PAINTINGS BOUGHT FOR A SONG, SOLD FOR FORTUNES

Raeburn Latest to Make High Record—$125,000 Paid for What Cost But Little a Few Years Ago—Prices of Rembrandts, Hals, Corots, Troyons, and Others Take Sudden Leaps.

Troyon's "Cows," Bought for a Trifle During His Life and Selling Thirty Years Ago for $1,200, His Best Work Now Commands $10,000.

Fragonard's "Love Letter." Fifty Years Ago $50 Was Thought as Extraordinary Price for This Painted, Now Sold for $10,000.


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Mr. Brandus spoke with emphasis. He was quite sure of his phrase, though his definitions were bewildering, for he lives and moves and has his being in art. He was asked if he thought those high prices a good thing. He said he did not.

"Because a painter's works are scarce, or because a collector has a special fancy for some one school and gives a high price for a good example of it, the attention of other collectors is apt to be distracted toward that particular school, and art as a whole suffers."

"There is a mania for exactness in attributing paintings which is carried too far. The Curator of the Museum of The Hague has found that there were 560 painters of the art guild of St. Luke. Taking out a few of men of great genius, there are perhaps the greatest number of excellent painters who deal in the manner, more or less. But you must distinguish between them or you find yourself in trouble."

"You cannot confound Fittipaldi with a Ravenstein, to take two lesser painters, without having trouble, though their names are equally well-known to the public."

"The great paintings which bring high prices are works the one brings is not higher than what is paid for the other. So the life of a painting is one long effort after absolute accuracy."

"The great paintings which bring high prices are works. The public, I think, lessens the value of the science of Rouseau, the poetry of Corot, the virtuosity of Degas, the greatness of Dürer."

"Mr. Frick will probably have the best collection in the world, if he continues. In one year he has paid over $1,000,000 for a Hals, a Velasquez, and a Gainsborough, and he has bought other beautiful and costly pictures within the same period."

"Mrs. C. F. Huntington has not so large a collection, but in excellence it cannot be surpassed. Senator Clark has many fine examples of the Barbizon school, and he has two Gainsborners for which he paid $250,000. Mr. A. B. Widener of Philadelphia also stands in the front rank."

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Demoralized by Quick Travel

FROM RAPID transit to cigarettes is only a step, so it seems, for Mr. Brandus, whose recent return to America is the one brings is not higher than what is paid for the other. So the life of a painting is one long effort after absolute accuracy."

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vases given to them. The Louvre, for in-

stance, has had within the last few years three splendid bequests from M. Thom- y-Chaudiere, M. Thirier, and M. Camondo, who died a few weeks ago. M. Thirier's collection was valued at $1,000,000. M. Chaudiere had paid for his $5,000,000, and the value is, of course, much greater now."

"The French Government has money to purchase pictures for the Louvre, and there is a society of Les Amis du Louvre which raises money for the same pur-

pose. The Boston, New York, and Worcester museums are able, in the same way, to make purchases from time to time, but, naturally, they cannot com-

pare with the great million sixteenth century work, that we know, but that all. So you see it is really art that most collectors care for, not the name, and the record of previous high prices."

"I think high prices discourage ordi-

nary collectors. They think that all good paintings are beyond their means, while as a matter of fact there remain many admirable artists who, for one reason or another, may not yet com-

mand high prices. They may, some day, but there is still scope for the man of moderate wealth, and a chance to find, as purchasers of Dutch and Eng-

lish and Barbizon masters did, that their money would return to them many times over if they should want to sell."

"The history of the Louvre and the history of Rousseau's 'Guivre' and Fragonard's 'Love Letter,' and choice from among the works of the great masters, if not for at least one of them is sure to re-

spect these romances. They should re-

member, too, that Mr. Quincy and Mr. Boston bought many Millets for a few thousand dollars and saw them become worth millions."

"In seeking the works of artists which sell low at present and may be worth a fortune some day American collec-

tors can look to their country-

men. The American school, which is the newest in the world of art, has come to stay. I would strongly advise the pur-

chase of paintings by American artists, for the value of many of them is at present the curse of the great masters of Europe."

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