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Archives of American Art

Jacques Seligmann & Co. records, General Correspondence: John J. Cunningham, 1958-1959

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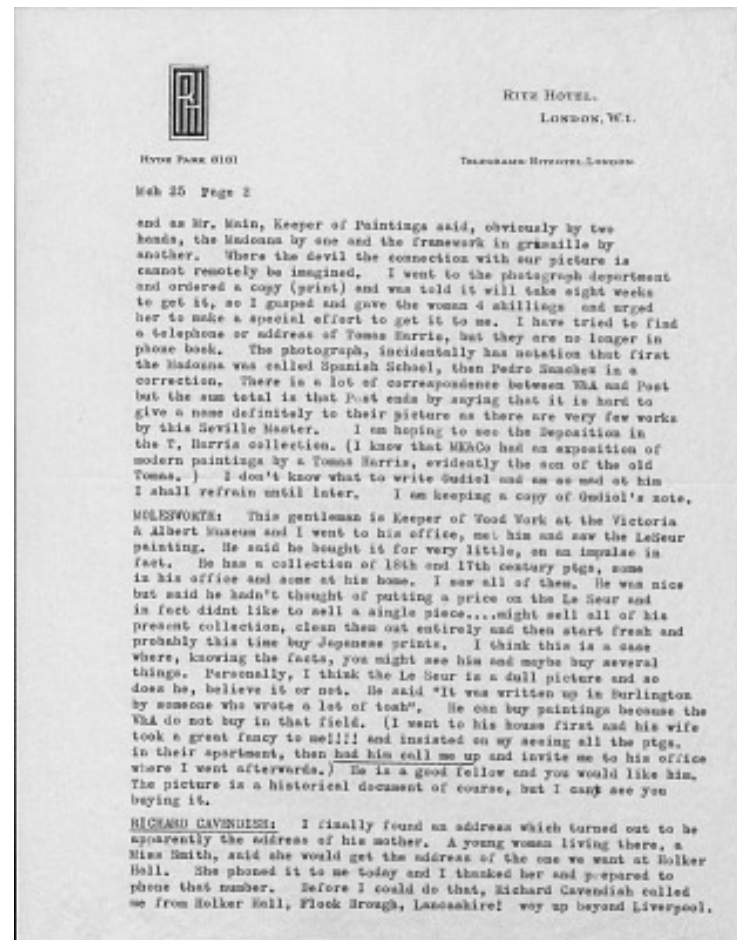
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RITZ HOTEL
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and as Mr. Main, Keeper of Paintings said, obviously by two hands, the Madonna by one and the framework in grisaille by another. Where the devil the connection with our picture is cannot remotely be imagined. I went to the photograph department and ordered a copy (print) and was told it will take eight weeks to get it, so I gasped and gave the woman 4 shillings and urged her to make a special effort to get it to me. I have tried to find a telephone or address of Tomas Harris, but they are no longer in phone book. The photograph, incidentally has notation that first the Madonna was called Spanish School, then Pedro Sanchez in a correction. There is a lot of correspondence between V&A and Post but the sum total is that Post ends by saying that it is hard to give a name definitely to their picture as there are very few works by this Seville Master. I am hoping to see the Deposition in the T. Harris collection. (I know that MEACo had an exposition of modern paintings by a Tomas Harris, evidently the son of the old Tomas.) I don't know what to write Gudiol and as we need at him I shall refrain until later. I am keeping a copy of Gudiol's note.

MOLESWORTH: This gentleman is Keeper of Wood Work at the Victoria & Albert Museum and I went to his office, met him and saw the LeSeur painting. He said he bought it for very little, on an impulse in fact. He has a collection of 18th and 17th century ptgs, some in his office and some at his home. I saw all of them. He was nice but said he hadn't thought of putting a price on the Le Seur and in fact didnt like to sell a single piece....might sell all of his present collection, clean them out entirely and then start fresh and probably this time buy Japanese prints. I think this is a case where, knowing the facts, you might see him and maybe buy several things. Personally, I think the Le Seur is a dull picture and so does he, believe it or not. He said "It was written up in Burlington by someone who wrote a lot of tosh". He can buy paintings because the V&A do not buy in that field. (I went to his house first and his wife took a great fancy to me!!!! and insisted on my seeing all the ptgs. in their apartment, then Richard had him call me up and invite me to his office where I went afterwards.) He is a good fellow and you would like him. The picture is a historical document of course, but I cant see you buying it.

RICHARD CAVENDISH: I finally found an address which turned out to be apparently the address of his mother. A young woman living there, a Miss Smith, said she would get the address of the one we want at Holker Hall. She phoned it to me today and I thanked her and prepared to phone that number. Before I could do that, Richard Cavendish called me from Holker Hall, Flook Brough, Lancashire! way up beyond Liverpool.



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