

SEEN IN THE WORLD OF ART

PAINTINGS BY INGRES TO BE EXHIBITED IN PARIS.

The artist as a painter, Judge Him A. New Book About Him Ingres, His Art, His Personality and His Work.

The announcement that a collection of paintings by Ingres will be exhibited at the galleries of the Louvre in Paris from April 25 to May 15 will receive of course the interest of admirers of that master.

by her intimates Julie. She was 17 and Ingres was 25. Her father was a Judge and knew the father of the little 'Ingrou,' as he was nicknamed by his family.



FRANZ LISZT AT 25. AFTER RARE DRAWING BY INGRES IN ROME, 1829.

things that it is the first and last letter that she will ever write him secretly. The course of true love didn't run smooth in this case, and after reading the letters and data one is forced to the conclusion that if the young folk had been left to themselves they would have married and thus spared a lot of trouble.

Julie to the end of her days preserved a dignified silence, but once when some indiscreet person asked her why she had never married she proudly replied: "When one has had the honor of being affianced to M. Ingres one never marries."

Early in the month of January, 1867, to be precise, the 4th Ingres caught cold at the window. He was seated then at No. 41 Quai Voltaire and it was at a musicale that he became overheat.

Ingres was a man of an active old age, his well-known 'La Source' was produced in 1859, when he was 75, and he painted up to about a week before his death, which took place in Paris on January 14, 1867.

The first wife of Ingres was her Chamberlain, the Empress dowager, which may be seen at the Musée Ingres, Montauban. She is a pretty, pleasant looking girl, with an uncommonly thick waist.

friends had he beheld such a perfect example. Now, you can't stand five minutes before 'La Source' or at the Louvre without hearing some sentimentalist relating the life history of the model; how, what with drink and despair, she drowned herself in the Seine.

Ingres has had numerous apologists, continues M. Uzanne, and an even greater number of detractors, who have fallen into extremes either of loud voiced praise or of depreciation.

For Octave Uzanne the above quotation serves to show the rigorous doctrine and the intellectual and aesthetic tendencies of Dominique Ingres. He was the denier of new formulas, or, as one might say, the engineer of a stream of art narrowly confined within its banks from its source to its present position with no permissible deviation.

J. A. Dominique Ingres has now achieved his conquest of posterity; he grows in stature in proportion as the generations behind him from a greater and greater distance, like monuments whose complete magnitude cannot be perceived while one stands immediately beneath them.

Ingres was not one of those exceptional forces of nature that pass across the firmament of art like a thunderbolt, one of those temperaments that bring the world to a new sensibility.

In French national art Ingres represents a sort of renaissance of Poussin's masculine beauty and Eustache Le Sueur's strictly and nobly graphic art. To relate him to those two masters is to award him a place of very high esteem.

Foreigners at one time were even more ready than Americans to call New York skyscrapers ugly—that was the favorite word. But foreigners were the first, or among the first to note and acknowledge the beauty which the skyscrapers took on in their mass as works of men who build better than they know perhaps.

THE SKYSCRAPER IN ART.

Beauties of New York as Found by Charles Hoffbauer of Paris.

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Mr. Hoffbauer has been living quietly in New York since he came here about a year ago that few have seen his impressions of the town. He is the man on whom New York took a hold even in the city of light on the banks of the Seine, where he painted, before he had ever seen Manhattan Island, his conception of a New York roof garden.

we shall find there a spirit of erudition, a smack of the professor and dogmatist, rather than moral independence or a cult of innate originality. He dived in art any truth that was not authenticated by the testimony of the Italian masters, above all, by Raphael's. He looked for fundamental truths that were based upon the experience of the ages, everything else seemed to him paradoxical and false.

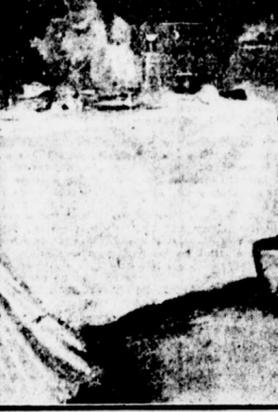
At the Fifth Avenue Art Galleries there is to be an exhibition which begins tomorrow and lasts throughout the week of a collection of tapestries, paintings, miniatures and other objects of art, which are to be disposed of at auction on Saturday afternoon.

Mr. Nichols exhibits a snow picture, a landscape, a study of a woman, a study of a man, a study of a child, a study of a woman, a study of a man, a study of a child, a study of a woman, a study of a man, a study of a child.

ART Gossip.

The interesting exhibition in the art gallery of the Free Public Library at Newark, which has been on for a short time, closes with this month, which allows three more days for visiting it, the gallery being open to-day.

Frank W. Benson's painting, "Sunlight," has recently been purchased for the Herron Art Institute at Indianapolis.



FRANK W. BENSON'S PAINTING, "SUNLIGHT," HAS RECENTLY BEEN PURCHASED FOR THE HERRON ART INSTITUTE AT INDIANAPOLIS.

lar feature of showing what American painters to-day are accomplishing in the somewhat special field of city life. There are twenty-five paintings, some loaned by the artists themselves, some by William Macbeth and the Madison Art Gallery of this city, and some by Israel L. White of Newark, and thirty or more others lent by Frederick Koppell & Co.

Among the canvases are "Upper Broadway," by George Bellows; "Central Park," by Joseph M. Brannan; "Broadway in Winter," by D. Putnam Brinley; "A Panorama of New York," by Mary Helen Carlisle; "Columbus Circle," by Colin Campbell Cooper; "A Misty Day," by Paul Carrover; "The Italian Parade," by William Glickens; "Grove Street Dock, Nocturne," by George Lusk; "Vacation Ground," by Jerome Myers; "On the Water Front," by William Ritschel; "Chinese Restaurant," by John Sloan; and "Glimpses of the North River," by Sidney Starr.

"I doubt whether many Chinese things will be brought over here this year, at any rate as many as usual," said a man at the Hoe sale. "All this talk and all the reports of the plague or there imagine will result in a considerable diminution in the quantity we have been in the habit of seeing, certainly of rugs, and even of porcelains. Still I suppose we shall have some announcements coming from Europe."

An exhibition by four men, each showing four paintings, opened at the Powell gallery on Thursday, to continue until March 9. The exhibitors are: Howard Nichols, Paul Corroyer, Frederick J. Mulhaupt and Orlando Rouland.

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The Corcoran Gallery at Washington now has an additional special of its disposal, the pictures long loaned to it by Senator W. A. Clark which have been withdrawn to be placed in the New York house.

Something of the unlively must have happened in the City of Brotherly Love in this season of scrapple for the Philadelphia Inquirer to write like this of a New York painter.

It is noticeable and may be observed in the art columns of the country that the widening popular interest in art and art matters is coincident with the turning of artists to the study of the decorative arts.

The foreign glamour has not entirely lost its power to dazzle, however, the Tribune of that city saying of Sorolla's "Jolly show" that it is a masterpiece of fecundity, audacity, vitality and sheer exuberance of life which it proves this Spanish painter to possess and for the swift miracle of his color he performs with paint in perpetuating his delight.

There is ever a time when it is difficult to keep the green entry out of my eyes it is when I see a picture I admire sold for a fraction of the price I expect it to bring, as was the case in Mendelssohn Hall after the recent collection was sold and Sir Joshua Reynolds's "Laughing Girl" went to some fortunate purchaser for \$1,000.

The head is bent sufficiently so that the face is thrown into shadow, the strong illumination of the nose being reflected light from the white chemise and the arms. This opalescent shadow is beautifully treated. It is a delicious and very luminous piece of color, melting like the cones of an opal, strong and crisp in places, as in the eyes and lips. Just the kind of technique that gives a little thrill of delight and that makes every trying to be a painter seem worth while.

Since D. S. MacColl has left the Tate Gallery to become keeper of the Wallace collection the house has been expected here as well as in London that he may now find time once more to do some writing.

The first volume of King Victor Emmanuel's great collection of the arts of Italy has been received with pleasure as an important book in the columns of European papers, which do not fail to call attention to the great change in Italian art which has taken their record in the course of the fact that such Italian designers as Benvenuto Cellini and Fra Giocondo designed cases for the sale of the work, which will eventually extend to eight or nine volumes, has been placed with the State Society for the Orphans of State Employees and the Society to receive the whole benefit of the sale except a portion which goes to the Italian Numismatic Society.

A NOTEWORTHY Exhibition of Recent Paintings BY Paul Corroyer AND G. Glenn Newell AT THE ARLINGTON ART GALLERIES 1247 1/2 and 1249 Fulton St., Brooklyn. Feb'y 16 to March 3. DAILY FROM 10 A. M. TO 10 P. M.

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The Fifth Avenue Art Galleries (Silo Building), 546 Fifth Avenue, and 1, 3 and 5 West 45th Street (Mr. James P. Sills, Auctioneer) ANNOUNCE THE UNRESTRICTED SALE AT PUBLIC AUCTION in one session only, on Saturday, March 4, at 3 o'clock OF AN UNIQUE COLLECTION OF

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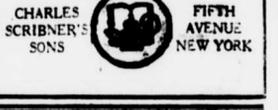
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