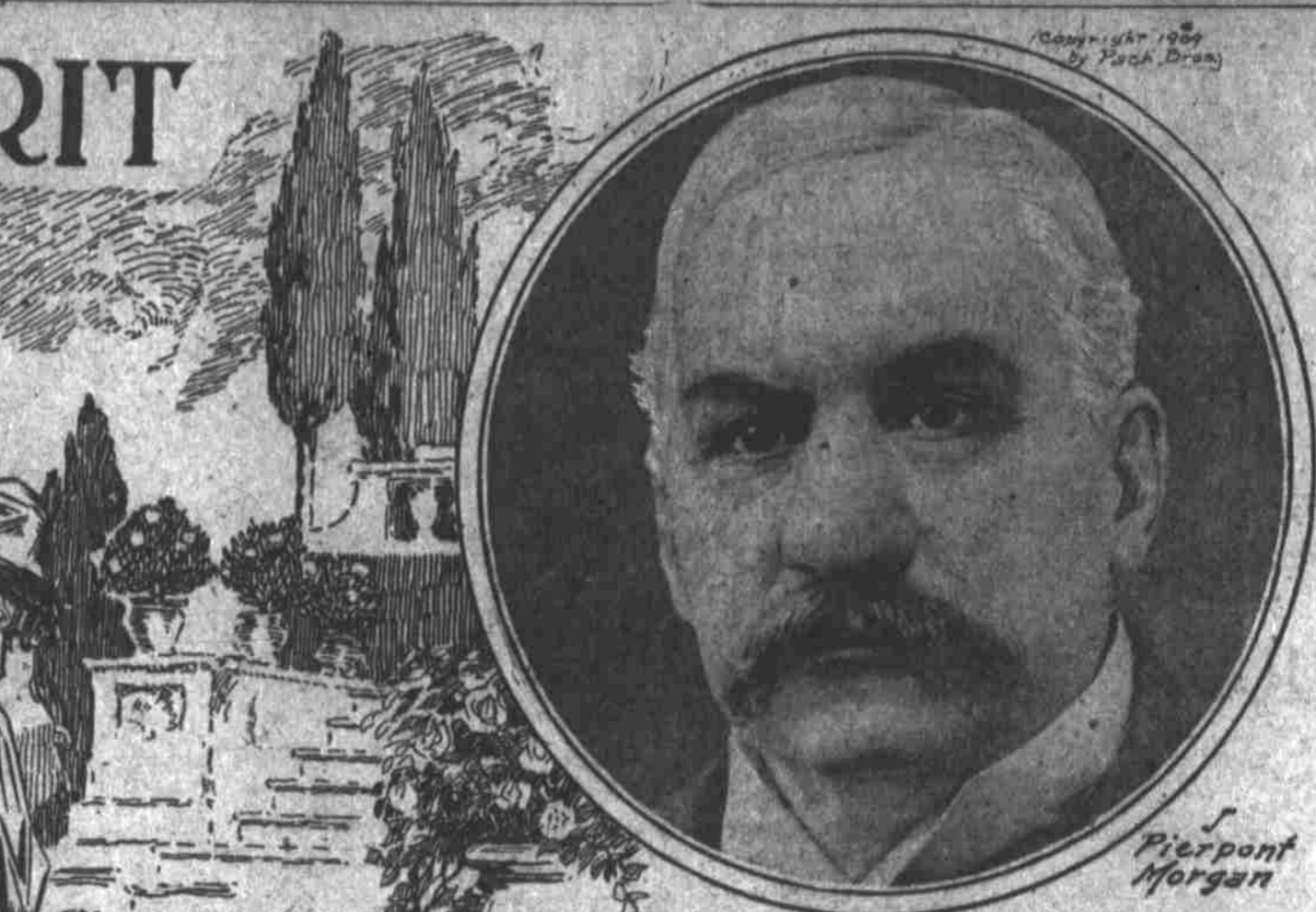


# DOES DE MEDICI'S SPIRIT ANIMATE MORGAN?



Lorenzo de' Medici, the Patron of Italian Art



J. Pierpont Morgan

## Remarkable Parallel Between the Magnificent Florentine and the Modern Financier

...ant, the Mercantile and the Standard—in all, \$337,942,600.

There remained no single banker and no group of bankers who could dispute the pre-eminence of the man who controlled capital amounting to \$1,884,324,553, besides his holdings in the National City Bank and the New York Trust Company of \$346,592,371.

And even that approach to money's omnipotence has not contented him. It is believed to be serving merely his stepping-stones to broader power.

If it were humanly possible for any individual to acquire domain over a nation's art as Mr. Morgan has

WITH the most recent expansion of J. Pierpont Morgan's financial resources, in securing control of the Equitable Life Assurance Company and establishing his undisputed leadership in American banking, the remarkable parallel between him and Lorenzo de' Medici, equally famous for his love of power and passion for the arts, has centered in the two great figures unprecedented interest.

The resemblance between them has been shown to extend far beyond any ordinary similarity of tastes. To those who are prone to believe in the theories of reincarnation they might almost be the same spirit, working out its preferences, its ambitions and its imperious will under conditions of social, artistic and political exigencies of vastly different periods.

In minor subjects the two embodiments of that omnivorous and imperious spirit differ sufficiently to make the resemblance lack absolute completeness. But in their major aspects, if they do not incarnate the identical soul, they present themselves to the modern student of history as the carnal abiding place of spiritual twins.

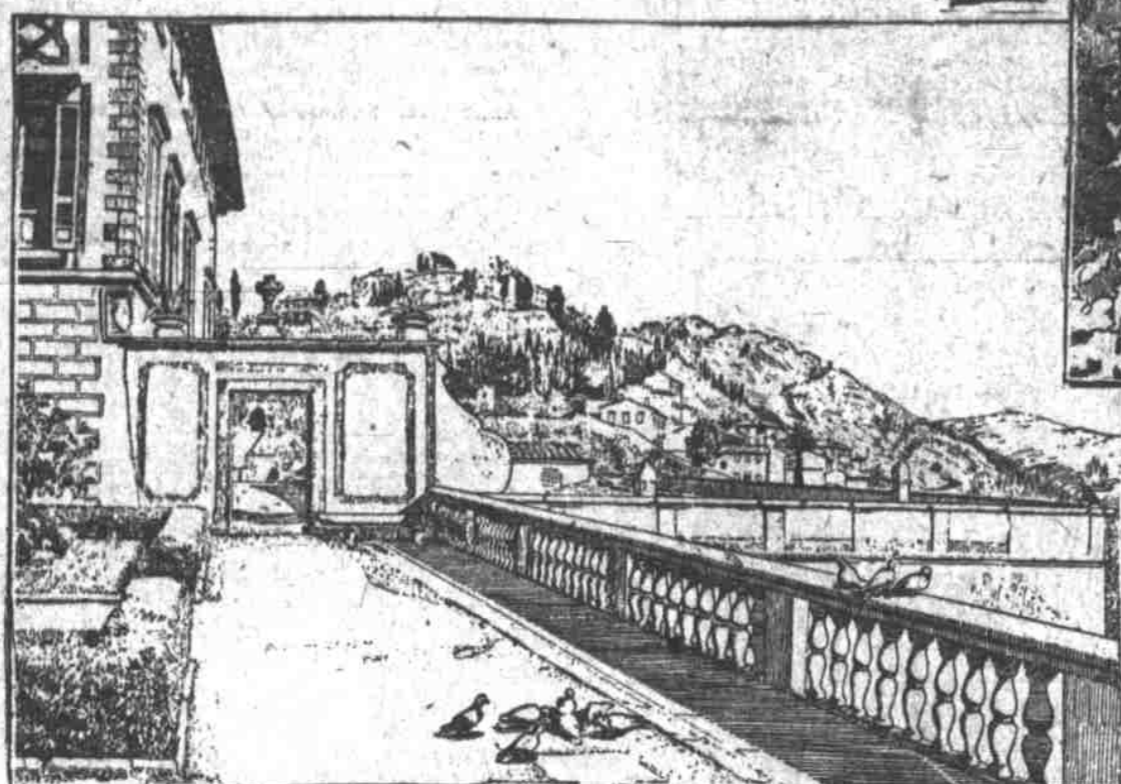
THE two main lines of character along which the modern Morgan and Lorenzo the Magnificent present absolute parallelism are love of power and love of luxury. A third, less characteristic because it is somewhat less peculiarly temperamental, is the relentless, persistent will energy inspiring both men to the attainment of their ultimate purposes.

To those who know J. Pierpont Morgan only by the continually concurrent reports of his financial activities and his more than lavish indulgence of his taste for art, including, as the art best does, conspicuously splendid gifts and loans for public purposes, the aesthetic instincts of the man seem to be always far more salient than his longings for riches.

But those who know him intimately have been aware that his basic aim in his career has been to become the country's foremost banker, ever since, in February, 1895, he handled the famous Cleveland bond issue required to replenish the treasury's gold supply.

At the time there was much talk, in print and in private, of the Morgan magnanimity, just as there has always been when some fresh occasion arose when he could exercise his genius for financing large enterprises. But Morgan himself made no pretense to anything except rapacity—the achievement of his life-long ambition for leadership and power.

"I won't make any profit," he told President Cleveland; "I want to be considered the nation's banker." Even though he profited not a millionth of 1 per cent in actual money, the prestige attaching to such a reputation, in but a solitary transaction, was valuable enough to compensate for all the trouble. And as every man in finance knows, the prestige he got fed right merrily the flames of his ambition.



The Balcony of de' Medici's Villa

acquired it over the capital; if a valuable painting were as like to Davy Crockett's coon as a bank or a trust company, a railway or a life insurance organization appears to be with Morgan, the Morgan pre-eminence in art would already have the treasures of private collections pouring into his capacious—or is it

rapacious—lap. Europe's art lovers tremble now at mention of his name.

## Japanese Journalism that Is Highly Up-to-date

IF AN American were to put in a year in Tokio or another of the larger cities of Japan, he would be likely to account as the heaviest penalty he pays for expatriation that one which deprives him of his daily newspaper, all alive with the happenings of his town, his county, his state, his nation and not to assume any air of impertinent proprietorship—his world at large.

And unless he should become well versed in the ways and means of living as it goes in modern Japan, he would be very liable to imagine his new neighbors as badly off as himself.

appreciate the strictly up-to-date journalism that titillates the intellectual palate of the Japs. They may not be quite so strong on fine, artistic murder stories as a metropolitan American sheet, or so close to omniscience as the multifarious corps of trained correspondents enables the American editor to appear; but they get there fairly well.

M. Zumoto, who edits Tokio's English newspaper, the Times, told not so long ago about journalism as it is now developed in Japan, with some inside hints that would have made Mark Twain long for the balmy peace of the Orient when he was journalizing in the excitable West.

"A H, NO," he observed thoughtfully, "in Japan we never shoot up the editor. Nor do we sue in the courts for libel damages. We give no more nominal damages for libel in Japan, holding that the libel practically defeats itself. And, as a matter of fact, that is what largely happens, for nobody pays any attention to newspaper statements obviously inspired by malice."



M. Zumoto, Editor of the Times of Tokyo

a letter and rarely publish what they are told. Such men are Fukutomi, editor of the Kokum, a morning daily in Tokio; Ikebe, editor of the Tokio Asahi, and Chikami, of the Tokio Nichi-Nichi. They are on intimate terms with those who are highest in our political affairs and, of course, have the discretion and sense of responsibility that entitle them to inner facts and important confidences.

of the Medici in Florence these hasty notations of character and traits would have been instantly identified with the dominant figure of the powerful Lorenzo, after his emergence from the mace of cabala and assassins' plots through which he had to fight his way to an even higher eminence than Morgan boasts.

Those were the days in Italy when politics preceded financing as the desirable means to the end of ambition. The public purse was open to the tyrant who could command the public government.

Lorenzo de' Medici, inheriting genius as great as has been displayed by Morgan, and fortune and position far greater than Morgan began with, displayed earlier his fondness for luxury and art, but on the same scale of munificence exhibited by this modern Midas.

Morgan had to acquire wealth to indulge his tastes; Lorenzo de' Medici inherited it under two guises. One was the immense hoard accumulated by his famous grandfather, Cosimo de' Medici. The other was the public strong box at his disposal could he keep his power.

He kept it, and having devoted his talents to surrounding himself with the most distinguished writers and the most brilliant artists of his period, to the neglect of his commercial affairs, unhesitatingly dipped into the public funds for as many thousands as he happened on occasion to require.

Curious Facts CANADA'S available water powers represent a combined energy which, if maintained by steam force generated from coal, would involve an annual coal consumption of \$42,455,623 tons and a rider on average a man requires 1600 pounds of food per annum, a woman 1200 pounds and a child 900 pounds.

A Curious Moss THE material so closely resembling horsehair, which is extensively used for stuffing carriage cushions, is not horsehair at all, but a curious kind of moss which grows in Alabama and Louisiana.