

Smithsonian Institution Archives of American Art

Jacques Seligmann & Co. records, General Correspondence: Venturi, Lionello, 1936-1960

Extracted on Apr-19-2024 04:36:15

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Smithsonian Institution Transcription Center, Archives of American Art

.....which has no specific bibliographical backround

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[[strikethrough]] I know you are a very busy man, but nevertheless, there is no one better posted than you on RENOIR'S ceuvre, and with your natural fluency as professor and lecturer, I feel certain it would take you very little time to write such an article.

The second topic is of a very different nature.

I would consider it as a great favor and I cannot think of anyone else in Rome, who as a friend could take care of it!

It is in connection with a painting I would like to buy, but on account of past most disagreeable experiences, I do not wish to pay for in Italy, but in Dollars upon delivery to New York. Be fully reassured that by writing in this vein, I am not trying to avoid any of the regulations concerning the export of works of art from Italy, nor of course paying the necessary export tax.

Nevertheless, just on account of these past experiences, I only know too well, that is it becomes known that an international art dealer (an therefore, my name should not be mentioned) is interested, the price for the painting would considerably increased and accordingly poses, and accordingly the export tax.

Thus, I am asking you whether you would be in a position to see such a matter through, and I feel certain that were you to do so, the painting being exported by you, both the owner (who does not know that I am the would-be-purchaser) and the export authorities would feel satisfied that payment in Dollars would be made upon receipt of the painting in New York.

Were you in a position in principle to take care of such a matter, I would of course give you all the necessary information.

To appease you further, I want you to know that I have been assured that the painting is not on any list prohibiting its exportation - and why would it be, as it is a Primitive - about which opinions differ as to its nationality - some call it French, others Swiss, and it may even be Spanish - but definitely not Italian.

This is indeed an extended letter, the length of which I hop you will excuse, and may I thank you beforehand for your kind answer.

With all good wishes, and kind regards,

Sincerely yours, [[/strikethrough]]

Germain Seligman

Professor Lionello Venturi,

...... which has no specific bibliographical backround. I innov you and a way bidy man, but novertheless, there is no one better ported then you on HOULD'S second with the reagentimal filmenty as professor and horizon. I find cartyin it would take The requiries when the artic and an establish under to all is the here of the second of the department of the second as to T sould persistent I) as a proof draw her I was a striken anyons also in the set of the assessed that by writing the this setser! as pack-trains to goold as the regulations concurring the effort of works of art from Hally. swatd any searcher paying the advance of manager that one tout to Treards along , but on a some of loss and an interior and interesting to all the source of the sourc There are prevented "remains that he entropy of a light of the set smatch 100 100 mm value of the second s dokte ann al de gernend oppge alle an denne form is any matthew in I Bedaltig Mad an angene live and the model has been a same matach health" de general for what we have a same matach health" de general live word way has a same an gathalag a scharge at algose some ha scantrafer at hastwater a there are an antifue blidde articles as and dable Professor Moushle Venturi, Germain Selfman 42, Corno Triesta, 7. S. T. P.

Smithsonian Institution Transcription Center, Archives of American Art

42, Corso Trieste, Rome, Italy

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