

Junius S. Morgan's Gift of Durer Art Places New York Supreme

Full Story of Priceless Collection Now in Metropolitan Museum Probably Will Never Be Told—Thirty Years Spent in the Gathering—Facts About 16th Century Nuremberg Artist

THE British Museum, the Berlin Museum and the Albertina of Vienna are about to lose the pre-eminence they have held for many years for their collections of Albrecht Durer drawings, wood cuts and copper engravings. By a recent accession to the Metropolitan Museum of New York of the Durers gathered by Junius Spencer Morgan the supremacy passes to this institution.

A complete history of the authentic plates and wood cuts would reveal many interesting hints, and a great display of patience, devotion and daring by Mr. Morgan. It is true that the supply of Durers always has been large, but it is equally true that an institution or individual in possession of an authentic plate never felt like giving it up. It is said by our museum authorities that of the copper engravings, every authentic plate by Durer is represented by at least one fine impression. There are in the collection two-thirds of the wood cuts, as well as two original wood blocks.

Until their display on the walls of the museum the story of how Mr. Morgan obtained many of the famous plates will not be told, and perhaps it won't be told then, or, if it is, only an outline will be given, and the excitement of the hunt will be left to imagination. As some of these authentic copper plates passed through the hands of New York dealers, a fact or two obtained from them may be published.

Once Owned by Mr. Vanderbilt.

Certain of the best of the plates were once the property of George W. Vanderbilt, from whom J. Pierpont Morgan purchased them. Others were in the collection of Theodore Irwin, who is known as the first of the three great American collectors of this master. J. P. Morgan gave the Durers he had bought of Mr. Vanderbilt to his nephew. These formed the nucleus of his famous collection.

Junius S. Morgan purchased the Irwin collection *en bloc*, and for thirty years he had been on the lookout for any Durers that might come into the market. In the smaller museums, such as Bremen, Munich, Hamburg, Basel, Dresden and Milan, there were good examples. It is barely possible that in the recent disbursement of famous pictures in Austria Mr. Morgan found his chance. The full truth of this may not be known until the plates are assembled on view on February 9. Then certain Durers that are not known in this country will be seen, and the connoisseurs who remember them in European galleries or in private collections will add to our knowledge of where these famous things came from. To the enumeration of the libraries or museums abroad which is given above, must be added the Copenhagen collection, which was presented to that city by Albrecht Durer himself.

William M. Ivins, curator of the print department of the museum, has described the Durers as "first states which are pedreged like reigning houses." Some of them are so rare that they were not known in this country, and even of those of which copies have been shown, a study will be necessary for the reason that many of them were plates drawn off the copper or from the block by the master himself. Durer's "St. Jerome" has been shown in the Boston Museum, as has the "Holy Family" by plates in other cities, but the first plate of either will now be seen for the first time here.

The curator said that thirty years had been spent by Mr. Morgan in obtaining the finest impressions of the Durer work extant. Much of his time had been passed abroad hunting for them assiduously and consulting with collectors in every capital. To the fine plates saved

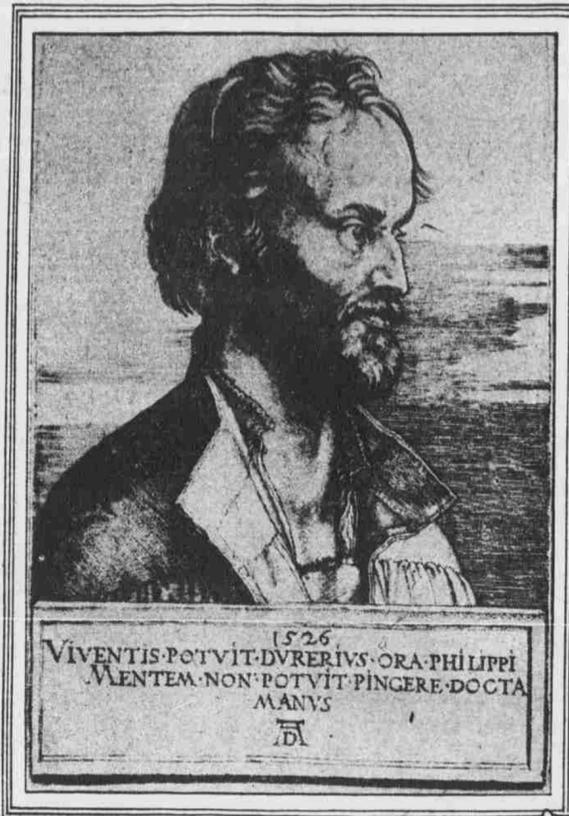
from the Vanderbilt and Irwin collections he has added an almost incredible number of others rich in interest and history.

While Columbus was discovering America, Albrecht Durer was working at his triple art in his native city of Nuremberg, where he was born in 1471, of a Hungarian father, and where he died in 1528. He was a favorite child of his father, who had eighteen children. As soon as he could read and write the elder Durer took him from school to learn the goldsmith's trade. But his inclination was for painting, and at length the parent yielded to it and apprenticed him to one Michael Wolgemut, who kept a traditional Middle Ages school of painting, or rather a painting factory, where scenes from the Pas-

his later period. This may be the picture to be shown at the Metropolitan. The original was used in a book published in 1492. Two years later he was in Strasbourg and from there he returned to Nuremberg.

Marriage Unfortunate.

On July 7, 1494, Durer married Agnes Frey, making a most unfortunate choice. It is said she compelled him to work beyond his strength, and although he obeyed her, she was constantly complaining and upbraiding him. The reputation this woman of the fifteenth century enjoys is similar to that of Xantippe, who tried to make Socrates's life a burden. The Nuremberg artist was a philosopher like the



SELF PORTRAIT OF ALBRECHT DURER WITH DATE, 1526, THE ARTIST LEFT MANY PICTURES OF HIMSELF

tion, tortures and martyrdoms of saints were the chief subjects. These were done by piece work, but all in the angular North German style of drawing, with occasionally a bit of rude imagination showing through the bad technique. A portrait of Wolgemut by Durer is in the Munich Museum; it was painted in 1516. Of the early work, aside from rude book illustration, done by Durer while an apprentice, we have a silver point portrait of himself at the age of 13, which is in the Albertina, and two portraits of himself at 16, one in the British Museum and the other in the Berlin Museum.

By Durer's own letters we learn that while he learned much in Wolgemut's workshop, he also suffered much from the roughness of his young companions. He was glad when his apprenticeship drew to a close and he could start on his *wanderjahre*. This he did in 1490. He learned copper engraving at Colmar and at Basel he cut a wood block of the "St. Jerome," a subject he was to return to in

Greek and refused to be disturbed by her upbraidings. It is possible that Frau Agnes has been maligned, but it is rather too late to try to clear up her reputation. She has gone down the centuries as a shrew, and as a shrew she will always be known.

A drawing by Albrecht, a portrait of himself done in 1493, is in the Felix Goldschmidt collection. A miniature portrait on vellum of the Christ Child of the same date is or was in Vienna. A particularly famous drawing, that of a man and woman on horseback, is in Berlin. At this time he began to devote himself to the study of the human figure, a study that in his life he did not intermit.

Leaving his wife at home, the artist set out on his first journey to Italy, where he copied in his Gothic style from Mantegna, Pollaiuolo and Lorenzo di Credi. Mantegna made a deep impression on him by his classic severity of line, and he constantly returned in mind to the consideration of this master. During this first



"KNIGHT and DEATH" WITH DATE 1513 IN THE LEFT HAND CORNER



PORTRAIT OF ERASMUS BY ALBRECHT DURER, DATED 1526

visit to Italy the German artist was chiefly preoccupied with the female nude. In 1495 he returned home, nor did he leave Nuremberg again until 1506, when he visited Venice.

Meanwhile by the multiplicity of his works, as by their great artistic merit, Durer's fame spread rapidly over north-

ern Europe, and at once began a period of great prosperity. Professionally and by preference he was a painter, but his curiosity made him keen to cut on copper and on wood, and this curiosity of experiment has made future generations rich in knowledge of the early processes. It is to be remembered, too, that this man lived

in an important crisis, the transition stage between the Middle Ages and our modern times.

To the impulse of the Renaissance the Reformation had given a new character to modern Europe, and the great desire at that time was for scriptural illustrations. Every one was religious, but few could read the "Word." Pictures which the least literate could understand were a great desideratum then, and as printing had been invented, Durer's woodcuts and engravings amazingly helped on the Reformation. That he should go to Venice to study and search for new subjects is not strange, for the Adriatic city at that date was the chief port, and Nuremberg was the principal mart for the riches that passed between it and over the Tyrol to Paris.

In Venice the Gothic master drank at the fountain of the Renaissance culture and research, but as mightily as he admired the great painters of Venice and as much as he learned of them, he found

of deepest interest to his countrymen. From his studies by himself and from what he saw and learned in Venice, he began to adopt the "new perspective," and his blocks were now very far removed from the early rugged shapes, descriptive mainly of restless vehemence. He exhibited also a certain amount of romance in his backgrounds, but never entirely abandoned the garbled forms and the writhing lines that had always characterized him.

Work Always Vital.

Vital his work was at any stage and he did not renounce the lines that gave it vitality and ruggedness, however he admired the majesty and power of Mantegna, whom he alone recognized as a supreme master. Of this period are the eleven wood cuts illustrating the Holy Family and individual Saints and the seventeen in the "Life of the Virgin."

Then came his first visit to the Netherlands where he was to go again to witness the coronation of the young Emper-



"ST. JEROME IN HIS STUDY" A GREATLY ADMIRABLE DURER PRINT OF WHICH THERE ARE SEVERAL VERSIONS

himself able to preserve himself from their influence. His aspects and traditions remained purely Gothic, but he studied the great free drawing of the Venetians and worked out a style and form that should show equal freedom but no servile imitation.

The works he painted at this period display, however, how great was his personal struggle. In 1502 he did his greatest work of woodcutting. His pictures are chiefly: "Samson and the Lion," "The Annunciation," "The Ten Thousand Martyrs," "Knight and Man at Arms" and "Men's Bath." In his work on copper of the same period are the following titles: "Virgin with the Dragon Fly," "Virgin With the Monkey," "The Prodigal Son," "St. Jerome," "The Four Witches" (1497), "The Dream," "Jealousy," "St. Eustace and the Stag," "Nemesis" (1503), "Adam and Eve" (1504).

In 1498, the young master had completed his great designs, sixteen in number, illustrating the Apocalypse, a subject Charles V. This first visit was in 1513-

1514, three months of which time he devoted to copper engraving. Then he drew "Knight and Death," "Melancholia" and "St. Jerome in His Study," the three subjects which are best or widest known. These engravings are very suggestive of meanings and into them the commentators have undoubtedly read a number that probably never occurred to their author.

In his dry point etchings after 1514 are the following: "The Holy Family," "St. Jerome in the Wilderness," while to 1516 belong "Madonna With the Pink" (at Augsburg), and the portrait of Wolgemut, already spoken of.

While on his second visit to the Netherlands Durer did the "Head of Jerome," which is at Antwerp. In this picture is seen the miraculous certainty of his hand and his fineness of touch. He did nothing in masses but produced a massed effect by an infinity of single lines. In the low countries Durer caught a fever which he could not throw off after his return to Nuremberg, where he died in 1528.

Sketches of Two Men Who Have Made Notable Successes in New York Life

Frank T. Hedley's Career

Continued from Fifth Page.

between trying to please the public, help you men and please the board of directors I've been pretty busy. Sometimes when the public officials bumbled in as they did a few years ago I wondered whether I really was running the road or being a professional witness.

Now, the management wants you men to pick the best men among you to represent you. Get the best men, who will speak their mind in plain, respectful language, and those men will get protection from me as long as I am connected with the road. Those men will get a square deal, for I know I am playing square. After you have elected your men, then get together and say whether your runs, your schedules, the sanitary conditions or your wages suit you. If they don't, why, say so frankly and let your delegates talk matters over with the heads of their respective departments. If they don't get satisfaction, why, come to me.

His First Job at \$2.40 a Day.

Not having enough money to get his overalls washed once a week was retrospective of a real condition, though perhaps slightly a figure of speech, for when young Hedley got that job he came across the Atlantic to look for he pocketed \$2.40 a day for the work he did in the Erie machine shops in Jersey City. Five years

he stayed there, mastering his work step by step. Then to the New York Central, a better job, 60 cents a day more pay. Then, still a mechanic, the young man took his overalls to the shops of the still young Manhattan Elevated Railroad, where he got his first taste of big city passenger transportation. He kept on working hard, doing a little more than anybody else, and got the place of master mechanic of the Kings County Elevated. A man who is now Mayor of the metropolis and doesn't mind letting it be known that he doesn't like Hedley was motorman on the same road.

Three years later under the patronage of Charles T. Yerkes, Hedley went to Chicago and became superintendent of the Lake Street Elevated Railway. While attending to his duties on that job he studied the use of electricity as a motor power, and soon was made general superintendent of the amalgamated Chicago elevated system, consisting of the Loop, the Lake Street and the Northwestern line.

Then came the "Fifteen Minutes to Harlem" slogan, and the Interborough in its planning and widening of scope chose Hedley. For three years with Vice-President Edward Payson Bryan he planned the operation of the underground road, and on October 27, 1904, Frank Hedley stood in the motorman's box and drove the first through train underground from the City Hall to the northern side of Harlem. Ever since then Hedley has been at the

lever of transit affairs in the metropolis, and his way has been far from a rose strewn path. But Hedley is pugnacious and has the strength to carry out his pugnacity. He is essentially rough and ready, although he can be, and is, a polished man of the world. He is a big man physically as well as otherwise, standing six feet massively. He has the square jaw of the man of action, with graying hair, wrinkling brow, firm mouth but twinkling eyes that can flash on occasion. He is not given to society and perhaps more than any other public man devotes himself to his calling.

Ralph M. Easley's Career

Continued from Fifth Page.

portant information showing how the radicals and parlor Bolsheviks were playing the German game, and when the "Red" propaganda took intensive form the federation, after the signing of the armistice resumed the publication of the magazine, the *National Civic Federation Review*, which carried to thousands of educators, school teachers, clergymen and people of all walks of life an educational campaign which has been declared the most effective effort yet made to protect American ideals and institutions from the menace of the revolutionary malcontents. Not the least important feature of its work was the exposure of how German

and radical propaganda had been carried on through text books used in American public schools. The federation *Review* is the only magazine exclusively devoted to a constructive labor programme and to fighting socialism, Bolshevism and the intellectual radicalism finding expression in certain highbrow magazines. The work of the *Review* has elicited enthusiastic endorsements from some of our biggest public men and from thousands of college professors, school teachers and business men throughout the land.

That the Easley idea is a success is shown by the twenty years existence of the National Civic Federation. Had it not been founded on the correct ethical basis it would have passed away long ago, much as do organizations of ostensibly like aspiration, but without the Easley driving force and standards.

The federation idea was first put forward by Mr. Easley in Chicago in 1893. He was then doing labor news for a Chicago paper. Before that he had his own paper in Kansas, where he also taught school. His birthplace was Brownsville, a village in Seluyter county, Illinois. Both father and mother were early settlers there, of the sturdy pioneer type, and largely responsible for their son's indomitable energy and persistence. The Chicago Civic Federation ran along successfully under the Easley idea for seven years, when he decided the field was

too small and the national body was started with headquarters in New York.

It is ancient history now, but the first big thing accomplished by the National Civic Federation was the settlement of the great anthracite coal strike. There was no blare of trumpets about this—and there hasn't been even to this day—but it was the federation's effort that resulted in the formation of the commission by President Roosevelt that ended that great industrial trouble.

Careful scrutiny of all labor legislation has been the work of the federation ever since its foundation, and many pernicious measures have been killed and good laws passed by reason of the facts presented after impartial investigations.

Widespread improvements in living conditions, in working conditions and in public sanitation can be traced directly to the National Civic Federation. And even when State laws did not so require the federation has induced many factory owners to better their workers' surroundings and to adjust strike breeding conditions.

Through his association with men of all classes Mr. Easley has developed a genuine democracy that does much to lighten his work of mediation. He is equally at home dining with a banker or a captain of industry, or in entertaining at luncheon a group of workmen. Hale and vigorous, he is an expert tennis player and enjoys long walks in the

country. Music is his favorite recreation, and his daughter, Miss Donna, inheriting his taste, has a well developed voice of much beauty.

Though listed in biographical dictionaries as a "political economist," Mr. Easley does not convey in casual conversation any hint of being an authority on that dismal science. Yet let the discussion wax warm and he is on the spot with irrefutable facts and figures that astonish even the experts in their particular lines and which make his opinions bear great weight. He is an omnivorous reader and has at his tongue's tip authority for any statement he may make, and he enlightens it by comments gleaned from many an obscure monograph or prosaic report.

Time and Industries

AGE imparts to printing ink a quality considered indispensable by printers. Skill in the mere compounding and grinding of materials for printing inks avails nothing unless combined with executive and administrative powers of a watchful and painstaking character. Stocks of available printing inks must be replenished by a schedule as perfect as that employed by a train dispatcher, for it is necessary to draw only on surplus so that no fresh ink may be used. "Time is a factor which manufacturers in the United States have sometimes been prone to neglect at the cost of quality,"

One of the most important pieces of work engineered by him through the federation since the war was the sending abroad of a commission to study industrial problems, especially in Britain. That commission's report set at rest for all time the advisability of shop stewardism in America; clarified for the labor men the one big union idea, and pointed out to the nation at large how to avoid many industrial pitfalls.

Mr. Easley has been married twice, first to Nerva Cheney of Mechanicsburg, Ohio, by whom he had two children, and after her death to Miss Gertrude Beeks, a noted writer on economic subjects and his active assistant in the work of the National Civic Federation.