



**Smithsonian Institution**

*Archives of American Art*

## **Jacques Seligmann & Co. records, General Correspondence: Cunningham, John J., Jr. (of Van Dyke Gallery), 1924-1925**

Extracted on Mar-29-2024 05:35:33

**The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.**

The Smithsonian Institution (the "Smithsonian") provides the content on this website ([transcription.si.edu](https://transcription.si.edu)), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Archives of American Art as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Archives of American Art website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Archives of American Art or [transcribe@si.edu](mailto:transcribe@si.edu)

For more information on this project and related material, contact the Archives of American Art. [See this project](#) and other collections in the Smithsonian Transcription Center.

(John J. Cunningham, Jr., - Page 2)

the wall to a tapestry on a chair, it is an impossibility. What is also an impossibility is to find certain pieces he is looking for, to complete his scheme, ~~[[which has never been done]]~~<sup>^[[they have never been made]]</sup>, but I consider <sup>^[[what]]</sup> makes the case more helpless, is ~~[[what]]~~<sup>^[[when]]</sup> he explained to me that he had made up his mind to try and get Mr. Riter to take modern pieces if he could not find old ones. He knows quite well that they cannot be as fine, but thinks that they would do.

I discussed that matter over with him. He knows quite well that it is an investment to buy whether expensive or not, period pieces which cannot be copied, but I suppose he makes more out of the things he makes, and he does not care if his customers get things on which they lose 80% of their money, from the moment they have them in their home. He has no idea whatsoever of the value of the goods. I showed him that famous tapestry which I have already mentioned to you which we bought from Sir Phillips Sassoon's Collection, tapestry which he had inherited from his Grand-father, Baron Gustave of Rothschild, and which we bought at an Auction some time ago. He admired it very much of course, and when I showed him the catalogue where next to the tapestry was written 7,770, he said to me : You paid \$7,770 for that tapestry? I said : Of course no, Do you not know it comes from a sale, it makes about 35 or 38,000. So he said to me, you bought it in Paris, you mean 38,000 francs. Well, to make this story short, when I told him that it was 7,770 English pounds, which are to-day about \$38,000, he was dumfounded.

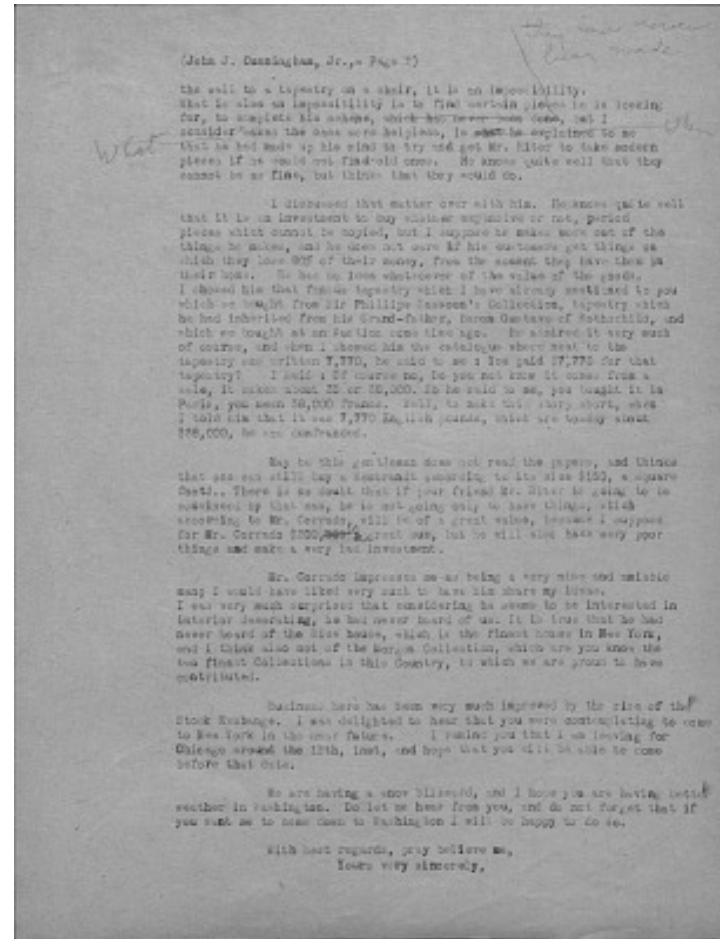
May be this gentleman does not read the papers, and thinks that one can still buy a Rembrandt according to its size \$150, a square foot!.. There is no doubt that if your friend Mr. Riter is going to be convinced by that man, he is not going only to have things, which according to Mr. Corrado, will be of a great value, because I suppose for Mr. Corrado \$200, ~~[[which is]]~~<sup>^[[is]]</sup> a great sum, but he will also have very poor things and make a very bad investment.

Mr. Corrado impresses me as being a very nice and amiable man; I would have liked very much to have him share my ideas. I was very much surprised that considering he seems to be interested in interior decorating, he had never heard of us. It is true that he had never heard of the Rice house, which is the finest house in New York, and I think also not of the Morgan Collection, which are you know the two finest Collections in this Country, to which we are proud to have contributed.

Business here has been very much improved by the rise of the Stock Exchange. I was delighted to hear that you were contemplating to come to New York in the near future. I remind you that I am leaving for Chicago around the 12th, inst, and hope that you will be able to come before that date.

We are having a snow blizzard, and I hope you are having better weather in Washington. Do let me hear from you, and do not forget that if you want me to come down to Washington I will be happy to do so.

With best regards, pray believe me,  
Yours very sincerely,



Jacques Seligmann & Co. records, General Correspondence: Cunningham,  
John J., Jr. (of Van Dyke Gallery), 1924-1925  
Transcribed and Reviewed by Digital Volunteers  
Extracted Mar-29-2024 05:35:33



## Smithsonian Institution

*Archives of American Art*

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: [www.si.edu](http://www.si.edu)

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)