Have you enumerated all charges and stated whether each amount has been included in or excluded from the above invoice amounts?  
Yes If the inland freight is included in the invoice price or value, is the price or value of the merchandise the same  
(Yes or No) at the factory as at the point of delivery? Yes  
(Yes or No)

Have you separately itemized all rebates, drawbacks, bounties, or other grants allowed upon the exportation of the merchandise?  
Yes  
(Yes or No)

Is such or similar merchandise offered or sold in the home market for home consumption? Yes If so, what taxes are  
(Yes or No) applicable? 4,50%  
(Rate and kind)

(When invoice is signed by an authorized agent the name of his principal must be shown.)

Signature of  
Seller or Shipper

By

(Authorized agent)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.E.18

PARTIE RESERVEE A L'ADMINISTRATION POUR L'APUREMENT DE LA DECLARATION

ORIGINAL

CONSULAR INVOICE OF MERCHANDISE

Invoice No. 4796 Issued in { TriPLICATE / Quadruplicate }  
 Certified APR 26 1949 (Date)

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA AT

PARIS

Date 26 Avril 1949

Seller M. FRUCHART Représentant  
 Consignor Maison CHENUE - 5, r. de la  
Terrasse PARIS 17<sup>e</sup>

Purchaser M. Paul ROSENBERG  
 Consignee 16 East 57 Th Street - NEW-YORK

Carrier (Vessel or railroad)

Port of shipment Le Havre

Destination of goods New-York

Port of arrival New-York

Port of entry New-York

Amount of invoice 401.250,- Frs papier

Kind of goods

Tableau 400.000,-

Frais 1.250,-

401.250,-

DECLARATION OF SELLER OR SHIPPER, OR THE AGENT OF EITHER, WHEN MERCHANDISE IS SHIPPED IN PURSUANCE OF A PURCHASE OR AN AGREEMENT TO PURCHASE

I, We, acting in the capacity described below, truly declare that \_\_\_\_\_ of \_\_\_\_\_ is the {seller} or {shipper} of the merchandise described in the within or attached invoice; that the merchandise is sold or agreed to be sold; that there is no other invoice differing from the within or attached invoice, and that all the statements contained herein and in such invoice are true and correct.

I We further declare that \_\_\_\_\_ and that it is intended to make entry of said merchandise at the port of \_\_\_\_\_ in the UNITED STATES OF AMERICA. Dated at \_\_\_\_\_ this \_\_\_\_\_ day of \_\_\_\_\_



CONSULAR CERTIFICATE Form 140

Form 140

APR 26 1949 (Date)

I do hereby certify that this invoice was this day produced to me by the signer of the above declaration.

I do further certify that I am satisfied that the person making the declaration above is the person he represents himself to be, and that a fee of \$2.50 United States currency equal to \_\_\_\_\_, has been paid by affixing stamps to the original copy of this document.

Witness my hand and seal of office the day and year aforesaid.

\_\_\_\_\_ of the UNITED STATES OF AMERICA.

DECLARATION OF SHIPPER OR HIS AGENT WHEN THE MERCHANDISE IS SHIPPED OTHERWISE THAN IN PURSUANCE OF A PURCHASE OR AN AGREEMENT TO PURCHASE

I, We, M. FRUCHART représent \_\_\_\_\_ acting in the capacity described below, truly declare that Maison CHENUE - 5, r. de la of la Terrasse PARIS is the {shipper} of the merchandise described in the within or attached invoice; that the merchandise is shipped otherwise than in pursuance of a purchase, or an agreement to purchase; that there is no other invoice differing from the within or attached invoice, and that all statements contained herein and in such invoice are true and correct.

I We further declare that \_\_\_\_\_ le tableau est moderne and that it is intended to make entry of said merchandise at the port of New-York

in the UNITED STATES OF AMERICA. Dated at Paris this \_\_\_\_\_ day of Avril 1949

[Signature] (Shipper)  
 \_\_\_\_\_ (Agent of shipper)

CONSULAR CERTIFICATE

Form 140

APR 26 1949 (Date)

I do hereby certify that this invoice was this day produced to me by the signer of the above declaration.

I do further certify that I am satisfied that the person making the declaration above is the person he represents himself to be, and that a fee of \$2.50 United States currency equal to 885,-, has been paid by affixing stamps to the original copy of this document.

Witness my hand and seal of office the day and year aforesaid.

[Signature]  
 \_\_\_\_\_ of the UNITED STATES OF AMERICA.





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.E.18

CHENUE  
4 Rue de la Terrasse  
PARIS (17<sup>e</sup>)

**DÉCLARATION D'EXPORTATION POUR L'ÉTRANGER**  
**ENGAGEMENT DE CHANGE**

OFFICE DES CHANGES

Contrôle des licences et des engagements de change  
8, r. de la Tour-des-Dames  
PARIS (9<sup>e</sup>)

Tél. : TRINITE 91.50

En règle normale, cette déclaration doit être remise ou adressée en trois exemplaires à l'Office des Changes, 8, rue de la Tour-des-Dames, Paris (9<sup>e</sup>). (Voir Avis aux Exportateurs publié au Journal Officiel du 10 février 1946).  
NOTA. — Si le présent document demeure sans effet après visa par l'Office des Changes, le titulaire est tenu de renvoyer les exemplaires en sa possession à l'Office des Changes, au plus tard à l'expiration du délai de validité.

Pays de destination :  
**USA**

Nom ou raison sociale : **Madame Paul Rosenberg** Profession :  
Adresse complète : **à Villa Guibort Paris XVI** N° de téléphone :  
Dénomination commerciale de la marchandise : **1 tableau de Picasso "Portrait de Madame F. Rosenberg"**  
Poids net (en toutes lettres) :  
Nombre (pièces, hectolitres, etc.) :

NATURE DE L'EXPORTATION  
(Rayer les mentions inutiles)

— Définitive avec vente ferme.  
— En consignation. } Le déclarant s'engage à rapatrier la marchandise ou sa contrevaletur dans un délai maximum de ..... à dater du jour de l'exportation.  
— Temporaire. }  
— Sans paiement pour le motif suivant (1) : **opération non commerciale**  
(Indiquer néanmoins, ci-dessous, case A, la valeur réelle de la marchandise)

**PRIX ET MODE DE RÈGLEMENT**

A. CONDITIONS DE VENTE Wagon départ Franc frontière FOB CAF Franco-destination	Prix de vente stipulé sur la base ci-contre	C. MODE DE RÈGLEMENT en devises (2). par le débit d'un compte étranger en francs (5) par compensation privée en contre-partie de (4). contre remboursement (colis postal). par clearing franc.				
	<table border="1"> <tr> <th>Montant</th> <th>Monnaie</th> </tr> <tr> <td>100.000</td> <td>Fr</td> </tr> <tr> <td>508</td> <td>dollars</td> </tr> </table> <p>RAPPEL DE LA CONTRE VALEUR EN FRANCS/FRANÇAIS (à indiquer quelle que soit la monnaie de facturation). 100.000-</p>		Montant	Monnaie	100.000	Fr
Montant	Monnaie					
100.000	Fr					
508	dollars					

Échéance fixée pour le paiement :

**MENTIONS FACULTATIVES**

B. DEVISES ÉTRANGÈRES nécessaires à l'exportateur pour le règlement des frais accessoires à l'exportation (ne remplir qu'en cas de besoin). a. Par prélèvement sur le montant des devises à rapatrier b. Par allocation de devises	Montant exprimé en monnaie étrangère		
	Transport	Commissions	Frais publicité

Bureau de douane d'exportation :  
Transitaire : (à n'indiquer qu'en cas de vente franco-départ)

Déclaration souscrite en (pris le .....)  
apurement de l'enga- (envers .....)  
gement d'exportation (N° de la licence d'importation : .....  
(s'il y a lieu))

Je, soussigné, certifie sincères et véritables les énonciations portées sur la présente formule et m'engage à effectuer l'opération d'exportation déclarée conformément aux dispositions des instructions relatives au règlement des importations et des exportations en vigueur, ainsi qu'à fournir toutes les justifications qui pourraient être requises par l'Office des Changes.

Date, signature et cachet du demandeur.

Paris le 21 avril 1949  
M. Rosenberg

**PAIEMENT**

Toute déclaration inexacte concernant notamment la nature de l'exportation, le mode de règlement et le prix des marchandises, expose le déclarant aux pénalités prévues par la réglementation des changes (5) sans préjudice des pénalités prévues par le Code des Douanes.

(1) Il ne s'agit que de marchandises ne pouvant comporter aucun paiement telles que envois de cadeaux, marchandises et échantillons sans valeur commerciale, renvoi au fournisseur d'emballages non consignés, etc.  
(2) L'exportateur doit céder au profit de l'Office des changes les devises reçues dans le délai d'un mois à compter de leur encaissement, même si le paiement n'est que partiel.  
(3) Voir avis n° 32 de l'Office des changes (Titre I § C, alinéas II et III), J. O. du 4-4-1945  
(4) Rappeler la ou les contreparties (nature, quantités, valeurs).  
(5) Ordonnance n° 45-1.088 du 30 mai 1945, J. O. 31 5 1945

OFFICE DES CHANGES

Contrôle des li...

25 AVR 1949

7542935

Le présent document est valable 3 mois à compter du lendemain de la date ci-dessus.

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	Paul Rosenberg	II.E.18

DOUANES FRANÇAISES

Commissionnaire

Agréé N° 678

6

DÉCLARATION DE SORTIE

(Marchandises non soumises à des taxes intérieures.)

BUREAU  
DOUANE CENTRALE

Répertoire N° 42

N° 2987  
de la déclaration

Bon à exporter après visite.

Ce 27/4/49 19

Le Receveur.



CHENUE

1, Rue de la Terrasse

Je soussigné, PARIS (17<sup>e</sup>), demeurant à \_\_\_\_\_

déclare, sous les peines de droit, les marchandises ci-après détaillées, en vue de :

(front. de terre) leur expédition à U. S. A. par chemin de fer,

route, voie fluviale, voie aérienne.

(front. de mer) leur embarquement sur le navire \_\_\_\_\_ de nationalité \_\_\_\_\_

allant à \_\_\_\_\_ Capitaine \_\_\_\_\_

NOMS, professions et adresses des expéditeurs réels	NOMBRE, ESPÈCE, marques et en- treprises des rolls ou des véhicules pour les mar- chandises en vrac	DÉSIGNATION DES MARCHANDISES (a) (QUANTITÉS ET VALEURS EN TOUTES LETTRES)	VALEUR en francs	POIDS		NOMBRE, LONGUEUR, surface, volume (c)	COLONN réservée au Service (cote) de Statistique com
				brut	net (b)		
1	2	3	4	5	6	7	8
<u>M. Paul Rosenberg 5, rue Guitard Paris</u>	<u>Une caisse P. R. 591</u>	<u>(Pays de destination définitive) U. S. A. peuvres d'art originales. Tableaux entièrement faits à la main Une toile peinte par Picasso "Portrait de Madame Paul Rosenberg" Valeur Cent cinquante mille francs Poids Cinq kg Engagement de change N° 7540935 Opération non commerciale directe à la deuxième ligne</u>	<u>150.000<sup>f</sup></u>		<u>5kg</u>		

Désignation des pièces justificatives produites à l'appui de la déclaration, et, le cas échéant, numéros des documents concernant le contrôle du Commerce extérieur et des changes.

Engagement de change 7540935  
Attestation du Comité 1636

Fait à Paris, le 27/4/49 19  
Le Déclarant :

*[Signature]*

a) Déclaration selon la Nomenclature des produits, sauf si les marchandises sont :  
— soit prohibées à l'exportation (déclaration selon les termes du Tarif des Douanes d'entrée);  
— soit passibles de droits à la sortie (déclaration selon les termes du Tarif des Douanes de sortie).  
Indiquer, en outre, l'apposition commerciale pour les produits qualifiés de "autres" ou de "non dénommés".  
b) Lorsque il y a lieu.  
c) Lorsque il y a lieu. (Voir la nomenclature des produits colonne 7).  
N.B. — La présente formule est également applicable aux "Provisions de bord" en spécifiant cette destination particulière.

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AVIS IMPORTANT

Les déclarations de douane sont obligatoires dans tous les cas.

Elles doivent être établies et libellées dans les conditions fixées par les articles 67 à 77 du Code des Douanes.

Droit de sortie		
Taxe de péage		
Total		

Vu : { embarquer, carnet d'écor } Fo \_\_\_\_\_  
 { passer à l'étranger. } No \_\_\_\_\_

à l'exception des colis ci-après :  
 \_\_\_\_\_ colis marqués \_\_\_\_\_  
 \_\_\_\_\_ " \_\_\_\_\_  
 \_\_\_\_\_ " \_\_\_\_\_

Ce \_\_\_\_\_ 19 \_\_\_\_\_  
 Les Préposés,

Inspecteur : M. Dalain

Préposé-visiteur : M. Giron

En vente à l'ENCYCLOPÉDIE DOUANIÈRE, 43, rue du Colisée, Paris (8<sup>e</sup>)

E N C E M E R C I A L E	NUMÉROS DE NOMENCLATURE des produits, d'accords commerciaux, d'entreprises, etc... (colonne à remplir par le déclarant)	RECONNAISSANCE DU SERVICE (INDIQUER LES QUANTITÉS ET LES VALEURS DES COLIS NON EMBARQUÉS.)	VALEUR		POIDS	POIDS NET	
			11	12	brut	NOMBRE, LONGUEUR, surface volume	
	9	10			13		14
	2023 A/0/25/01/10/00/1820						



Rec espice conforme  
 "1 trié" portraits de M<sup>me</sup> Paul Rosenberg"  
 Attribution du Comité des Galeries d'Art

à Jolouber  
 E un plombé  
 Jolouber

Noté plombé intact  
 Pray à embarquer  
 Cherby R-28-A-109  
 Jolouber



Certifié véritable.  
 Co 27 Avril 1949  
 L'inspecteur,  
Giron