



AN ALLEGORY OF DESPISED LOVE.  
(From the painting attributed to Piero di Cosimo.)

makes one wish that he had more frequently used the needle.

The Arundel Club, that English organization which has done so much useful work in the reproduction of old masters in private collections, has just issued its sixth annual portfolio. It contains twenty fine photogravures, illustrating the Italian, German, Dutch and British schools. The value of the service this club is rendering may be judged from the two paintings we reproduce, the unfamiliar and altogether bewitching "Allegory of Despised Love," attributed to Piero di Cosimo, a painting in the collection of Mr. Otto Beit, and the striking portrait, painted on panel, of Gonsalvo da Cordova, done by some unknown German of the early sixteenth century. The Italian pictures include, besides the one in our illustration, a beautiful religious subject by Albertinelli, one of the finest of the portraits painted by Savoldo, an interesting early Tuscan "Annunciation," a monumental "Madonna Enthroned" by Montagna, and the "Holy Family" by Carpaccio, in the collection of Lord Berwick, which was reproduced in this place a few weeks ago. In representation of the art of the Low Countries the portfolio gives us some portraits by Hals, Rembrandt and More, a noble landscape by Van Goyen, and a very picturesque early Scriptural subject by Rembrandt. A triple portrait by Zoffany and one of Sir Joshua's allegorical pieces, "Hope Nursing Love," are the only works of British origin in the collection. Every year, when the Arundel Club has issued its portfolio, we have testified to its merits, and especially to the excellence of the whole scheme. It is only in some such publication as this that the public at large may become acquainted with many of the important old pictures preserved in the homes of England. The club can never have too many subscribers. Indeed, if it is not thus supported in its disinterested labors, it must ultimately give up a precious task. We earnestly commend its good work to students and collectors. The secretary, Mr. Robert Ross, may be addressed in care of Mr. Sidney Colvin, at the British Museum.

The recent impressive tribute paid to the memory of the late Charles F. McKim, at a meeting held in the New Theatre, is to be followed by still another public demonstration in his honor. In Washington, next Wednesday evening, at the Corcoran Gallery of Art, the American Institute of Architects will elaborately commemorate the life and services of this great architect. An address will be made by President Taft, there will be speeches by Senator Root and Mr. Choate, and the gold medal of the institute awarded to Mr. McKim will be presented by Mr. Cass Gilbert and received by Mr. William Rutherford Mead. Architects and laymen all over the country will unite in appreciation of this further recognition of what we owe to a man of rare genius.  
R. C.

A QUEER ORNAMENT.

From Notes and Queries.  
Some years ago we found in a secret drawer of a pearl embroidered workbox three locks of hair fastened to small enamel heart shaped mounts, with silver eyelets. Two were inscribed "R. C. obt. 16th April, 1664," "R. C. 1664," the third had no inscription at all. In this box I now keep an engraving of a portrait of Elizabeth, Queen of Bohemia, which plainly shows the curl of hair in her left ear, attached to a pearl earring. The painting, by Gerard Honthorst, was engraved by G. Vertue. When I showed these hair earrings to a gentleman of some considerable learning he informed me that an uncle of Anne, wife of King James I. was afflicted by a malady, still prevalent in Poland and some parts of Russia, which consists of a growth of hair and flesh pendant from the ear, on which it is dangerous to operate, owing to the profuse hemorrhage which ensues. He added that, in consequence of this royal infirmity, a fashion arose in the sixteenth and seventeenth centuries of wearing locks of hair pendent from the left ear. (I believe there is a portrait of a Stuart lady still at Ham House so adorned.)

Teacher—When water becomes ice, what is the great change that takes place?  
Bright pupil—The change in price.—Red Hen.

THE ELUSIVE ANTIQUE.  
How It Has Increased in Rarity and in Price.

Museums and dealers agree that antiques in all branches of art have vastly increased in price within the last three to five years. By antiques in art is meant anything fine, not anything merely old, in the sense employed by col-

lectors. Fine art works have become more and more scarce from the very fact that so many have found place in museums and that so many remain in the hands of collectors and the descendants of collectors.

The scarcity of great works of art and their costliness are by no means the only obstacles which American museums and collectors find it necessary to overcome in order to procure objects to bring to this country. Foreign governments are formidable competitors and pay large amounts for works of art in various lines in or-



MRS. CLARENCE MACKAY.  
(From the portrait by Boldini.)

der to prevent their purchase by and removal to another country. Not long ago Italy paid \$30,000 for a Greek statue. Germany buys heavily to retain as well as to obtain fine specimens of art work. France is a patron of art and has been greatly concerned at the loss of the celebrated Kann collections, a large portion of which has found its way into this country. It has now been affirmed that patriotism influenced the Kann family to refuse to sell the Rodolphe Kann collection, after his death, to J. Pierpont Morgan and others interested in acquiring it for the Metropolitan Museum, unless the house built especially to contain this collection were purchased with it. This condition prevented a sale to Americans until after Duveen Brothers, of Paris, had paid \$5,000,000 for the collection and purchased the Paris house which held it. This firm has a branch in New York, so that when the Berlin Museum and other European collectors bought in a part of the Rodolphe Kann treasures a large share was distributed here among J. Pierpont Morgan, George Gould, Senator W. A. Clark, Mrs. Collis P. Huntington, P. A. B. Widener and Benjamin Altman.

No law governs the price of an antique. The price of such a work of art is governed solely by what it will bring. At the Metropolitan it is said that prices of antiques are influenced by the desires of private collectors; as these soar values soar with them. Certain antiques are worth five times what they were five years ago, and some not a cent more. Generally speaking, however, all fine antiques have greatly increased in value in every branch of art, from a painting by an old master and a Greek statue to rare bit of crystal, china or wood. Thirty-five thousand dollars was not considered too much for a New Yorker to pay, not long since, for a single piece of Chippendale furniture. Sixty thousand dollars is no uncommon price for a fine piece of porcelain—many pieces have brought more—and so values run, ever soaring as the treasures become more rare through bequests to museums, places in permanent collections and by statutes retaining them in the countries where they were produced or which happen at the time of the law's enactment to own them.

Dealers are placed in a somewhat embarrassing position when several patrons ask to have a special object obtained for them. The article can belong to one person only, and in these instances a dealer is called upon to exercise finesse. All dealers have such orders from patrons. They are to look out for a rare carpet, piece of statuary, painting, mosaic, lace—anything that the collector has heard of and desires to possess. From museums they almost never have a direct order.

"Museums never have any money," they declare; "they are dependent upon the generosity of friends for all they receive. Sometimes a sum of money is given them to cover certain purchases, but unless such a gift is bestowed the museum must sadly look on and witness the purchase of a cherished object by another."

Not infrequently museums are authorized to buy along certain lines and a generous patron pays the bill. Recently Newark's newborn museum had an opportunity to acquire for \$10,000 a fine collection of Japanese antiques, and the city furnished the money. By holding public loan exhibitions and influencing gifts, John Cotton Dana, librarian of the Newark Public Library, has seen his nucleus of a museum grow into a regularly organized institution, patterned after the Metropolitan. Like all small museums, this one has not attempted to acquire any great works of art, because of lack of funds. It is the habit of minor museums to obtain good copies of masterpieces in paintings and plaster casts of notable statues and to refrain from attempting the unattainable. Great works are not for them. The private collector is in the field with unlimited wealth at his command, and the museums merely try to interest him in their needs, so that if he does not present them with gifts or enrich them with loans he may, at least, bequeath them rare objects.

Some new museums have turned their attention to collecting the best works in modern art. In purchasing the work of American artists one American museum has the same chance as another. A price is fixed for the painting or the statue and any one is free to purchase it. Certain well endowed museums can make purchases of rare antiques by watching for a chance to get them before wealthy amateurs have the opportunity to enter the lists against them. The museum has the advantage over the amateur of being able to keep constantly in touch with the world's rare pieces of art, and sometimes this advantage serves in place of unlimited money. On every hand, however, there is the same cry that scarcity in works of art and their costliness put them beyond the reach of the small collector and the new museum. The latter may live in hope of a gift, but the small collector has no such expectation. He must pay heavily for objects dear to his heart or continue to desire them in vain.

The new tariff, which admits works of art that bear the century mark free of duty, acts as an offset to the high valuation of such objects and encourages their importation by small collectors. It may also serve to bring to this country private art galleries which have been maintained by Americans abroad because of the exorbitant duty which such collections would entail if imported for home enjoyment.

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