



Smithsonian Institution

Archives of American Art

Jacques Seligmann & Co. records, Museum Correspondence: Ann Arbor, Michigan, University of Michigan, Museum of Art, 1948-1977

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New York

July 7, 1959

Dear Mr. Sawyer:

It was so pleasant a few weeks ago while I was in Europe to hear of your decision as regards the watercolor attributed to Odazzi.

In view of the information you wish to obtain, I immediately communicated with Anthony M. Clark who was kind enough to suggest writing to you directly; and by now, I assume you have heard from him.

As it was thanks to his learned efforts that we were able to identify this exceptional achievement, I was anxious to leave to him the full credit of this discovery and also to give you more detailed information than I would be able to do. ~~so.~~

In respect to the photograph of the actual cupola, I know that this matter has been on Anthony Clark's mind ever since he went to Rome last year; but if you have ever tried to secure such reproductions in Italy, you know how much perseverance and patience are needed...!

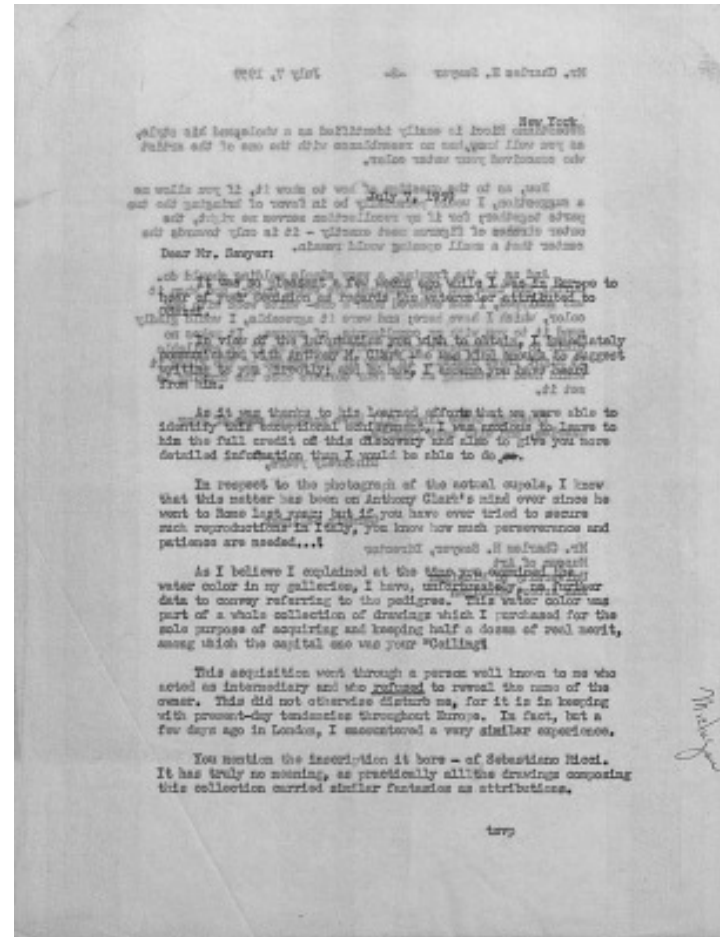
As I believe I explained at the time you examined the water color in my galleries, I have, unfortunately, no further data to convey referring to the pedigree. This water color was part of a whole collection of drawings which I purchased for the sole purpose of acquiring and keeping half a dozen of real merit, among which the capital one was your "Ceiling".

This acquisition went through a person well known to me who acted as intermediary and who refused to reveal the name of the owner. This did not otherwise disturb me, for it is in keeping with present-day tendencies throughout Europe. In fact, but a few days ago in London, I encountered a very similar experience.

You mention the inscription it bore - of Sebastiano Ricci. It has truly no meaning, as practically all the drawings composing this collection carried similar fantasies as attributions.

tsvp

Michigan



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