

May 25, 1923.

Jacques Seligmann, Esq.
57, Rue Saint Dominique,
Paris, France.

Dear Mr. Seligmann:

I want to thank you for your letter of May 15th in reference to the paintings, which I have just received.

I have cabled you as follows:

"Order frame your selection. Dont change shape. Already insured until delivery Oyster Bay."

I note the repairer says it will be impossible to make the seam disappear but I hope he will be able to make it less prominent.

As you say, it would be a shame to change the shape of the pictures and I wish them left as they are.

The paintings will hang in the big room and I know that with your excellent taste you will choose appropriate frames.

Mrs. Coe and I leave for Wyoming on June 28th to be gone for the summer and I hope the last articles we purchased from you will arrive at Oyster Bay before then.

As stated in my cable, the paintings are already insured until their delivery at Oyster Bay so you will not have to bother about any insurance.

I appreciate very much indeed your kind interest in this matter.

Sincerely yours,

JACQUES SELIGMANN & FILS

TÉLÉPHONE
SAXE: 40-56

57, RUE SAINT-DOMINIQUE
(ANCIEN HOTEL SAGAN)

ADRESSE TÉLÉGRAPHIQUE:
"CURRAX"

J/L

May 15th 1923

William R. COE, Esq
51 Wall street
NEW YORK.-

Dear Mr. Coe,

The paintings from Genoa have finally arrived and we have them here since yesterday morning. We will give them to-morrow to the repairer.

I immediately cabled to Rome that the pictures had arrived, as well as to you.

I will do my best to have the paintings marvellously restored, but the repairer says that it will not be possible to make the seam disappear, as you write in your letter from Rome of March 27, that the canvasses have been sewn together.

The pictures have been relined. Do you know that ? That must have been made thirty or forty years ago.

I do not remember very well which orders you gave me, but it seems to me that you wanted to have the shape of the pictures changed, and that you wanted me to order two frames because the present frames are really very bad .

After having looked at the pictures, I consider that it would be a crime to change the shape of the pictures, because you would have either to add a lot in the corners, which might be visible at a certain time, or you would have to cut, which

William R. COE, Esq.

Paris, May 15th 1923

at Frs 15; as the insurance must be made in France, in Paris, we cannot insure it in dollars. I think that you will make no objections.

I really do not advise.

Please cable me, on receipt of this letter, whether I have to order two frames to my taste, and whether you want to have the pictures' shape changed.

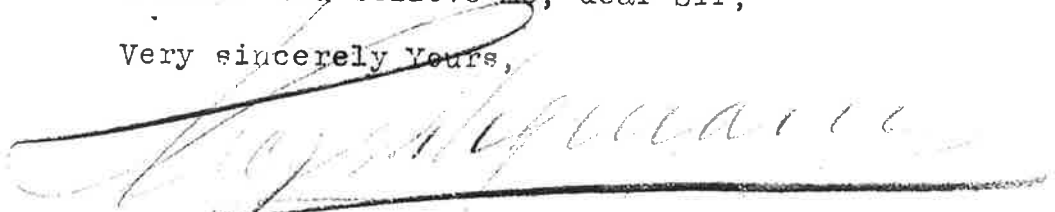
You see that I do everything possible to please you and I hope that I will succeed, because I would be very proud if I did succeed.

As soon as your pictures arrived, we wrote to Mr. BENJAMIN to the Hotel Crillon, to ask him to come and see the pictures, but we hear, to our regret, that he is not in Paris. Consequently, we do not wait for him and we are giving the pictures to the repairer.

I also send you, enclosed, a postal card from MULHOUSE, showing you that I tried to get back the money which you spent for tickets from BASEL to PARIS, and which you did not use. You see that, up to now, they have not accepted to refund the money. They say that they will go in more seriously in that terrible affair! As soon as it is accepted, one way or the other, I will let you know.

Please be kind enough to remember me to Mrs. Coe and your dear children and believe me, dear Sir,

Very sincerely Yours,



N.B. We have to insure the pictures as long as they are in the hands of the repairer against fire and theft, which will be done. The woman will be insured for \$ 36.000.-- and the man for \$ 25.000.-- as you say in your letter of March 27, and we will count the dollar 1 carte-postale.

March 27th.1923

Mr. Jacques Seligmann

57 Rue St. Dominique,

P a r i s

Dear Mr. Seligmann,

I examined the Cattaneo Van Dyk's in Genoa and consulted an absolutely reliable expert and it is resulted in my purchasing of the painting of the woman and the man, photograph - of which I ^{showed} ~~showed~~ you the records - that they are very good. I like the woman very well indeed, the man is not so good but makes a very good decoration. I should like to have purchased the woman only but could not do it to advantage. I paid about \$ 61.000 for both of them; the line you noticed in the photograph of the woman was not where the canvass have been folded but was the place where the canvasses had been sewn together, as was usual with the large canvasses of that period. It is necessary that there should be some restoration done before shipping to America and as I thought you could advise me concerning the best place to send the painting I telegraphed you to Paris and have received your reply from Biarritz in which you state that I can send the pictures to Paris without paying duty and that you will attend personally to the repair, but must know the price for Custom House declaration.

I appreciate very much indeed your kindness in the matter and I am arranging to have the pictures shipped to you

by Grand Vitesse; if it is necessary to declare each painting separately, I should put the woman at \$ 36.000 and the man at 25.000 dollars.

I am leaving here tomorrow for Florence but shall be at the Hotel Continental Milan on the 31st. for about five days and I expect to arrive at the Plaza Athénée Paris on April 7th. and leave for London on April 15th.

I hope the paintings will arrive in Paris while I am there and that I shall have the pleasure to see you.

With kindest regards.

Yours sincerely.

August 14, 1923.

Messrs. Jacques Seligmann & Fils,
57 Rue Saint Dominique,
Paris, France.

Dear Sirs:-

I am in receipt of your letter of July 12th, enclosing copy of letter to your insurance brokers in reference to the insurance on the two Van Dyck pictures. Mr. Coe is away, and I thought you would be interested to know that the original insurance was also placed at Lloyd's by Mr. Coe's London brokers, being split among six underwriters. Under the circumstances, I do not see how there can be any question about your brokers not cancelling the insurance they placed.

Very truly yours,

Secretary.

**CHARLES,
ANTIQUES, WORKS OF ART, &c.**

TELEPHONE NO 3117 GERRARD.

TELEGRAMS,
FRANCISQUE, LONDON.

INTERIOR DECORATIONS.

Lieber's Code Used.

C. J. DUVEEN.

27 & 29, BROOK STREET,

LONDON, August 4th 1922
W.1.

**AND AT TWO WEST 56TH STREET,
NEW YORK.**

A.A. Houghton Esq.

Claridges Hotel

Brook Street. W.1.

Dear Sir.

Re the pair of Geerarts paintings.

On a recent visit of Mr. J.D. Milner, Director and keeper of the National Portrait Gallery, and the Honorable Frederick Wallop, a trustee of the National Portrait Gallery, they both considered them to be very fine examples of the work of Marcus Geerhardt the younger, date about 1610.

We attach herewith particulars of the lives of both the father and son.

Yours faithfully

Charles

18 whose name is found variously written Gerard, Geraats, Gheeraerts. Guerards etc, the elder a Flemish painter and engraver, born at Bruges in the 16th century, was a pupil of Martin de Vos. During the religious wars he came to England, and became painter to Queen Elizabeth. He died in this country before 1604. as Van Mander, in his book published in that year, complains of not being able to gain any authentic date about his death from his son. He was the author of a remarkable plan of Bruges made before 1566. of which the original is in the possession of the corporation of that city. In the Vienna gallery are two portraits, and in the church of Notre Dame in Bruges is "The Descent from the Cross" by some assigned to Frans Pourbus. Geerarts painted the procession of Queen Elizabeth to a marriage which took place at Blackfriars about 1600. which he himself engraved, and which was reproduced by Vertue, who, in defiance of an earlier and well-grounded tradition, conjectured that it represented a royal visit to Hunsdon House, Hertfordshire in 1571. He also engraved some plates for an edition of Aesops Fables published at Bruges in 1567. In the Burleigh House collection are portraits by him of Queen Elizabeth, Lord Burleigh and the Earl of Essex. There are in the National Portrait Gallery portraits by him of Mary, Countess of Pembroke, Lord Burleigh and William Camden.