



"THE FISHERMAN'S HOME."

Charles Baugniet, 1862. Exhibited at the British Institution, 1863. Appointed member of the Ghent Academy, 1836, and later received numerous Orders and Decorations, exhibited both at the Royal Academy and the British Institution, and has works included in the galleries of leading American collectors, including W. H. Vanderbilt, Wm. Astor, Morgan, Croker, and Stebbing, and in the Hulbert Collection, Cleveland.



"GIRL WITH FRUIT."

J. Godsell Middleton, 1850. Painted many of the most distinguished people of his time, including the Prince Consort and his Imperial Majesty Napoleon III. Exhibited 196 pictures in the Royal Academy and other leading London Galleries.

## Hints to Amateur Picture Collectors

WE often hear that with the higher form of education woman's sphere of influence has largely increased, and that this is undoubtedly true is plainly evidenced on every hand. In few ways is this more noticeable than in the collection of articles of vertu, which at one time was left exclusively to the male members of a family, it being not only considered out of a woman's province, but that she was, in addition, incapable of participating in a hobby which required all the experience and capable judgment of a man.

Now, however, all this has changed, and in our hunt for treasures we frequently come across wives accompanying their husbands, and sisters their brothers, and in numbers of cases have they proved their judgment to be sounder and more accurate than that of the superior man!

The bond of union between husband and wife is distinctly beneficial, as few

things endear a woman to a man more than an interest and participation in his particular hobby, and it is therefore a source of congratulation to find this form of combination daily increasing.

Few hobbies are capable of imparting greater enjoyment than judicious picture collecting, and we therefore give the following hints hoping they will prove of interest to the ladies bent on this fascinating pursuit.

To commence with, we must not begin by resolving to include in our collection nothing less than a Rembrandt, Gainsborough, Raphael, etc., as our pocket will not probably run to this, and by so doing we shall be spending a large amount of money in pictures that will eventually turn out to be fakes and practically valueless. We have probably got beyond the period when we are duped into buying a photograph mounted on panel and carefully painted in oils, or an oleograph stretched on canvas and touched up here and there with paint, but we have still much to learn before we can be considered connoisseurs.

It is somewhat disquietening when we learn of famous collections valued at many thousand pounds, containing pictures which, when examined by experts, prove to be copies of well-known masters or faked pictures combining the characteristics of one or two famous painters.

A notable instance of this kind was the collection of pictures (between 200 and 300) in the Holbourne Art Museum at Bath, which, when overhauled, was found to contain not more than fifty genuine specimens. These pictures were acquired by one interested in collecting who was generally considered a fair judge and prepared to pay a reasonable amount for his purchases, and the non-success which attended his efforts should teach us to go slow, unless we have an unlimited supply of cash and the assistance of an expert, and to be content with pictures by less famous artists whose work is, nevertheless, a source of delight and admiration.

Were it not for this unreasonable desire of ours to possess a Raphael or other equally great master, faked pictures would be considerably less in evidence than they are at the present time. On the Continent, especially in the Latin Quarter of Paris, numbers of artists possessing genuine ability devote their whole time to making copies of the masters, as they find this more lucrative than following their art legitimately. The frame on which the canvas is stretched is stained, and tiny holes are bored to give it the appearance of an old worm-eaten wood, the canvas is carefully treated both before and after painting, an antique frame is secured suitable to the picture, and it is small wonder that so many of us are taken in. Numbers of these pictures, no doubt, find their way to America, but although we do not like to acknowledge the fact, we are just as readily duped, and when we secure a picture attributed to a famous artist, we only too gladly accept the same as being correct, an inward uncer-

large sum, and whilst we all live in hopes of one day acquiring such a bargain the chances are remote, and we must beware of the many traps set to catch the unwary.

One of the most successful of these is to plant a faked picture in a country cottage or farmhouse close to a resort

with unlimited means at our command, and decide that we must be content with something good and artistic without being too ambitious. One of the safest plans, of course, is to place ourselves in the hands of a reputable dealer, but by so doing, although we can invariably rely upon the genuineness of



"THE MARQUISE DE GANDI— POISON OR THE SWORD."

Eugene Deveria, 1854.

This artist painted the beautiful ceilings in the Louvre, Palais Royal, and Notre Dame de Lorette, and exhibited for a long time at the Royal Academy, London, where his pictures attracted much attention. Numerous works from his brush are included in the leading Continental galleries, including the Uffizi Gallery, Florence, Versailles Museum, Angers Museum, and the Louvre, etc.