

THE STATION MASTER OF HONE PRAIRIE.

(UNION PACIFIC RAILROAD, 1880.)
Hone Prairie, in the Independent.
As early as, a sky of grayest evening,
The black smoke of the locomotive
Twenty miles of prairie, and beyond them stretching,
Two miles of prairie glimmering through the wet.

GREGORY'S MISADVENTURE.

By W. E. NORRIS.

"My dear Emily," said Mr. Gregory, standing with his back to the fire and pointing a blunt forefinger at his wife, "I have just had a most remarkable experience, and I think you will find it quite reasonable or desirable that you should be present at the next meeting of the Board of Directors, which will be held on the 15th of the month."

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North, south, east, west, the same dull gray persistence,
The saturated vapors of a vanished train,
The snowing of the mountain peaks,
The breaking of the columns of the far-off rain.

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From Mrs. Gregory's point of view, the appearance of this friend of hers was indeed a puzzling one. She was not sure that she had ever seen him before, and she was not sure that she had ever seen him before, and she was not sure that she had ever seen him before.

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ART NEWS AND COMMENTS.

THE WEEK IN ART CIRCLES.

EXHIBITIONS AT THE UNION LEAGUE CLUB—INTEREST IN OLD MASTERS—ART NEWS ABROAD.

The December exhibition of the Union League Club will be opened on Thursday evening. The usual collection of paintings will be accompanied by a small exhibition of Asiatic Greek figures, and possibly other objects. There is a certain interest in the form of transition from the Oriental exhibition of the form, since the early Greek art of Asia Minor represents an indebtedness to Assyria and many of its Oriental phases are strongly marked. At a later day there may be exhibitions of Greek vases and of Occidental classic art as instructively as the past.

MILLET'S HOME LIFE.

NOTES OF A VISIT TO THE ARTIST AT BARBIZON.

The exhibition of the "Hundred Masterpieces" at the American Art Galleries is a correct index to the direction of American picture collecting for the last ten years. Yet, strangely enough, nearly all our collectors have been content with a most superficial knowledge of the history of the artist represented in the exhibition. The translation of Senesier's "Life of Millet" is accessible to every one, but this unsatisfactory work is really the only biography of any member of this famous group which is available for English readers. Senesier's "Roussan" has never been translated, and there are no translations of the more important studies of these artists which have appeared in Paris. Something has been done lately in the way of collecting works by an English writer, but his results have not yet appeared in this country. It is strange that our amateurs have been content to remain without any exact knowledge for so long a time, and to content themselves with the third-hand information gathered from dealers and other collectors. Senesier's "Millet" is a familiar work, and it is responsible for a false idea of Millet's character, character, and the reasons of his success. Senesier's desire to pose as Millet's biographer and his appreciation of the effectiveness of pathetic situations and dramatic contrasts. Thus the Millet myth has obtained popular acceptance. The facts regarding the practical affairs of Millet and his family have been given again and again without overthrusting this myth. Some of our readers will remember Gaston Calmette's article in "The Strand" of the 10th of November 3. Therein it was translated and published in the "Art News and Comments" by members of Millet's family that after 1855 there were regular buyers of his pictures, at prices reasonable for the time, and that his affairs were comparatively prosperous. Those who have been wearied by the persistent gloom of Senesier's biography will welcome a very different sketch of Millet's home life, which was published in 1876 by his friend Alexandre Pinel.