



Smithsonian Institution

Archives of American Art

Jacques Seligmann & Co. Records, New York Office Correspondence: To-Ty, 1913-1922

Extracted on Apr-19-2024 08:21:39

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), 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

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.

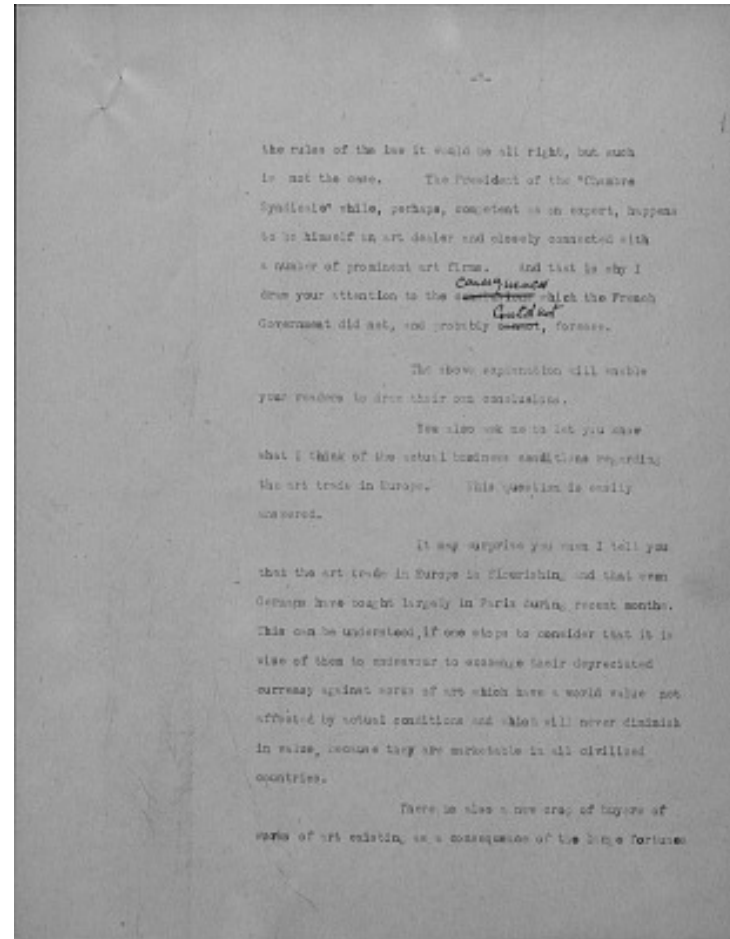
the rules of the law it would be all right, but such is not the case. The President of the "Chambre Syndicale" while, perhaps, competent as an expert, happens to be himself an art dealer and closely connected with a number of prominent art firms. And that is why I draw your attention to the ~~the~~ conclusions ~~the~~ consequences which the French Government did not, and probably ~~the~~ cannot ~~the~~ could not foresee.

The above explanation will enable your readers to draw their own conclusions.

You also ask me to let you know what I think of the actual business conditions regarding the art trade in Europe. This question is easily answered.

It may surprise you when I tell you that the art trade in Europe is flourishing and that even Germans have bought largely in Paris during recent months. This can be understood, if one stops to consider that it is wise of them to endeavour to exchange their depreciated currency against works of art which have a world value not affected by actual conditions and which will never diminish in value, because they are marketable in all civilized countries.

There is also a new crop of buyers of works of art existing as a consequence of the large fortunes



Jacques Seligmann & Co. Records, New York Office Correspondence: To-Ty, 1913-1922
Transcribed and Reviewed by Digital Volunteers
Extracted Apr-19-2024 08:21:39



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

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

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