

SOME EXCERPTS ON J. PIERPONT MORGAN AND HIS ART TREASURES

Present Head of House Similar in Some Characteristics Made Famous by His Father, But Hopelessly Dissimilar in Others—Disposal of Great Collection Left by Elder Man Is Question That Agitates Many Minds.

New York.—Is J. Pierpont Morgan a Philistine? The art lovers of America have asked themselves this question many times in the last month. What is the attitude toward the rare and the beautiful of the man who owns the most stupendous private collection ever assembled—the objects which have raised young New York to the first rank as a museum city?

When J. Pierpont Morgan the elder died he left his son a great deal of money, but with it several very onerous burdens. He left him the duty of explaining a series of colossal financial operations in which the younger Morgan had been little save a spectator. He left him the chieftainship of the greatest financing concern in the western hemisphere, and perhaps on the globe. He left him church duties, philanthropic duties and social duties.



J. P. Morgan.

as head of the house of Morgan, but most perplexing of all, he left him this weighty burden, this gigantic white elephant, art.

Why weighty—why a white elephant? Because the American people has come to believe in some way or other without especial rhyme or reason that these art treasures belong to it. Perhaps it is an intuitive feeling—a feeling that American dollars, the sweat of American muscles and the collective thinking of American brains bought this hoard.

The elder Morgan fostered this idea, undoubtedly. He is said to have expressed the wish to make New York the leading art center of the world. Nothing gave him greater pleasure than to stand as one of the reception committee at a function of the Metropolitan Museum of Art and meet the art aristocracy (far different from the aristocracy of wealth) which crowded in.

It was then that he relaxed the most, that his too infrequent smiles most often grew expansive, that he seemed truly the grandson of the hospitable Hartford innkeeper, whose progeny have become America's banking dictators.

Then did he most enjoy the great fortune he had amassed. It was as the modern Croesus he liked to consider himself and would have liked to be remembered.

Is J. Pierpont Morgan the younger a chip of the old block?

He is no longer a young man. He is now forty-seven years old. In build, personal appearance, manner of dress, he greatly resembles his father at the same age. He has his father's imperative, forceful manner. If he lacks some of the Olympian gruffness, he has his father's habits of hard work, his love of yachting, even his ability as a trencherman. He has fitted so well into his father's niche that those who criticize the Morgan financial dealings often fail to discriminate between the works of the father and the works of the son.

But what of that other Morgan, the Morgan of the exquisite marble library, the Morgan of the Prince's Gate treasure house, the Morgan of the Cope of Ascoli, the Morgan who was the despair of Europe?

Outwardly "young" Mr. Morgan has shown little interest in those things in which his father revelled. He has become officially identified with the Metropolitan museum, but this was to be expected ex officio—from the heritage of his father. No one has heard of this Morgan spending half a million for some one thing he must have. No one has heard of his adding a single article to his father's collection since the latter's decease.

Moreover—and this is the point so eagerly watched in art circles—he admits that he will sell part of his father's treasures. Part? How large a part? Will it be simply some of the old gentleman's unlucky purchases—the results of the incidents in which according to common report his shrewdness was tested?

Or will it be such disposal of intrinsic elements as will destroy the fabric of this wonderful collection—this assemblage so vast that hundreds of thousands of dollars were spent in cataloguing alone?

Above the art heritage of Morgan was referred to as a great burden. It

is such a burden as would bury and ruin a poor man, or even a moderately wealthy man.

Disregarding the care and worry, consider the financial drain. Here is a sum variously estimated at from \$50,000,000 to \$125,000,000 tied up in beauty and rarity. It pays not a cent of interest. It may be increasing in value, but that is not income. It is insured for about \$34,000,000—and the annual premiums on this insurance amounts to \$102,000.

One hundred and two thousand dollars a year—simply for interest on heirlooms! This is enough to give any man pause. One would think Morgan would wish to turn over his collections to the American people simply to get it off his mind, to use a homely phrase. Also to get the annual premium payment off his profit and loss account.

What is the moving factor? According to many it is his anger at the American people for assailing his father's memory at the same time as demanding the gift of \$50,000,000 in things beautiful to look at.

According to others it is his anger at the city of New York in the ill-housing of the collections, and dilatoriness in erecting further museum buildings. It is notorious that the elder Morgan was displeased at the city fathers' sloth. But would the latter have let this influence him to such an extent as to despise the proposed gifts themselves?

It must be concluded that the elder Morgan intended his enormous collections for the American people. It is inconceivable that he collected steadily and eagerly all the years of his manhood without some object in view. It is inconceivable that he expected his son to sell these lovingly assembled objects. He would not have wished to burden his son's life with the care and bother of them all. It is the obvious answer that he meant these things for his country.

And truly a wonderful heritage it is which Mr. Morgan left, whether to his son or to the American people. The greatest collectors of Europe have left behind them stores which are shabby in the art sense when compared with the almost limitless collections of Mr. Morgan.

This colossal hoard was not collected hastily. It is not the product simply of lavish expenditure.

Mr. Morgan was ever a discriminating buyer, seeking "the best and getting it regardless of the cost. He was a genuine lover of art and a close student of its history.

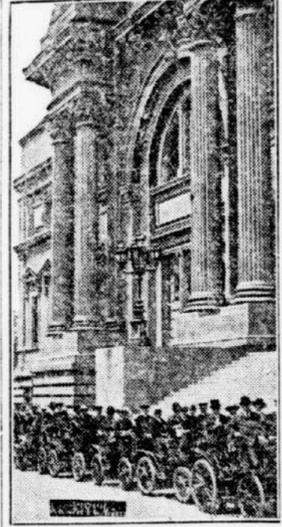
The agents who at his bidding ransacked Europe year after year in search of its rare and beautiful things operated under the direction of the master mind.

The part of the Morgan collection which has attracted widest attention is the immense treasure of beautiful things that was originally displayed in the Victoria and Albert museum in South Kensington, London. It is now housed in the Metropolitan Museum of Art, much of it is still unpacked.

The collection contains almost priceless canvases of Gainsborough, Reynolds, Turner, Romney, Rasbourn, Constable, Van Dyck, Rembrandt, Rubens, Raphael, Millet, Troyon, Bugeuet, Villegas y Cordero, Nollier, Pater Duman and many other masters.

Particularly rich is the great collection of tapestries, bronzes and silver, Greek antiquities, jeweled miniatures, porcelains, ancient jewelry and wonderful books and manuscripts.

Some of the costliest and finest features of the Morgan collection at the Metropolitan Museum of Art are



New York's Metropolitan Museum of Art.

grouped in the following list, with their known prices, which eloquently attest their worth:

Raphael's "The Madonna of St. Anthony of Padua".....	\$ 500,000
Seventy pieces of Hermitage silver.....	750,000
Four Fraagonard panels.....	500,000
The two Hoentzel collections.....	3,000,000
Collection of 64 miniatures.....	1,000,000
The Kain collection of art subjects.....	5,500,000
Perry collection of antique Chinese porcelain.....	500,000
Herz Marfels (of Berlin) collection of hand worked watches.....	500,000
Mazarin tapestry.....	250,000
Collection of 15th century Siamese marbles and bronzes.....	200,000
Two portraits of Franz Hals.....	100,000
One red Hawthorne vase.....	100,000
One jeweled miniature.....	150,000
French sculpture.....	100,000
"Bought Kiss" and "Given Kiss" Gold plaques, representing David on throne, from the Church of Cyprus, during the first century.....	90,000
12th century silver reliquary, representing murder of Thomas a Becket.....	80,000
Gold necklace from Cyprus, first century.....	50,000
Two silver kanthari (two-handled cups sacred to Bacchus, Greek antiquities).....	50,000
Famous enameled silver shrine of Lachenthal, Germany.....	70,000
One Gobelin tapestry.....	100,000
One set of Turkish rugs.....	100,000
Another set of Turkish rugs.....	38,000
One 16th century enameled plaque, Louis XV. furniture, two settees and 12 chairs.....	38,000
One Chinese screen.....	10,000
Medici biberon, or sucking bottle.....	12,000
14th century ivory coffin.....	15,000
Sir Joshua Reynolds' "Lady Betty Deane and Children".....	75,000
Fifteen Caxtons (books).....	120,000
Huth Gutenberg Bible.....	20,000
King Charles I. Bible.....	5,000
Two Limoges plates.....	40,000
Three Charles VII. tapestries.....	40,000
Two Louis XV. soup tureens.....	40,000
Medieval bronze triptych.....	100,000
Black book of Revelations of St. John.....	19,000
Poe pamphlet.....	3,500
George Meredith MSS.....	4,000
15th Century drinking cup.....	81,575
Martin Luther's letter to Emperor Charles V.....	25,500

FROCKS FOR DANCING

DISTINCTIVE STYLES THOUGHT ABSOLUTELY INDISPENSABLE.

Taffeta the Most Popular Material, and Sleeves May Be Short or Long, According to the Fancy of the Wearer.

Now that there is dancing at almost every social function, one must have a number of pretty frocks for such occasions. For wear during the afternoon tea hour numbers of little dresses called "tango frocks" are shown. These are usually made of taffeta and have the modish bouffant



fullness at the hips. The sleeves are short or long, according to the fancy of the wearer. The corsage is cut more or less low and is filled in with plain white tulle, wired to stand up about the neck or scantily frilled. One often sees such frocks made entirely of taffeta in vivid colors—blue, yellow, American beauty, pink or emerald.

These dressy little gowns intended for afternoon wear, will put in the background the tailor made costumes, formerly worn for visiting and for small teas.

There is practically endless variety in the material available for dance frocks for evening wear, although many of the new models are fashioned from taffeta. Such frocks are, as a rule, of a more delicate coloring than the taffeta gown for afternoon wear.

One of the evening frocks is of taffeta of the newest and most exclusive sort. The silk is of the soft, lustrous quality, for which dressmakers with a clientele that justifies such prices, are paying five and six dollars a yard at the wholesale importing houses. The silk is a changeable silver and pink, the pink predominating, and silver embroidery on a white chiffon foundation forms the V at the low-cut decollete and also the short sleeves. At the waist line there is a high girde of chine silk. The skirt is made with a puffed tunic.

The skirts of the dancing frocks are very narrow, but as one must move freely when dancing the modern dances the skirt is sometimes slashed underneath a joined plait in the back. The lines of the bodice do not show great variety. The upper part is generally tightly veiled with chiffon or lace, while the lower part is either formed of the same material as the skirt or lined with soft silk. The sleeves are mere trifles, and if there are sleeves at all they are fashioned upon the kimono lines. MARY DEAN.

Greenery for Table.
The prettiest kind of greenery for the dining room table is made by planting the seeds of grape fruit and sowing them thickly. In a short time the tiny shoots appear and the leaves begin to unfold, and soon there is a mass of rich, glossy green which is not affected by the heat, as to many delicate ferns are. It is pretty, inexpensive and will outlast a dozen ordinary ferns.

DICTATES OF FASHION

Cloth suits are frequently made with velvet collars, edged with fur.

Tartan braids and tartan silks are novel and pretty trimmings to some of the velvet suits.

The gathered ruffles used so much this winter are especially becoming to the slender figure.

Fur hats with the crown of animal pelt or a band trimming, rather than those of all fur, are in the lead in fashionable millinery.

Short coats cut almost in bolero smartness are worn side by side with long three-quarter coats, having basques displaying hip plaits.

A new substitute for aigrettes in the spring will be built up of wheat heads. Wheat trimming has been used for a long time on hats, of course, but to replace the aigrette it is to be subjected to some new treatment. Artificial flowers for hats are to be more used than ever before, say the milliners in the know.

The newest thing in the little finger ring is the hinge fastening which insures the close fitting not always obtainable by slipping over the knuckle. The single stone setting has been replaced by intricate and lacy setting of many stones, both small and large.

TAKE TIME TO SELECT VEIL

Extremely Important Part of Feminine Costume According to Fashion of Today.

An ill-chosen veil, a soiled one, a veil that is fastened askew, or is too tight or too loose, can destroy all the beauties of the hat and neatly arranged hair that it covers, while a really pretty veil which is carefully put on will give the final touch of dainty smartness to the wearer's appearance.

The most satisfactory veil for both wear and good looks is a fine silk one. Don't buy the cheap imitations in stiffened cotton. The sticky dressing that is put on soon comes off and the veil easily crumples and tears. The silk veils can be bought for about twice as much, but will outwear three or four of the cheaper veils.

Besides the quality of a veil the pattern and color must be chosen with care. Large women with pronounced features may wear veils with striking patterns and look well, while the delicate features of a smaller woman would be almost hidden by a veil of the same design.

No matter how pretty your veil may be it will only mar your appearance if it is not put on properly. It is hard to tell which is more unattractive, a veil that is too loose or one that is too tight. To wear with the fashionable small hat, buy just enough veiling to go around the hat and meet in the middle of the back brim, allowing enough for drawing the ends together and twisting around each other, and not buy any more. To ease the veil over the face, pin a plait at each side of the crown, taking in the fullness above the brim edge. On a large hat there will be more fullness than on a narrow brim hat.

A veil needs frequent washing or changing. Any color silk veil is easily washed in alcohol.

Embroidery Touches.

The girl who loves to embroider should be delighted with the designs Dame Fashion has advanced in the embroidery line on the newest Paris models. One sees touches of embroidery on almost every chic frock this season. Sometimes it is noted on the tunic of a graceful evening gown, and found again on the bodice of this same creation or it is merely a touch of vivid coloring given by an embroidered waistcoat or an elaborate sash end. A tiny touch of color to be sure, but just enough to bring out the shade selected for the frock. In fact, the right touch, without which the frock would otherwise have been laid on the side of commonplaceness. Here, then, is a decided opportunity for the girl of moderate means who is skilled in the gift of needlework to bring her gowns up to the standard of the exclusive creations turned out by the French modistes across the waters.

Spit Curis Again.

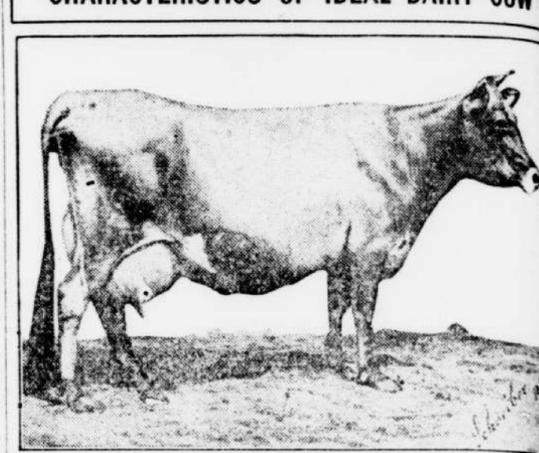
Despite the intellectual emancipation of femininity these days and the possible political emancipation to come, foolishness has not been altogether eliminated by the sex it would seem; for here is the absurd and hideous spit curl of the '70s back again in wise, enlightened, progressive 1914. These plastered down curls are already clinging to the foreheads of Parisiennes and several such hair-dressings have been noted at the theater in New York.

GIRL'S PARTY FROCK



More fashionable than lace, for the little girl's party frock now, is very fine, sheer, St. Gall embroidery. Sometimes narrow lace is added to throw the handsome embroidery bandings into relief against the foundation material of sheer batiste or organdie. This little frock is of French organdie and eyeleted St. Gall embroidery. A sash of blue ribbon passes under pointed tabs and the thin frock falls over a blue silk slip.

CHARACTERISTICS OF IDEAL DAIRY COW



Excellent Type of Jersey.

The ideal type of a dairy cow is not large but bony and muscular, large between the nose and eyes with a strong jaw and broad muzzle.

A bright and prominent eye denotes brain power and strong nerve force, which are both essential points to be observed in selecting a dairy cow.

A good clean-cut neck and a re-trailing brisket show refinement in breeding and staying qualities in the dairy.

The backbone should not be too straight, but slightly depressed behind the shoulders.

As far as a good type of dairy cow is concerned, all the breeds are of similar types, but all good cows are not of the same type; but all performers have some certain well fixed characteristics that distinguish them as dairy animals.

No man can select good dairy cows every time, for there are many inherent defects of which there are no outward sign of appearance. Form, however, is the best known guide to select by.

She should have a good deep body, showing a large capacity for eating and digesting a large amount of food.

She should have a good broad chest and large heart girth, affording plenty of lung capacity.

She should have a strong loin with prominent hips that are wide apart, showing plenty of room for the organs of maternity.

The dairy cow should have large and prominent milk veins that carry the blood from the udder to the breast through good sized wells. These do not note good milking qualities.

A large udder is apt to deceive the most experienced buyers, and should be given close inspection, to see that all quarters are in proper working order.

Another important thing to learn is whether a cow leaks its milk or not when the udder is full. Many otherwise excellent cows are rendered unfit for dairy use on this account.

The man who is selecting cows for a dairy should not pass a good cow because of her color or breed. Many good breeds have nearly been ruined by "color fads" and notions, and it is a shame to see an excellent animal discarded on account of foolish fads and fancies.

We all have our likes and dislikes in color and marking, but we should want to conduct our dairy business for a profit, and we are more interested in large udders filled with good milk than color and fancy points that interest the breeder and rich farmer.

PLANTING THE POTATO

LARGE SEED PIECES AFFORD QUITE EARLY CROP.

Expediency of Cutting Tuber Lengthwise is Suggested to Secure One or More of Eyes on Each Slice—Variety of Importance.

Prominent investigators are authority for the statement that large seed pieces (either large cuttings or entire potatoes) afford an earlier crop than very small cuttings, a matter of much interest to growers of early potatoes. However, some growers report that uncut potatoes germinate more slowly than large cuttings. Most of those who raise potatoes for the early market use large cuttings rather than whole potatoes. In this connection it may be said that the seed-end half gives an earlier crop than the other half. This suggests the expediency of cutting a potato lengthwise, thus securing on each piece one or more of the eyes which germinate first.

No definite rule can be given as to the best size of seed piece, for this depends somewhat on the distance between the hills and on the character of the soil and season. Another important factor is variety, some varieties being able to produce a crop almost as large from small cuttings as from large pieces.

A study of more than a hundred experiments testing the relative values of large, medium, and small uncut tubers confirms the general rule that an increase in the weight of seed planted affords an increase in the



Entire Potato Plant, Showing Root System.

total crop. The size of seed potatoes selected becomes a matter of importance when they are to be cut, for the heavier the cutting the larger the total yield, and seed tubers for cutting should be of such size that their halves, quarters, or other divisions shall not be extremely small.

Whether or not to use uncut small potatoes for seed is an important question on which farmers are divided. Some present the plausible argument that the use of undersized potatoes results in degeneration. If

Locating Poultry Plant.

Sandy black jack land makes a good location for a poultry plant. Sand, gravel and pure water, such as is usually found in the sandy country, makes a fine combination for the biddies.

Colts Handled Rightly.

If colts are handled rightly from the time they are foaled, there will be no trouble in picking up their feet and working them as long as it is necessary to put on shoes.

RAISING AND FEEDING CALVES

Everything Should Be Done to Build Up Strong and Vigorous Constitution and Good Frame.

(By R. G. WEATHERSTONE)
It should be our aim from the time the calf is born until it is full grown to keep it in a thriving and good condition. This, I believe, is the secret of success in growing and developing profitable animals. Let an animal down in condition is a permanent loss that no amount of after care and food can replace something lost forever. When neglect to keep these young calves thriving, not only is the food wasted but a waste of time is involved, besides it takes us considerable time to overcome the unthrifty habit.

We should do everything to build up a strong and vigorous constitution and a healthy frame during the year of the calf's life, for unless this is being done we are doing poor the other thing. There is no course or stand-still course in growing a calf. At the end of two years past progressive feeding and management we will be rewarded with an animal possessing a strong, well-developed frame; its bones will be covered with an abundance of flesh and fat and its skin will be soft and mellow and hair glossy and fine.

Imagine a condition exactly opposite and you will see the value of exactly the opposite line of feeding. When the calves are playful it may be taken as an indication that they are healthy and thriving and when they appear listless it may be taken as a suggestion that something is wrong with them.

There is no more certain way to follow in judging a calf's health than to note if it is playful and contented.

Tankage is Best.

No man can afford to use shorts for \$1.50 a hundred as he can tankage can be bought as low as 75 cents. Average wheat shorts has lost 10 per cent. protein while tankage has gained 10 per cent.

Hogs Relish Shorts.

There is this to be said in favor of shorts: Of all the mill feeds seem to relish shorts most. For this reason it may pay to use shorts to make a slop to go with tankage. But the bulk of the shorts should be furnished by tankage present prices.

Ducks Free From Vermin.

One nice thing about ducks is that they never have lice as hens do. Therefore, do not have to be frequently dusted with lice killing powder.

GOOD CITIZEN BEST SOLDIER

Criminals Unfit for Regular Warfare, Says Surgeon, After Investigation.

Rome.—During the campaign in Tripoli Dr. Consiglio, an Italian surgeon, kept observation on the conduct of 225 soldiers who had been convicted of various crimes before the war, and he has now made known the result of his investigations. He finds that the worst criminals

manifested aggressiveness toward their superior officers and were faint hearted in battle. Some who had been driven to crime by the abuse of alcohol or had received disciplinary sentences distinguished themselves in actual fighting, but were unable to adapt themselves to regular warfare.

He considers that the fittest soldier for modern campaigns is the man who is a good citizen in time of peace and that the time is at an end when the blind courage of an adventurer can be utilized with advantage.

Dog's Teeth as Currency.

London.—That considerable trade in dog's teeth has sprung up in the Pacific islands where they are used for currency and ornaments was revealed in litigation here concerning a contract for 40,000 teeth at three dollars a hundred.

Bar Women's Hats in Church.

New York.—Members of the Central Congregational church, Brooklyn, decided that women should not wear hats during sermons.