

# J. PIERPONT MORGAN'S WONDERFUL GATHERING OF EUROPEAN ART TREASURES

To Bring Them to the United States He Would Have to Pay More Than Half a Million Dollars in Duties.



J. PIERPONT MORGAN

FAMOUS "RED HAWTHORN" CASE IN THE GARLAND COLLECTION

Reynolds' "Lady Betty Delme and Her Children."

BY GUSTAV KOEBE

Written for the Sunday Republic. "Morganizing" art, or "Morganizing" art, whichever you choose. They know that means abroad, where Mr. J. Pierpont Morgan owns more than two million and a half dollars in art collections and pictures.

The famous "Mannheim collection" is also the stolen Gainsborough "Duchess of Devonshire," the theft and recovery of which formed one of the romances of the century. Europe fears him, not only as the most powerful factor in American business competition, but also as an art connoisseur, whose wealth, combined with his judgment, threatens to despoil England and the Continent of the most valuable art treasures not already safe behind the ponderous doors of museums.

At the opera at Covent Garden, where, serious as the custom seems to us, the doors of the private boxes are kept open, it is not the boxes of royalty and aristocracy that draw most of the curiosity seekers to the narrow corridor leading around the main box. The crowd gathered around the box on the right of which was the simple legend, "Mr. Morgan."

John Pierpont Morgan. That name stands for millions made in tremendous financial operations, but also for the millions spent in treasures of art; and not for himself alone, but for the benefit of the public. He is the one fact that but for him the Garland collection of ceramics, for years loaned by its owner to the Metropolitan Museum of Art in New York, and one of the greatest glories of that institution, as well as one of the greatest public attractions in it, would have been lost to it and the people after Mr. Garland's death but for Morgan's generosity, and you begin to gain an idea of what his art impulses mean.

They are of vast public importance. He is holding in Europe now collections so rich and valuable that the duty on them would alone amount to half a million dollars. THE "PIERPONT" AND THE "MORGAN" OF IT.

It is significant that popularly this capitalist of industry and commerce is always spoken of as "Pierpont Morgan." The combination of names is significant. Both the "Pierpont" and the "Morgan" stand for something distinct. The "Pierpont" mother was Juliet Pierpont, a daughter of the Reverend John Pierpont, a man of artistic tastes and an enthusiast and a collector. It is from the Pierpont strain in his blood that he acquires the dash and verve with which he goes ahead when the acquisition of art treasures is concerned. It is the Morgan business sense that places at his command the wealth that enables him to gratify the "Pierpont" taste in him.

It is fascinating quality in one individual to be able to do both things. Morgan, the mighty business man, the "Pierpont" presents the exquisite collection of antique Greek jewels to the Metropolitan Museum of Art. Morgan, the Metropolitan Museum of Art, rides ninety-six miles in eighty-six minutes to attend a meeting of directors. "Pierpont" preserves to the world the superb Garland collection. And so the story might go on ad infinitum.

At this critical moment, when it seemed likely that the collection would go abroad or be dispersed, came the news, the cause of rejoicing among all art lovers in this country, that the Garland collection of Oriental porcelain had been bought by Mr. Morgan and would be left by him in its cases in the museum.

NINE LITTLE PLATES VALUED AT \$4,000 EACH. Reflect a moment what this princely act on the part of Mr. Morgan meant to the public. The withdrawal of this collection from the museum, where it could be looked at and studied by thousands, would have been nothing short of a calamity. It is rich in those things the public has heard about in connection with Oriental porcelain—sang de boeuf vases, blue and black "hawthorn" jars, exquisite creations of the imperial potters in rose and green.

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A question now agitating the art world is, Will Mr. Morgan leave the Fragonard panels in Europe, as he has other collections which he has bought there, or will he bring them over here and possibly present them to the museum, in which he has shown so much interest? As the collection cost him \$1,000,000 it is not likely that he will care to add \$200,000 duty, although should he present the panels to the museum they can, of course, be brought in free.

There again was an instance of the American millionaire connoisseur getting ahead of his European counterparts. Fragonard painted his panels for the palace of the "Du Barry" at Louveviennes. But they were never put in place because of the death of Louis XV. They illustrate the love of that monarch and the Du Barry.

Fragonard turned the panels over to a friend of his at Grasse, and they remained in the possession of that family until a few years ago, when they came into the market. There had been various bidders for them, but none high enough, until Mr. Morgan came, saw and bought. They are beautiful in design and execution, and, in addition, possess historical and romantic interest.

One of the greatest sensations of the art world has ever known was Mr. Morgan's purchase of the Mannheim collection, which he has kept abroad because of the high duties on this side of the water. It might be well here to give a list of the art collections and paintings owned by Mr. Morgan abroad. These are the Fragonard panels, \$1,000,000; the Mannheim collection, at its lowest, \$450,000; the Frunz collection of bronzes, fifty-eight pieces, \$75,000; the collection of antique sculpture, \$75,000; Raphael's "Madonna of St. Anthony of Padua," \$150,000; Gainsborough's "Duchess of Devonshire," \$150,000; Reubens's portrait of "The Grand Duke," \$125,000; Sir Joshua Reynolds's "Lady Betty Delme and Children," \$125,000; landscape by Hobbema, \$110,000.

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## SOME OF THE PAINTINGS AND ANTIQUES OWNED ABROAD BY THE GREAT FINANCIER.

Fragonard-Du Barry panels.....	\$1,000,000
Mannheim collection.....	450,000
Frunz bronzes.....	75,000
Gavet antiques.....	75,000
Raphael's "Madonna of St. Antony of Padua".....	500,000
Gainsborough's "Duchess of Devonshire".....	150,000
Reubens's "Portrait of the Grand Duke".....	125,000
Reynolds's "Lady Betty Delme and Children".....	110,000
Landscape by Hobbema.....	110,000
Total.....	\$2,585,000

whose eyes had closed in her last sleep. There is a handsome wreath of a priestess of Demeter, the Roman Ceres, in the little case that holds so much of human interest.

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There is a thirteenth century ivory casket containing in its carvings a set of illustrations to the romance-poem, "The Chasteline of Verd," a charming example of the ivory carver's art. The bronzes include a splendid bust of Pope Gregory XIII. There is a white marble high relief of Venus by Baccho Bardinelli, and "The Bath of Venus" in ivory carving.

The Princeton collection of bronzes is another cabinet which was sold only on condition that it would be kept intact. Mr. Morgan secured it through Durianche of London. Though small it is exceedingly refined and "precious." It is believed that an equal set of bronzes could not be gotten together again.

The entire collection relates to the Italian Renaissance of the Fifteenth and Sixteenth centuries—the schools of Michael Angelo, Antonio de Pallaio, Sansovino, Verrocchio, Riccio, Donatello and Leopardi. It includes a beautiful reclining female figure by Giacomo della Porta, intended for the model from which was made the enlarged figure of the tomb of Paul IV. In St. Peter's, Rome. It is said that the figure originally was nude, and that the design was rejected as unsuitable for the purpose for which it was intended, and that then the sculptor's son modelled the drapery over it.

INKSTANDS DECORATED WITH FIGURE OF MARSAYAS. Interesting as illustrating the beautiful

old-time art craftsmanship, which is now so scarce, is a set of inkstands, the cover of one of which is decorated with the name of Marsyas, another with the cover surmounted by a Triton, the covers being formed by dolphins; the third a beautiful stylized astride a small-line monster.

The three collections of textile fabrics which Mr. Morgan presented to Cugan Union are the Bodie collection, from Beaumont; the Rivas, from Madrid, and the Broom from Paris. The examples of textile art are so exquisite that when Mr. Morgan purchased the collections and it was learned that they were to be sent to America, the German Government applied for permission to have photographs made of some of the specimens.

Characteristic was his purchase of the famous Gainsborough "Duchess of Devonshire," the stolen masterpiece that was recovered only after many years of wandering. He had offered the Agnew \$25,000 for it and been refused. One day he walked into the Agnew gallery, looked at the picture two minutes, then raised his offer to \$100,000 and it was accepted.

That is an example of "Morganizing" art. It means that Mr. Morgan exercises in his purchases of art treasures the same judgment and then acts with the same decision as he does when he "Morganizes" steel, steamships and railroads.

## PRESIDENT ROOSEVELT'S HACKMAN.

Written for the Sunday Republic.

When one enters the station at Oyster Bay he always notices the old hack and its veteran driver, "Jake White."

The rig is an old dilapidated survey, which even J. P. Morgan or any other great man couldn't buy.

The owner of the ancient vehicle has constituted himself, President Roosevelt's "hackman."

For the past forty years Oyster Bay has known these two almost inseparable figures.

They are the first objects that meet the eye of the visitor upon arriving at the bay and the last things seen on departing.

And this veteran Jehu's vehicle is the one always chosen by the President to take him to Sagamore Hill when his own private carriage fails to meet him.

A story is now going the rounds of how a self-sufficient city chap, ignorant of "Jake's" local importance, ventured to criticize his rig and as it turned out to his ultimate discomfort.

When he entered the carriage and was about to be seated he bumped up and exclaimed: "A disorganized ton!"

"Say, old man, do you ever dust this ark?"

"Jake grew very angry, jumped up and reading the newspaper to the same judgment and then acts with the same decision as he does when he 'Morganizes' steel, steamships and railroads."

"Do you see that air seat?" he asked.

"Well, you feller, the President of these United States has not had time and time again."

"Seems to me if it's good enough for him it might be good enough for such as you."

"Then he jump in back there 'ar' says to me."

"Jake, hey ain't no one can drive a hack like you. Just take me up the hill."

"An' he don't call it an ark, neither, but when he gets up dah he says to me: 'How much is it, Jake?'"

"Of course I alters say one and a half, Mr. President."

"That's not near enough," says he. 'You'll never get such, Jake,' and he alters give me a \$5 bill."

"By the way, it'll cost you \$5 to take around the corner in the President's hack."

Written for the Sunday Republic.

Curse on thee, little boy, Barefoot boy, American boy, Barefoot boy, the name's true, To tan your pantaloons for you!

Oh, that she might wear them out, With that old dame Nature's subtle snail, Sprung on some lonely hill, Her rarest cunning doth employ To fashion for the barefoot boy.

ONLY A CLASSIC.

The conversation turned to summer reading the other day at a little porch party of stay-at-homes.

"That reminds me," the girl in the hammock said, "of a conversation I overheard on the York road car one afternoon last week. I was sitting just behind two broad-shouldered young men, who, judging from their conversation, were chums and classmates either at the City College or the Johns Hopkins. They had been separated for some weeks, evidently, and they were so glad to be together again that they forgot that they were in a public conveyance and discussed their affairs loud enough for everybody in the car to hear them."

"From talking over vacation experiences, they passed on to what they had been reading. The one called a 'shop about' their college work, their readings in the Latin classics, and then one of them said that he had been doing a lot of other old stuff. Among other books he said he had read 'Don Quixote.'"

"'Don Quixote?'" his chum asked. "What's that?"

"Oh, it's the story of a man who was straight on every other day of his life, and he was plumb daffy on that. I have been doing so much of that sort of stuff this summer that I didn't mind hunting up a lot of old 'shop about' the other fellow to act as his 'squire,' and the two talked over in search of adventures. The Don saw some windmills in the distance, and declared they were giants, and started off to fight them."

"'I say,' the chum interrupted; 'it is true.'"

"True? The man who had read 'Don Quixote' repeated; 'of course not. It's a classic.'" — Baltimore Sun.



GERALD GOLDBERG. This little play a prominent part in the "Barefoot Boy."