

A NOVEL ART SHOW.

The Works of Ten Leading Painters Displayed.

ALL OF THEM AMERICAN BORN.

They Were Their Own Judges and Their Own Hanging Committee.

REALISM IN CONTRAST WITH REFINEMENT.

Marines, Landscapes, Interiors, and Portraits.

The exhibition of paintings now in the American Art Galleries was arranged by the artists themselves, each one being his own judge of what best to show and where best to hang it.



POMPEIAN GIRL—F. D. MILLET.

tures, men here and men in other cities, to lend the canvases for the joint show.

The ten painters who have arranged this unique New York show are J. Wells Champney, A. N. A.; William M. Chase, A. N. A.; Charles Melville Dewey, C. H. H. Eaton, F. K. M. Rehn, F. D. Millet, N. A.; Robert C. Minor, A. N. A.;



LITTLE MISTRESS DOROTHY—J. WELLS CHAMPNEY.

H. B. Poore, A. N. A.; Frederic Remington, and Carleton Wiggins. They allotted to each about a similar amount of space, decided that the paintings of each should be hung together and let each man dictate the arrangement of his own canvases.



A MOTHER'S JOY—W. M. CHASE.

He is in the picturesque garb of the cowboy, the fighting volunteer, frontiersman, the men are in action, some shooting their rifles, others preparing to fire.

League, travelled and studied in the far West for seven years, and first exhibited at the National Academy in 1886.



A DASH FOR THE TIMBER—FREDERIC REMINGTON.

lived with Indians and cowboys and soldiers, and was one of them. The subjects he has chosen to delineate are therefore novel, and the treatment is as superb as it is bold.

The third of Mr. Remington's works, of which we give just a mere outline suggestion, is named 'Conjuring Back the Buffalo,' and is owned by Mr. H. G. Young of Albany.



OLD CEDARS, BELLPORT, L. I.—CHARLES HARRY EATON.

scenes in some of the most typical of his collection. 'The Last Stand' is a large painting representing a group of soldiers in the final throes of conflict.

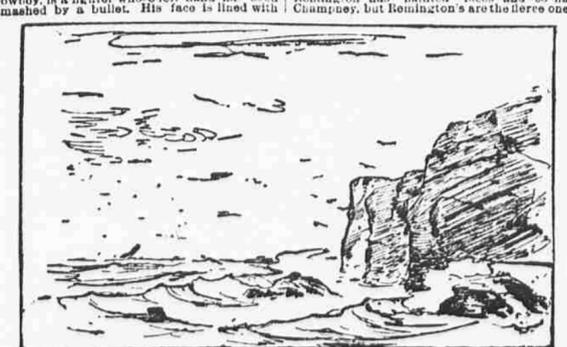
tures. The Indian stands on the slope of a hill holding his arm straight up over his head, in his hands he has the skull of a buffalo.



IN THE HILLS AT EVENING—CARLETON WIGGINS.

woman in full riding habit returning from a spin. They are almost the only representatives of riches in the people of the picture.

studied at the National Academy of New York, and also at Paris in 1881 and 1882. His first exhibition at the National Academy in 1880, and at the Paris Salon in 1881, in 1887, a gold medal was awarded him by the American Art Association.



OTHER CLIFFS, MT. DESERT—F. K. M. REHN.

rain, and he holds his right arm around the leg of the scout to support himself and see the enemy. A feature of the scene is the nine swords stuck at irregular spots into the earth.

light coming through the misty blue of morning, some cattle grazing and resting under the shade of tall oaks by a rough fence, with a field of grass and some trees in the background.



AUTUMN—CHARLES MELVILLE DEWEY.

ing full speed in their run for safety in friendly woods. Some are half turning in their circles and firing at their pursuers, a company of Indians a few rods behind.

Mr. Eaton displays thirty-one paintings, the most important of them being studies of the landscapes of Long Island. The most ambitious probably that one named 'Old Cedars, Bellport, L. I.' though it was on another that he won the gold medal of honor in 1888 awarded by the vote of the artist exhibitors at the Prize Fund Exhibition.

woman sits with an open Bible on her knee, and looking up into her face with wistful eyes is a child a little taller, with her finger to her lip.



LONG ISLAND LANDSCAPE—CHARLES HARRY EATON.

made an associate of the National Academy in 1888. The Halcation prize, National Academy in 1888, was awarded him in 1888, and in 1889 he received the \$2,000 cash prize at the Prize Fund Exhibition.

All the fury that is gathering on high is not yet broken, and between the rents of the clouds some sunshine still breaks through to intensify the impression of quiet which spreads over the trees and the fields of the low-lying valley.



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A KING'S DAUGHTER (fragment)—J. WELLS CHAMPNEY.

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The difference is not so much in the scene as in the effect. Some cattle are lying out in the field, but they have a weary pose. The colors of the grass are shaded and darker, and about a field of grass that tells strongly of an afternoon in low September.

tion of New York in 1878, and in 1879 received the gold medal at the Second Prize Fund Exhibition at the American Art Gallery in New York.



SEPTEMBER AFTERNOON—CARLETON WIGGINS.

rough rock, with the sea beating violently against it and birds of the ocean flitting toward their nests in the crevices far aloft.

near Dillon shows that venerable gentleman seated in a chair and resting his right hand on a table.



THE LAST STAND—F. REMINGTON.

low, the wreck of an abandoned ship, a derelict, a wanderer upon the mud and sea.

low old-fashioned window. The bright reds and yellows in their dress, the brilliant light that comes from the window, make an admirable work in coloring. But perhaps the most interesting instance of Mr. Millet's skill is in whose light a ship in proud full sail is riding into port, a port whose shipping at



LANDSCAPE—CHARLES HARRY EATON.

anchor you see in the distance. Charles Melville Dewey, born in Lowell, Lewis county, N. Y., 1851, studied in Paris under Charles Duran, and exhibited at the National Academy in 1875.

with her arms and a gown of clinging draperies. Her hair is of that red that artists rave about, and by most skillful manipulation, it is set off against the coppery red of a beautiful vase, which, with polished arms, she is carrying upon her shoulder.



SYMPATHY—HENRY B. POORE.

scape beauty. His largest work, 'The Prelude of Night,' is a big picture of a great open country, in which indistinctly you see broad fields, some a-staked trees, and away off in the low farmhouse. It is a composition in blue and green with filmy clouds, through which the light now we come to the pictures of the marine.

full of pictures—forty-six in all—making the most varied exhibit of all the contributors. 'A Mother's Joy' is a small canvas, showing a mother in loose flowing draperies sitting on a yellow sofa, looking down on her baby propped up on a table of blue stuff. The child has his hands raised and his eyes



PEACE, FORT HAMILTON—W. M. CHASE.

thing evanescent about the coloring of the air, something that makes you almost feel as if it were one of those mists so often seen in the country and yet so seldom succeeded by a sun upon canvas.

stunned meeting the tender gaze of the mother, whose eyes are raised and appear as if they were the eyes of a child. The scene is a City Park, showing a woman and child at a bench in one of our public squares. They are the only figures prominently seen in the picture.