

TO THE FRIENDS AND PATRONS OF ART.

THE COSMOPOLITAN ART  
ASSOCIATION.

Its New Features. Announcements, &c.

THE Fifth Year opens auspiciously. No previous year has found the ASSOCIATION in greater favor. Notwithstanding the late monetary revulsion, which swept away so many fortunes and enterprises, the Directors were enabled to stem the storm, and to carry the institution into the Fifth Year, with a strength which proves the vitality there is in the ASSOCIATION, and the confidence reposed in its complete success. Even against heavy losses, all promises have been fulfilled—the magazines faithfully supplied, the engravings carefully delivered, and the ART JOURNAL published and mailed with the usual care. This discharge of trust under adverse circumstances, has not failed to bring its own great reward; never before was such sympathy showered upon the institution and its objects—never before were such expressions of confidence, from the public and the press, extended, upon all hands. Under the auspices of such confidence does the Fifth Year open.

The Directory has not failed to respond to this spirit with an unusual degree of satisfaction. It has cast aside any doubts which past losses may have engendered, and has come forward with plans and

features which are the best assurance of the reliance the Managers place in the ultimate result. These plans and new features may be adverted to, as follows

1st. A larger and more costly engraving has been secured than ever before was offered to subscribers, by this or any other Art institution, in this country or in Europe. This has been effected through the control of *all the resources* coming into the treasury. Hitherto, the money paid to magazine publishers has amounted fully to *two-thirds* of the subscription of each subscriber!—thus drawing from the ASSOCIATION its very life-blood. This *great leak* has now been *stopped*, and the money which went to publishers will now be entirely directed to the benefit of subscribers. The purchase of the magnificent engraving (referred to at length in another place) is the first-fruits of this policy.

2d. The ART JOURNAL has been turned more completely into the channels of general literature, as this present Number evidences. It gives the challenge for magazine publishers to produce anything more superbly illustrated or better catered to in its contents. Such a journal, as this now becomes, is a great want in our periodical literature; and, by the entire control of the funds, the management will be able to furnish it *gratis* to every subscriber to the ASSOCIATION!—a degree of ability arising solely from the policy now adopted.

3d. The purchases of paintings, &c., for premiums to subscribers, have been made upon a more liberal scale than it

has been in the power of the Directory to effect hitherto. A large number of works of Art has been thrown upon the market, at extremely low prices (in consequence of the recent stringency in monetary affairs); which fact, considering that a larger sum than usual is made available for purchases, by the new order of things, enabled the Directory to secure a more splendid collection than ever yet was placed within reach of the public. Reference may be made to the Illustrated Catalogue following, in evidence of the extent and character of these purchases, all of which are set aside as *gratuitous offerings to subscribers for the current year!*

These are the leading features adopted. That they will give the utmost satisfaction, there is most conclusive evidence.

The magazines have been discarded for the reason already adverted to, as well as for others. Besides absorbing the funds of the ASSOCIATION\*—thus crippling it in its resources, and restricting it in its benefits and in its power for good—poor satisfaction was given to our subscribers. Publishers would supply news agents *first*, and at such prices as enabled those dealers to furnish the magazines at a price considerably *less* than three dollars per

\* It may be mentioned, as showing to what extent the magazines have absorbed the moneys paid into the Treasury of the ASSOCIATION, that, during the four years past, nearly *two hundred thousand* dollars have gone to the various publishers! This heavy sum in no way injured to the benefit of the general fund appropriated to art purchases.

year. As the ASSOCIATION could not take subscribers for less than that sum, it will be readily seen that *our* agents labored under unusual disadvantages. But when, added to this, was the frequent detention of the magazines by postal mismanagement—the frequent losses through the mails—the errors occasioned by the transfer of mail lists—the oversight of clerks, and the several other evils incident to doing business through third parties, it must be apparent that duty, and policy, and every interest of the ASSOCIATION as well as of subscribers, demanded a change—the change which has now been made.

The heavy sums heretofore paid to publishers will now be saved to the ASSOCIATION, and controlled for the best interests of all. It will allow of greater excellence in the Annual Engraving; it will furnish means to render the ART JOURNAL more perfectly what it should be; it will command such a list of premiums, for gratuitous disposal among subscribers, as this country never saw placed within the reach of all classes. These are considerations imperative in their nature: that they did not prevail sooner is to the regret of the Directory, as it has been to the disadvantage of subscribers.

The new plans adopted relate to the detail of business. Heretofore, where six, eight, or ten publishing houses came between the ASSOCIATION and its members, it was utterly impossible so to order things as to give satisfaction. Now, the entire consideration for subscription coming from the ASSOCIATION, it will be enabled to *compel* the promptness and efficiency necessary to give the utmost satisfaction. It has been one of the chief studies of the management to infuse the order and system which bring dispatch to perfection; and it may now safely be promised that subscribers will be served in such a manner as to leave no cause for complaint. *Upon the reception of money, the name will be entered, the certificate and ART JOURNAL be immediately forwarded, to be followed soon after by the Engraving itself, which will be carefully rolled, and sent, FREE OF POSTAGE, to every subscriber.* All this may be strictly depended upon.

A change has also been ordered in another important respect, viz.:—instead of the fiscal year being extended to the 28th day of January, as hitherto, the books will positively be closed upon the evening

of the *first* day of January, at six o'clock, after which hour all subscriptions received will be placed to account of the new (the Sixth) year. Postponements of the final closing of the books, made in the second and fourth years, operated disastrously on the interests of the Association by impairing confidence, and by incurring great additional expense, which the increased subscriptions failed to meet. Convinced of this, the Directory has determined that, hereafter, *upon no consideration*, shall any postponement be made; and has further ordered that the year shall close at six o'clock on the evening of

JANUARY 1ST, 1859,

up to which time names will be received for the *fifth* year. All received after that hour and day shall be passed to the books of the sixth year. This *shall* be enforced strictly; and secretaries and subscribers will govern themselves accordingly.

These are the plans and purposes adopted: that they are such as must conduce to the best interests of all, we think must be apparent. Few persons can realize the load of care and responsibility which the Directory has been compelled, hitherto, to sustain—few can realize the pain endured in trying to carry forward the purposes in view upon the organization, in the face of almost numberless causes of complaint and disquietude. That *all* these burdens are now set aside the Directory does not think; but that they are, in a great degree, removed, there can be no question. From the very nature of the circumstances which necessarily attend upon such great trusts, there must be no inconsiderable labor and care—without it there could be few good results. But the unusually laborious duties of the past are obviated by the present arrangements, and the managers cannot do otherwise than congratulate themselves, as well as subscribers, upon the face which the affairs of the Association now assumes.

It is especially urged that subscribers will renew their memberships at an early day. The engraving will be served exactly in the order in which they are drawn from the press, and those first come will be first supplied. By the utmost exertions about one hundred impressions can be taken of the plate in every twenty-four hours. There are now a large number of proofs awaiting orders, and these will be turned over to the earliest subscribers. As they are worth at least ten dollars each, at ordinary trade prices,

it will not be necessary for the Directory to urge any other reasons for the early remittance of subscriptions. It is designed that the plate shall be kept in a state of the highest perfection; and, to that end, it has been placed in the hands of one of the best engravers and printers in this country, who will allow it to be worked only so fast as the best delivery will permit. This\* will insure to all clear, fine pictures—such as any person may be proud to possess.

In conclusion, the Directory may add that no pains shall be spared, upon its part, to render satisfaction to all. If there is any shortcoming it will be remedied upon the first hint of the delinquency. All departments shall have constant care—the mailing and entry books, and general correspondence shall be kept up as closely as it is possible to be—nothing shall be left undone which should be done. The Directory therefore appeals to all old friends for a continuance of that coöperation which heretofore has been so cheerfully extended; and asks that the good word and good deed may not be wanting which are needed to make for the Association new friends,—which shall open to its benefits new firesides, new family circles, new communities.

RECAPITULATION.—Every subscriber for the current year, which ends on the first day of January, 1859, at six o'clock P. M., upon the payment of THREE DOLLARS shall receive,

First. *One impression of the superb steel plate engraving, "The Village Black smith," which will be forwarded to his or her address, FREE OF POSTAGE, to any part of the United States.*

Second. *The Art Journal, a superbly illustrated magazine, quarterly, devoted to Art, Biography, Criticism and General Literature—designed for the library, the boudoir, and the fireside.*

Third. *A free season (60 days) admission to the Eastern (Dusseldorf) Gallery, and to the Western Gallery of the Association.*

There will also be given to members the large and valuable collection of Art works, embracing some of the finest paintings, bronzes, &c., ever yet brought within reach of the people. The works of art already secured, especially for members for this (the Fifth) year, are particularized in the accompanying catalogue of works of Art.



EASTERN GALLERY NEW YORK.

WESTERN GALLERY SANDUSKY, OHIO.

H. ORR—CO. N.Y.

## CATALOGUE OF PREMIUMS.

THE FOLLOWING VALUABLE COLLECTION OF  
 PAINTINGS, STATUARY, &c.,  
 COMPRISE THE PREMIUMS TO BE GIVEN TO SUBSCRIBERS.

1. Fee-fi-fo-fum, 29 x 36.....*Lily M. Spencer.*

This celebrated work has been secured, very fortunately, for the Association. Its exhibition at the late Academy Exposition, created for it a reputation inferior to none upon the walls. The subject is a father telling his children the story of "Fee-fi-fo-fum." The faces and attitudes of the group show the wonderful power of the artist in portraying passion and emotion. The drapery and the surroundings are painted with the artist's usual exquisite grace. The work, as a whole, is a valuable, and will prove a very popular, one.

2. Cleopatra applying the Asp, 54 x 38.....*After Guido.*

A most splendid copy of Guido's immortal work, catching, with all the brilliancy characteristic of the Venetian School, the expression of the last scene in the drama of the eventful life of the great but immoral Queen of Egypt. To rule at Rome she became Marc Antony's mistress; it shipwrecked her fortunes in his loss of power. The canvas tells the story of her tragic end in language more powerful than words. (See steel plate Engraving.)

3. Landscape—Morning, 20 x 33.....*Wm. L. Sonntag.*

A scene near Hamilton, O., in the Miami Valley. It is reproduced with the artist's usual grace. It spirits the beholder to the sweet fields and woods. The trees are in their richest livery, the meadows in their richest green; a haze overhangs all; the perspectives are very clear and strikingly worked in. Altogether it is a charming work.

4. The First Pair of Boots, 20 x 24.....*A. F. Bellows.*

The reader will have a good idea of this charming work, by turning to the steel plate engraving of it in this number of the Journal. It is in many respects admirable, both in subject and in execution.

5. The Picnic Party, 22 by 14.....*A. F. Tait.*

Grouse covey, in woods, enjoying themselves generally. There is poetry in the picture—exquisite language as well as exquisite painting. Mr. Tait stands at the head of animal and bird painters in this country. This charming work will not fail to accredit him in the eyes of all who have the pleasure of studying it.

## 6. Binding of Samson by the Philistines, 44 x 53.....

Luca Giordano is the composer of the original of this work, which is regarded as one of the choicest pictures in the old world. The piece here catalogued is a very old and choice copy, bearing every evidence of having been made in the times of the artist. The grouping is done with great power, and proves the artist to have been a close anatomical student. The prostrate giant is struggling in his cords, while his tormentors stand over him with whips to aggravate his madness. The treacherous Delilah stands by, as if enjoying his misery. As a whole, the work is an impressive one, and will command attention.

7. The Last Hope, 22 x 27.....*Spencer.*

This fine work tells its own story. The subject is an historical one. A father has been led out for execution; even up to the last moment the loving daughter hopes for his release. But he is led away from the prison, and the maid, looking from the cell windows, tells of the progress of the tragedy. The daughter's despair betokens the dying out of the last hope. It was engraved on steel for the March and June *Art Journal*.

8. Catskill Cascades, 25 x 30.....*Eglau.*

It will be a curious study to follow the artist in this canvas. The fine blending of his lights and shades, the clear coloring and perspective, how a clever hand.

9. Motherly Affection, 18 x 12..... *A. F. Tait.*

Doe fondling over two fawns, while the fatherly Buck, in the background, keeps sentinel over his "house and heart." Mr. Tait must have led a loving life in the woods, to thus interpret its stories. Few paintings possess more varied merit of drawing, color, surroundings and language, than Mr. Tait's contributions to our collection.

10. The Coquet. (Fancy Portrait) ..... *After Bewer.*

An exquisite-colored canvas, portraying a beauty conscious of her graces, and proud of them. The coloring and draperies in this piece are very fine.

11. Christ Mocked, 56 x 42..... *After Carravaggio.*

This splendid painting is from the original in the Cardinal Fesch Gallery. It is a true copy of that work, which is now pronounced one of the best paintings in the world. A Roman soldier is crowning the Saviour with thorns. The Saviour's face is one of great beauty in feature and expression. The vagabond mocking, is a fine characteristic of the animal man as contrasted with the Divine Christ. Few works are more impressive.

12. Susannah and the Elders, 37 x 52..... *Bolognesa School.*

This work admirably exemplifies the peculiarities of the Bolognesa School of Art—if it may be classed as a "School." The subject, to many minds, will prove exceptionable, but its rendering is singularly unobjectionable. The figures are painted with great skill, and the expressions very true to the nature of the subject.

13. Dorcas and her Maids, 84 x 60..... *Eliz. Serrani.*

This is an original of undoubted authenticity, and one of the best pictures ever placed within reach of the patrons of Art in this country. It is the Virgin in the midst of her maids, nine in number. All are busy sewing, embroidering, spinning, &c. The figures are finely grouped, and painted with the consummate skill and feeling which go to prove the authenticity of the production. The Association has every reason to congratulate its members in the possession of this work for their benefit.

## 14. Don John of Austria. Life Size. 58 x 40.....

The hero is here equipped in mail for the battle of Lepanto, where he routed the Turks with great slaughter, to the great glory of the arms of Charles V., of Spain. It is a very splendid work of Art, reproduced by some master hand from the original in the Fesch Gallery.

15. View on the Delaware, 17 x 23..... *Morand.*

The whole characteristic is with a fine feeling. The hazy distance and richly colored sky, make up a very pleasing picture.

16. Lake in the Mountain, 8 x 10. .... *Jesse Talbot.*

Water lying in repose amid hills, large trees in foreground. One of Mr. Talbot's fine cabinet works.

17. Fruit Piece, with Landscape, 36 x 48..... *Stewart.*

This is an attractive canvas. It is fruit to the life, and contains some tropical gems worth preserving.

18. Cleopatra Reading of Marc Antony's defeat. Venetian School. 52 x 38..... *After Guido.*

This most magnificent painting will rivet all attention. It is fully equal in its varied merits to the companion piece which we have engraved, viz:—The Queen applying the Asp. Its rare coloring, reflecting the lustre of the very Orient itself—the pure flesh color, and commanding expression of the Queen, as she implores the intercessions of the gods to spare her soul's idol, are wonderfully fine.

19. English Landscape, 20 x 30..... *J. E. Meadows.*

A well filled in and well painted scene upon the meadows of "Merrie England."

20. Cattle Piece, 20 x 30..... *S. P. Tracy.*

One of this admirable artist's best works. The cattle in the still water are very fine.

21. The Alchemist in Studio. On Copper, 19 x 24. *Unknown.*

We here have a very elaborate composition. It was purchased for an original David Teniers, and bears many marks of this great artist's hand. Whether an original or copy, it is a valuable one.

## 22. Sophronisbe taking the Poisoned Draught, 46 x 57.

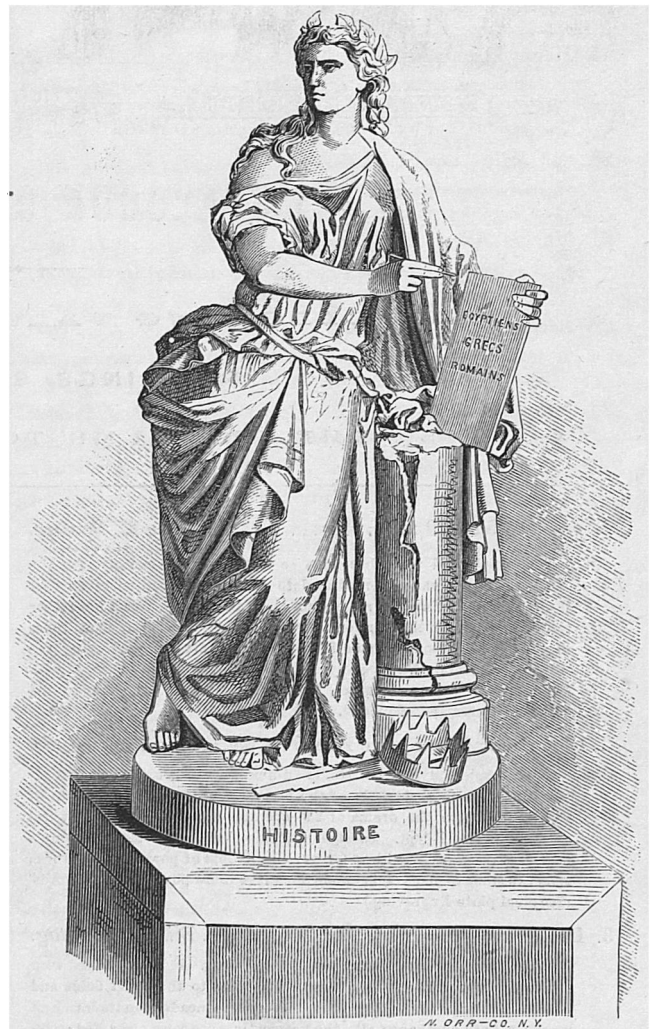
*School of Reubens.*

We have here one of the great master's finest compositions in a most excellent reproduction—form, expression, incomparable fresh color, dexterity, all done by an able hand.

Sophonisbe, daughter of the great Carthaginian general Asdrubal, married Syphax, the Numidian Prince, who was taken captive by his rival Masinissa, and carried in chains to Rome, where he soon after died. Masinissa fell in love with the really noble Sophronisbe, and finally married her. This displeased Scipio Africanus, Senior, and he ordered Masinissa to discard her. The lieutenant was dastard enough to obey, and wicked enough to write to his wife his general's orders, with the advice to die like a daughter of Asdrubal. The painting represents her with the letter in one hand and the poisoned chalice in the other. She reads the order to her attendants, and smiles as if she were to take a pleasant draught.

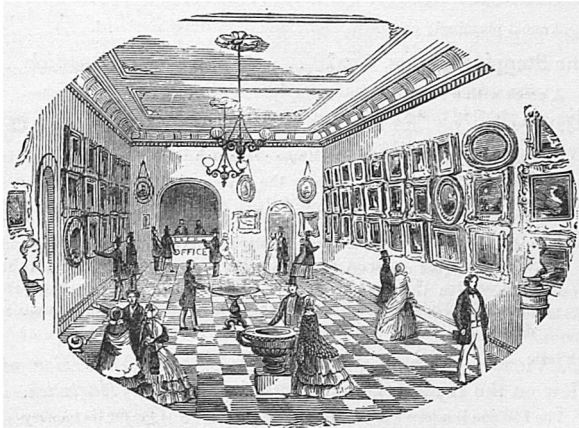
23. Beatrice Cenci, 20 x 25..... *After Guido Reni.*

A sad interest now attaches to Beatrice Cenci. This fine copy of Guido's celebrated "Portrait on the night preceding her execution," will be viewed with feelings of interest.



## 24. History—Statuette. In Bronze.....

A companion piece of poetry, and equally fine in its whole conception. The Muse has her tablet in hand, inscribed "Egypt," "Rome," "Greece." The crown and broken sword at her feet, and the crumbling pillar at her side, tell the story of her record.



EAST ROOM WESTERN GALLERY.

CATALOGUE CONTINUED.

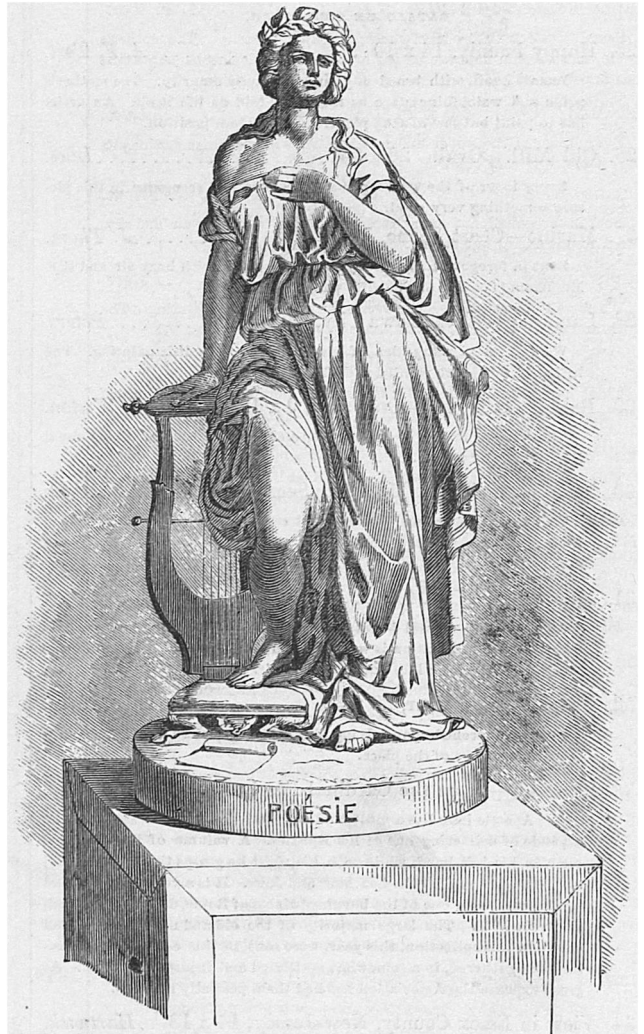
25. Happy Family, 14 x 10.....*A. F. Tait.*  
 Female quail, with brood of young, in happy security. The mother's pride and watchfulness are as truthfully told as life itself. An artist has to paint but few of such pictures to give him position.
26. Old Mill. Oval. 20 x 24.....*Luce.*  
 Every lover of the woods and quiet waters will recognize in this picture something very good.
27. Marine—Coast Scene, 18 x 26.....*J. Thom.*  
 Boat in foreground, and heavy rock in distance, with hazy air and sky. Mr. Thom is one of our popular painters.
28. Landscape—Near Iowa City, 14 x 18.....*Peters.*  
 We form a pleasing idea of Iowa scenery from this painting. The hills and woods are painted with fine effect.
29. Rabbits at Home.—On Panel, 9 x 12.....*J. J. Weston.*  
 This "happy family" evidently was a study from nature. It is animal life beautifully reproduced.
30. Landscape—White Mountain Scenery, 8 x 10.....*Jesse Talbot.*  
 This is one of the artist's excellent cabinet landscapes. The hills in their autumn verdure, the quiet lake embosomed there, are finely rendered.
31. Meditation, 27 x 34.....*Spencer.*  
 An ideal face of real beauty. It is carefully studied to express its emotion. The meditation is written upon its every line. This work was finely engraved for a late number of the *Art Journal*.
32. The Wounded Deer, 29 x 36.....*Lotichius.*  
 A vulture perched upon a dying Stag. It is a spirited work. The landscape is a feature of the piece.
33. St. Paul.—From the Cardinal Fesch Gallery, 39 x 28.  
 The Apostle here has a most noble characterization. He stands in the attitude of delivering one of his Epistles. A volume of Holy Writ is open in his left hand, while with his right he grasps the sword typical of his mission against the heathens and Jews. It is a very old work, and was rescued from one of the burning palaces of Rome, during the French siege, in 1849. The large majority of the old and new originals, and copies in this collection, this year, were sent to this country after having been gathered, in a somewhat mutilated and injured condition. At great expense the Association has had them perfectly restored.
34. View in Essex County, New-Jersey, 14 x 18...*Hartwick.*  
 A warmly colored and pleasing work. Its drawing, though a little stiff, is clear, and the perspective is particularly good.
35. The Alpine Spring, 12 x 18.....*Wilson.*  
 The heavy masses of rock, and clear waters of the Alps, are finely depicted in this transfer of a familiar scene.

36. The Mouse Catcher, 26 x 38.....*Jansens.*  
 This painting will arrest attention. A boy is letting a mouse from his trap. The cat stands ready for her prize. Its drawing and expression are capitally done.
37. Fruit and Flowers, 29 x 53.....*Mario Fioretti.*  
 An undoubted original. The fruit and flowers are of most exquisite delicacy in coloring. They seem almost eatable in their richness. The bit of landscape thrown in the background gives a double character to the work.
38. Interior—Kitchen Scene, 23 x 31.....*Inghram.*  
 A freshly colored, pleasing piece. The fruit, vegetables, &c., are strikingly done.
39. Cattle Piece—Goats, &c., 31 x 38.....*Everaerts.*  
 A picture strongly reminding one of Switzerland, and is of more than ordinary excellence.
40. Architectural, 22 x 28.....*Spencer.*  
 A noble Gothic church entrance, with figures and statues.



41. The Reaper—Statuette..... **Bronze.**  
 This companion piece to the Vintner is equally charming. The Reaper is loaded with the full sheaves, and his happy face and finely proportioned figure, show the nobility there is in his calling.

42. White Mountain Scenery, 8 x 10. . . . . *Jesse Talbot.*  
One of the favorite haunts of artists is the White Mountains. This is one of the fore scenes—the mountains being in the distance. It makes up a picturesque painting.
43. The Maid at Home. Panel, 10 x 12. . . . . *De Valck.*  
The artist never painted a more charming picture. It is richly colored, finely drawn, and expressive in character.
44. Lake Constance, 12 x 18. . . . . *Schulten, of Berne.*  
This lake, renowned in song and romance, is here painted with a rough and highly artistic hand, and forms a pleasing picture.
45. Landscape and Cattle, 18 x 24. . . . . *S. P. Tracy.*  
Mr. Tracy is fast taking place among the best animal painters in this country. This is a work to do him credit. It will generally please.
46. Wamba River, Oregon, 12 x 18. . . . . *Gibson.*  
This is from the ground, and gives a good impression of Oregon landscape.
47. Fishermen in a Storm, 12 x 18. . . . . *Sommers.*  
This artist has a happy facility of hand. This scene is off the French coast. The turbulent sea and lightning-charged clouds are finely given.
48. The May Queen. Oval, 20 x 24. . . . . *Thompson.*  
A very original and characteristic work. The face is one of youth and beauty.
49. Falls of the Catskill, 30 x 40. . . . . *Eglau.*  
The painter has here reproduced this fine scene in a happy and most artistic manner. It is a picture which will attract study.
50. View near Cattawissa, Pa., 8 x 10. . . . . *A. Copestick.*  
This is a scene of much beauty in its characterization by the artist.
51. Early Morning on the Alabama. Pastel, 10 x 14.  
*Brewerton.*
52. Portrait of a Terrier, 24 x 30. . . . . *After Landseer.*  
A personation of one of Landseer's best "faces."
53. Marine—Coast Scene, 22 x 28. . . . . *Vanderhyn.*  
A strongly rendered scene. Water and clouds are moving in their life. The action given to the grouping is very fine.
54. Alpine Sunset, 8 x 10. . . . . *Neale.*  
The peculiar effect of the setting sun upon the western parts of the Alps, is here clearly brought out.
55. Prospect Hill, 5 x 11. . . . . *Unknown.*  
The artist has reproduced the old hills very faithfully.
56. Impudence, 8 x 10. . . . . *Inghram.*  
A young terrier looking out from his crib. His face clearly says, "Look out, sir! I'm wide awake."
57. Moonlight. Composition, 8 x 10. . . . . *Hunt.*  
Another "poem." Water boat, with lovers in it; trees, and the stillness of happy repose over all.
58. St. Louis, King of France, 67 x 45. . . . . *Old Master Piece.*  
No life-size portrait in this country that has ever come to our knowledge, possesses more merit than this remarkably fine work. The "Great Crusader" is represented clad in mail, bearing the standard of the cross. His countenance and attitude betoken the Christian Knight. Around his head is the halo betokening the acknowledged saint of the Church, for whose zeal he has battled to regain the Holy Sepulchre. The painting is said to have belonged to an altar in a Roman Chapel dedicated to the Saint.
59. Lake Washenee, Conn., 12 x 16. . . . . *Brevoort.*  
The repose of water and woods is fine. The rich Autumn sky gives a clear richness to the whole.
60. Bartlett Mountains, 5 x 13. . . . . *Coleman.*  
Coleman's small pictures are always gems. This is one of them.
61. Lovers in the Garden, 9 x 13. . . . . *Thom.*  
A most pleasingly conceived scene, and beautifully rendered.
62. The Stepping Stones, 8 x 10. . . . . *Copestick.*  
A creek with a crossing of stepping-stones, over which a maid is passing. A pleasing thing.
63. Evening on the Hills, 8 x 10. . . . . *Unknown.*  
The repose of twilight settling over the hills, and the waters at their base.
64. The Woman taken in Adultery, 56 x 72. . . . . *After Reubens.*  
One of the largest canvases in the collection, and one of the most valuable copies in this country of this great master-piece of Reubens. It is worthy a place on any wall. The faces are splendid studies of expression. The draperies are very rich, and in the utmost minutiae of detail.
65. View on the Hudson near Peekskill, 12 x 18. . . . . *Hartwick.*  
The Hudson is a never failing theme, and well may it be, for its scenery is of unsurpassed beauty. This is a clear characterization of one of the good "views."



66. Poetry—Statuette. . . . . *Bronze.*  
A most exquisite embodiment. The Muse is in an attitude of song, her hand clasping the lyre.
- 67-88. Outlines Darley's "Margaret."



89. The Fisherman—Statuette.....Bronze.  
This pleasing figure is the poetry as well as the prose of "the profession." The net dangling from the shoulder, and the fish slung at the girdle, show the calling, while the figure is Greek in its expression.
90. Study of Rocks, 8 x 10.....Somers.  
There is a clear, bold hand visible in this miniature canvas. The rocks are well studied.
91. Winter Scene—Sunset, 27 x 40.....Eglau.  
A very highly colored canvas, with landscape and skaters.
92. Bolton Abbey—Return from the Chase, 25 x 30....Burt.  
This is a capital copy of Landseer's great work.
93. Missouri, near Arrow River. Pastel, 10 x 14. Brewerton.
94. Bacchus, Venus, and Adonis, 52 x 64.... After Reubens.  
A glorious canvas, calculated to attract much notice. The god stands crowning the goddess with stars. The whole is wrought with the great artist's feeling and expression, and his clear, rich coloring is over all.
95. Landscape, with Cattle, 14 x 20.....J. Brennan, 1848.  
A most charming cabinet piece, very truthfully given
96. Landscape in Savoy, 9 x 13. On Panel..... Unknown.  
A delightful sketch by an artist of the school of Berghem.
97. Cattle Piece—Sheep. Oval, 23 x 29.....  
The grouping is good, and well painted. A fine landscape fills in the background.

98. Coast Scene, 17 x 22.....Tenner.  
A river and land scene, after the style of the great Teniers.
99. Landscape Composition, 8 x 10.....Copestick.  
A very pleasing piece, and characterized by much quiet beauty in the disposition of its parts.
100. Marine—U. S. Frigate North Carolina, 14 x 20... White.  
Here we have this noble old vessel returning from her last cruise.
101. The Fireside. Oval, 7 x 7.....J. J. Weston.  
A most charming little work on panel.
102. Adrift, 8 x 10.....Hewit.  
Sailors adrift on a raft, with the "wide, wide ocean before them." The scene is an impressive one, for so simple a composition.
103. Delhi Mountains, 26 x 36.....Eglau.  
A pleasing sketch of an interesting scene.
104. Landscape and River Scene, 11 x 15. On Panel.....  
Painted with a fine effect.
105. Marine, 17 x 22.....T. Maes.  
Water and sky are admirably daguerreotyped.
106. Marine—Outward Bound, 14 x 20.....Somers.  
There is real merit in this artist's work.
107. Landing Place on Loch Lomond, 18½ x 26½... Waterston.  
Landscape and water are finely blended
108. Winter Scene, 12 x 16.....Catineau.  
Winter in Holland, given as coldly as the lake itself.
109. Basket of Strawberries, 6 x 8.....Inghram.  
A pretty little cabinet, given with much truthfulness.
110. Landscape. On Panel, 5 x 8.....Cropsey.  
A delicious bit of this great artist's work.
111. Evening in the Appenines, 12 x 18.....Wilson.  
A most charming study of sky, and hills, and water.
112. Judith with the Head of Holofernes, 50 x 38.... Borzini.  
For this old work there were several claimants at the sale, its originality being regarded as assured. It is a master-piece. Judith (life size) holds by the hair the severed head of Holofernes.
113. The Desert Stream, 14 x 20.....Hale.  
Rivulet stealing through a desert of rocks. In its lonely air it is striking. The water and rocks are perfectly worked up.
114. View of Amsterdam, 22 x 32.....Vanderhyn.  
Deeply colored, and rather cold in tone, but a pleasing work withal.



CENTRAL ROOM, WESTERN GALLERY.



115. Returning from the Vines. Statuette.....Bronze.

A large and most exquisite statuette. The female vintner is returning from the vines, carrying on her head the "rich argosy" of fruit.

116. Coast Scene—Sunset, 15 x 20 ..... *Innis*.

One of Mr. Innis's peculiarly touching and striking pictures.

117. Texas Scene.—On the San Antonio River. Pastel, 10 x 14,  
*Brewerton*.

118. Waterfall on Taconey Creek, 8 x 10..... *Copestick*.

119. Marine, 21 x 27..... *Schomberg*.

One of this fine artist's characteristic works.

120. Royal Boudoir—With massive Ornaments, 38 x 52,  
*Unknown*.

The richness of color and exquisite detail of this splendid painting challenge admiration. Draperies, jewels, silver ware, are reproduced to the almost actual life.

121. Study of Rocks, 8 x 10 ..... *Peale*.

The observer will not fail to see a master hand in this little work.

122. Interior—Figures and Dogs, 21 x 16 ..... *C. E. Nichols*.

Two young folks, characteristically grouped and well painted. The dogs are good, and the surroundings very tastefully thrown in.

123. Landscape—Moonlight, 14 11..... *Collins*.

The artist has given here a pleasing impress of his hand.

124. Halt of Cavaliers, 16 x 13..... *Signed, Lewis Byner*.

Probably but a good copy of this artist's work.

125. Alastor—Composition, 8 x 10..... *Alfred Copestick*

From Shelley's splendid Poem. It is the cave scene, and a fine conception too.

126. Landscape—Old Mill and Cattle, 14 x 20. . . *J. Brennan*.

The old ruin, the overgrown foliage, the cattle and water make up a pleasing canvas.

127. Solomon Adjudging the Disputed Child, 39 x 54 ..... .

An old copy of this master-piece of the Roman School of Art, and happily characterizing the features of the school, viz.: great force of interpretation, striking anatomy, power in expression. There are about twenty figures on the canvas, each playing some necessary part in the scene. Solomon, on the dias, orders the child cut in two pieces. The executioner, seizing the little one by the left leg, is about to sever it with his heavy sword. The real mother rushes forward—under a phrensy of despair arrests the fatal blow. It is all wrought up with consummate skill, and such power as delighted Michael Angelo.

128. Coast Scene, 8 x 10..... *G. H. C.*

"Pitching" a vessel on the beach; a sketch familiar to all who live "along shore."

129. Fruit Piece, 10 x 14..... *Inghram*.

Apples, Oranges, Figs, &c., painted to the life.

130. Landscape. Near New City, 25 x 30..... *Bellows*.

Mr. Bellows is among the most popular of our younger artists. This is one of his characteristic works.

131. Exterior and Figures, 9 x 11..... *De Retz*.

Two Females, on panel. Pleasingly told in its story, and very sweet faces.

132. Marine—Homeward Bound, 14 x 20..... *Hartwick*.

The Ship scudding before a "spanking breeze." The rough sea, and puffy sky, are capitally characterized.

133. Angel on the Roof of St. Peter's, Rome, 41 x 30. . *Procassini*.

A very peculiar composition, requiring some stretch of the imagination to fill out its significance. It is the figure of a chubby boy gazing into one of the urns which ornament the roof of the great Cathedral. For background we have the mighty dome, which is Angelo's most immortal monument. The coloring is good, and the picture, as a whole, not unpleasing. We are unable to tell if it is an original or not, the canvas having been cut down and several times re-lined.

134. Constance Lake, 12 x 18..... *Schulten*.

A companion piece to the other picture by this well known artist, and of similar excellence.



WEST ROOM, WESTERN GALLERY.





135. The Hunter. Statuette. . . . . Bronze.

Few small figures can be more pleasing. The young man, with a wolf's scalp for a crown, is returning from the chase, with bird and hare thrown over his shoulder. The physical proportions of the man are a fine exemplification of the perfections of the early Greek.

136. The Birth-Day Gratulation, 30 x 17. . . . . After Therburg.

A most beautiful work, exquisitely colored, and elaborate in its detail. On panel.

137. St. John in the Wilderness, 39 x 23. . . . . Bolognese School.

The peculiar coloring of this picture renders it less attractive than others of the Italian Schools. But it will bear examination. St. John points to the coming Son of man, who is seen in the distance. The Baptist's expression is one of authority and gladness.

138. The Vale of Ramsi, 25 x 30. . . . . Hunt.

The grandeur of Swiss scenery is here most truthfully rendered. The vale, overshadowed by the gigantic hills, looks like a spot of repose.

139. Marine—The East-Indiaman, 14 x 20. . . . . Marsh.

An East Indiaman just starting on her long cruise. Free winds fill her sails, just unfurling. The sea and sky are features of the canvas.

140. Old Cruiser. Oval, 6 x 8. . . . . A. F. Tait.

One of the great animal painters, strongly marked head of a horse. It looks like the vicious animal which Mr. Rarey is said to have subdued.

141. In the Boudoir, 22 x 19. . . . . Schirmer.

A companion piece of "Lady before the Mirror." It is, like its mate, clearly painted and full of good expression, rendering it a fine parlor piece.

142. Newport Rocks, 8 x 10. . . . . Brewerton.

The beach, sea and ships in distance.

143. Lake Winnepesagee, 25 x 30. . . . . Unknown.

A scene in this wild region, characteristically given. Indians in foreground, and wide waste of waters beyond.

144. The Mountain Lake, 8 x 10. . . . . Hewitt.

The contrasts of this cabinet landscape are well conceived, and forcibly painted.

145. Summer Morning Landscape, 25 x 36. . . . . Wilson.

The artist has here given a fine summer piece. It is quite elaborately wrought up and clearly colored. Water and trees and hills make up fine contrasts.

146. Marine—Port of Brest, 24 x 32. . . . .

Ships at anchor, light-house in distance.

147. Little Tivoli Falls, N. Y., 8 x 10. . . . . Hoppen.

The Tivoli, of New-York, has many features in common with its Italian *pater*.

148. The Crucifixion, 35 x 23. . . . . Carlo Maratti School.

A reduced copy of the great Master, by a favorite pupil. It is painfully real. The dead Christ is painted with most wonderful power. The grouping is in keeping with the solemn scene.

149. Mythological. On Panel. Old Painting, 9 x 13. . . . .

Two cupids conning over the emblems of the Arts and Sciences.

150. Moonlight on the Alabama River. Pastel, 10 x 14,

Brewerton.

151. Boy with Rabbits, 8 x 10. . . . . Clarke.

This sketch will tell a pretty story for the boys. It is pleasantly rendered.

152. Sunset on the Marshes, 14 x 20. . . . . A. Copestick.

Lurid sunset on the Jersey swamps, and finely painted.

153. Sportsman's Prize, 9 x 11. Cabinet. . . . . Inghram.

A woodcock well painted.

154. The Rescue, 14 x 20. . . . . Hoppen.

Mariners adrift without oars. Vessel "Coming to" for their rescue.

155. Lake among the Hills, 8 x 14. . . . . Brewerton.

Still water, with trees, hills, &c.

156. Christ Healing the Blind, 39 x 53. . . . .

Pronounced by the catalogue of sale and by many connoisseurs a *veritable Carravaggio*. It is in all respects a most superb work. Christ is touching the eye of the blind man. The Saviour's face is one of the very few conceptions of the Divine Man which satisfy the mind. The surrounding group is forcibly characterized. It will be a fortunate subscriber indeed, who possesses this painting.

157. The Sturzbach, 18 x 24. . . . . Wilson.

The artist has here daguerreotyped the Alpenhorn and Sturzbach. Its solitude and grandeur are impressively rendered.

158. Landscape, with Cattle, 12 x 16. . . . . Stark.

This is a quiet bit of painting, and a pleasing scene.

159. Landscape, 10 x 15. . . . . Murch.

A charming sketch on panel.

160. Old Salt. Cabinet, 9 x 11. . . . . Inghram.

The face one meets with on our wharves.

161. Stony Pond, 8 x 11. . . . . J. Wilson.

Clear water, rocks, hills, &c.

162-183. Outlines Darley's "Margaret."



184. The Roman Senator—Statuette . . . . . Bronze.

A superb figure. The dignity of the office is clearly written in the embodiment. He is, evidently, before the convocation. His face and attitude show the weight of thought that finds utterance.

185. Catskill Scenery, 26 x 36. . . . . Eglau.

There is fine coloring and good drawing in this excellent work.

186. Lake at Sunset, 12 x 16. . . . . Williamson.

The rosy haze of sunset is here most charmingly caught. There is real grace and feeling in the composition.

187. Autumn, 12 x 16. . . . . Brevoort.

The "melancholy days" are abroad on this canvas, with its browned leaves and crisped grass.

188. Fruit and Flowers, 32 x 42. . . . . Van Geit.

A large and strikingly executed composition.

189. Narcissus, 51 x 54. . . . . Paul Bril.

Mythology here has one of its delightful interpretations. It is the beauty gazing into the mystic waters, and was purchased for an original by the great painter. Whether original or not, it is a truly noble and valuable work.

190. Mary Magdalen. Cabinet, 16 x 12. . . . . After Guido.

Guido's greater work, reduced. It is a charming copy.

191. The Game Cock, 6 x 8. . . . . Unknown.

By some good artist. A capital "portrait."

192. Fruit, 9 x 11 . . . . . Inghram.

Apples and Oranges almost rolling out of the frame.

193. View near Honeoye, N. Y., 8 x 10. . . . . Hoppen.

The perspective of this cabinet landscape are a striking feature. The trees are carefully wrought out.

194. St. Peter in Repentance, 19 x 15. . . . . Lanfranco.

A real original, as the connoisseur will perceive. It is exquisitely colored.

195. Dawn on American Coast. Pastel, 10 x 14. . . Brewerton.

196. Interior and Figures, 17 x 22. . . . . Catineau.

It is a good delineation of a Dutch home.

197. The Three Friends, 8 x 9. . . . . Old Painting.

A panel piece, and copy of some larger work.

198. Creshelm Creek, Pa., 8 x 10. . . . . Unknown.

A wood scene of a pleasing character.

199. Landscape and Cattle, 7 x 7. . . . . Lampe.

A panel piece, embodying many beauties of drawing and color.

200. Music—The Old Song. Panel, 12 x 15. . . . . Cornet.

Du Cornet's pupilage is evident in this work.

201. Old Father Rock, 8 x 10. . . . . Hale.

The sea lashing the father of rocks. It is a composition of real merit.

202. The Enthusiast of the Cloister, 30 x 24. . . . P. Laboruzzi.

An original work by this valued painter. The monk stands before his crucifix, clasping his missal in his right hand. It is evidently a portrait, but the lettering is so indistinct from the eye (painted A. D. 1774) as to be undistinguishable.

203. Indian Summer on the Schuylkill, 8 x 10. . . . Unknown.

The view is near Manayunk. It is an exquisite little work.

204. Storm Scene, near Newport. Pastel, 10 x 14. Brewerton.

205. High Bridge. Croton Aqueduct, 14 x 20. . . . Hartwick.

This ponderous structure, in side view.

206. King David, 30 x 24. . . . .

This is a fine impersonation of the great king. The work, as a portrait and study, is a valuable one.

207. Asiatic Prince, 30 x 24. . . . .

The work of some first class modern artist. Rich in color, graceful in drapery, and fine in expression.

208. Wounded Cavalier, 12 x 14. . . . . Thom.

A strongly worked piece by this promising artist.

209. Interior. On Panel, 8 x 10. . . . . Catineau.

A couple of faces peculiar to the beer house.

210. Landscape. Composition, 8 x 10. . . . . Hale.

A sketch of real beauty.

211. The Hermit. On Panel, 5 x 7. . . . . Clasen.

A figure draped, with fine expression.

212. The Conflagration. Panel, 6 x 7. . . . .

The night and burning house are very forcibly characterized. The painting is a charming one.

213. The Mountain Torrent, 8 x 10. . . . . A. Copestick.

Rocks and turbulent waters painted with the appreciation of a real artistic eye and taste.

214. Landscape and Cattle, 18 x 12. . . . . Lotchiuss.

One of this excellent artist's pleasing compositions.

215. The Promenade, 17 x 14. . . . . Wanters.

Two lovers in the Plaza, richly colored, and expressive in character.

216-238. Outlines Darley's "Margaret."



239. Fabius—Statuette. . . . . Bronze.

We here have the great Roman in his thoughtful mood before the hour of battle. The toga is hanging loosely from the shoulders, displaying the warrior's costume beneath and the heavy short sword at his side. The attitude, anatomy and sentiment of this figure are subjects for study.

240. Winter Scene, 8 x 10. . . . . G. H. S.

A view in Jersey, full of the real winter touches.

241. The Dead Wood-Cock, 9 x 11. . . . . Inghram.

Those familiar with bird gunning, will recognize a good work in this little canvas.

242. Winter in the Black Forest, 12 x 18. . . . . Le Grand.

The dismal solitudes of the Black Forest, in Germany, are brought out in this piece in all their desolation and isolation. The villagers and huts only serve to render the loneliness more apparent.

243. Night—Conflagration, 7 x 5. . . . .

A very finely executed picture. On panel.

244. Dog and Bee, 7 x 8. . . . . After Rouner.

Dog is charmingly done.

245. Sultan's Favorite. On Panel, 13 x 10. . . . . Van de Kerkora.

An Oriental beauty, *en costume*. A beautifully colored and gracefully conceived work.

246. On Squan Beach, 8 x 10. . . . . Hale.

A vessel "beached."

247. Dawn on American Coast. Pastel, 10 x 14. . . . .

248. Sea and Coast Scene, 8 x 14. . . . . Brewerton.

Of Newport, with yachts in distance.

249. Girl Knitting, 8 x 10. . . . . A. Mears.

A cottage scene, characterized by a very pleasing feeling.

250. In the Mist, 8 x 10. . . . . Marsh.

A water scene. Vessels in a mist. It is capably rendered.

251. Winter Scene, 18 x 24. . . . . Hyde.

Snow, frozen pond, hills in distance, are painted very truthfully.

252. Marine, 18 x 26. . . . . Unknown.

A coast scene, with heavy surf rolling in.

253. Scene in the Juniata Valley, 8 x 10. . . . . Hoppen.

One of the beautiful spots in this romantic valley.

254. Interior, 12 x 16. . . . . Catineau.

The Flemish artists are very happy in their delineations of peasant and bar-room life.

255. Landscape and Figures, 8 x 13. . . . . Vanderhuygen.

A panel piece after the old Dutch masters.

256. Homeward Bound, 8 x 10. . . . .

Steamer nearing the buoy, under full head of steam. The water is very well done.

257. The Village Merry-Making, 16 x 20. . . . . Van Eycken.

One of the most pleasing of works.

258. Marine and Coast Scene, 16 x 22. . . . . Maes.

There is a good conception of sea and sea life in this painting.

259. Indian-Lake, N. Y., 8 x 10. . . . . Hoppen.

A scene in Hamilton County, of much beauty. It is filled with clear morning effects.

260. Night Scene. Hunters in Woods, 26 x 36. . . . .

Hunters over their camp-fire, trees overhead, full moon riding up the sky, giving conflicting lights and shade.

261. Marine. Bay of Naples, 24 x 32. . . . . Unknown.

Vesuvius in the background, fishermen in the foreground. The picture is sketchy, and wants finish, but possesses good points.

262. Marine. Storm Scene. Cabinet. . . . . Luthette

263. Landscape. Composition, 8 x 10. . . . . Hal.

One of this artist's little gems.

264. The Evening Time. Oval, 7 x 7. . . . . J. J. Weston.

A farm scene, at "quitting time." It is a Gothic miniature composition. On panel.

265. View on Erie Canal. Pastel, 10 x 14. . . . . Brewerton.

266. Towing on North River, 8 x 10. . . . . Hewitt.

A scene familiar to New-Yorkers.

267. Landscape. On Panel, 10 x 12. . . . . Clarks.

One of this admirable artist's choice little pieces.

268. Interior. With Figures. Panel, 14 x 12. . . . . De Brouer.

The grouping is full of good feeling and good painting.

269. Interior. On Panel, 8 x 10. . . . . Catineau.

An old fellow pouring his mug of ale.

270. Lake George, 12 x 16. . . . . Williamson.

This is a beautiful piece of canvas.

271. The Image Vender. Panel, 22 x 27. . . . . Boone.

A happy delineation and exquisite piece of coloring.

272-298. Outlines Darley's "Margaret."

299. Ship on Fire. On Panel. Oval, 24 x 18. . . . . *Coates*.  
A very richly colored and impressive painting. The night, and water and fire are forcibly rendered.
300. A Wisconsin Scene, 12 x 18. . . . . *Hartwick*.  
"The West" has many a noble view for artist's studies. This picture is a most charming spot.
301. Landscape and Sheep, 13 x 10. . . . . *After Ornegeau*.  
On panel. A pleasing pastoral.
302. Moonlight. Roadside Grove. Pastel, 10 x 14. . . . .
303. Landscape. Composition, 9 x 11. . . . . *Maeder*.  
A pleasing cabinet.
304. On the Mohawk River, 12 x 18. . . . . *Hartwick*.  
The Mohawk Valley, in New-York, is full of splendid views. This is one of its quiet scenes.
305. Basket of Flowers, 19 x 25. . . . . *Mario Fioretti*.  
The second piece by this old master, in this collection.
306. Arkansas Scene. Pastel, 10 x 14. . . . . *Brewerton*.
307. Still Life and Game, 21 x 17. . . . . *Noyes*.
308. View on Callicoon River, N. Y., 12 x 18. . . . . *H. C.*  
The artist has here given a happy reproduction of a highly attractive spot.
309. Peasant and Hour Glass, 19 x 15. . . . .  
This picture, over two centuries old, is from the Roman School, and has been preserved with care.
310. The Fisherman's Home, 14 x 20. . . . . *Copestick*.  
A beach, with the sea rolling in, fisherman's hut and smack in foreground. It is a capital piece of water delineation.
311. Herodias with Head of John the Baptist, 18 x 14. . . . .  
Catalogued as an original Andrea del Sarto. It is most likely a copy by one of his pupils.
312. View in Taos Valley, near New-Mexico. Pastel, 10 x 14.
313. Lady and Minor, 16 x 13. . . . . *Schimer*.  
A most pleasing and highly finished work. As a parlor piece, it will be a favorite.
314. View on Lake Erie, near Buffalo. Pastel, 10 x 14.  
*Brewerton*.
315. Coast Scene, 10 x 14. On Panel. . . . .  
A town in Flanders, with harbor in foreground.
316. Christ on the Mount of Temptation, 13 x 10. . . . .  
An exquisite little picture, painted by some skillful hand.
317. Mariners in Distress, 8 x 10. . . . . *G. S.*  
A very good sea sketch. Mariners on a raft hailing a steamer for their rescue.
318. Michael Angelo. Portrait, 19 x 15. . . . .  
Giving a clear representation of the great Buonaretti.
319. View near Genoa, 12 x 18. . . . . *Wilson*.  
The noble scene here charmingly painted, will recall many sweet memories of the sunny land.
320. Landscape, 20 x 16. . . . . *Glauber*.  
An old and good picture.
321. Among the Ruins, 8 x 10. . . . . *Hall*.  
Few compositions will please more than this little work. It is a perfect poem on solitude.
322. St. Dominick, 14 x 13. . . . . *Old Master*.  
A portrait of the celebrated founder of the Order of White Friars.
323. Marine Study, 8 x 10. . . . . *Copestick*.  
A vessel on the rocks and the furious sea lashing her. It is characterized by much force, and a clear appreciation of marine effects.
324. The Monk, 11 x 9. . . . .  
A Spaniard characteristically daguerreotypied. It has doubtless formed part of a larger picture by an old master.
325. Rocky Mountain Scenery. Pastel, 10 x 14. . . *Brewerton*.
326. The Fishermen, 14 x 18. . . . . *Fred. Gros*.
327. St. John the Evangelist, 13 x 11. . . . .  
The Evangelist looks lovingly from this rich canvas.
328. Notch in the Oelthal, Tyrol, 25 x 30. . . . . *Wilson*.  
Tyrol scenery is among the finest in the world, and this is one of its characteristic landscapes.
329. Marraccio. Portrait, 13 x 11. . . . . *Massaccio*.  
Supposed to have been painted by the immortal master himself.
330. The Evening Repose, 8 x 10. . . . . *Hewitt*.  
A scene on the Mediterranean coast. It is as enchanting as a sweet dream.
331. The Ascension, 12 x 9. . . . . *After Guido*.  
Evidently has formed part of a larger canvas. It is a rare conception.
332. Scene in South Orange, N. J., 25 x 30. . . . . *Somers*.  
The District School-House, ensconced in the hills, is capitally formed in the rich foliage. The artist has given it all a language and feeling which will please.
333. Stable, 12 x 16. . . . . *Moore*.  
Cows in repose. Milkmaid capitally painted.
334. Cape May Light-House, 8 x 10. . . . . *A. Copestick*.  
The old light-house and waters lashing it. One of the painter's good marine pieces.
335. Scriptural. On Panel, 10 x 14. . . . . *Old Painting*.  
The annunciation. An excellent reproduction of an old master-piece.
336. Above the Highlands, 18 x 24. . . . . *Hurd*.  
The richest autumnal hues blend in this freshly painted canvas.
337. Landscape, with Sheep, 14 x 19. . . . . *Cooper*.  
The sleepy sheep remind one of the green pastures.
338. Morning on Lake George. Pastel, 10 x 14. . . *Brewerton*.
339. St. Rosalie in Ecstasy, 11 x 8. . . . . *Unknown*.  
A Sicilian piece, and a most beautifully painted face.
340. Marine. View from the Piers, 8 x 10. . . . . *Marsh*.  
Vessel coming into the piers, &c.
341. St. John the Baptist, 12 x 9. . . . .  
For a small picture, a choice one, from the old masters.
342. Young Fisherman, 14 x 18. . . . . *Gros*.  
A sketch cleverly done.
343. A Lepantine Turk, 26 x 20. . . . . *Unknown*.  
Such a face as one would not like to meet on the high seas.
344. Marine Study, 8 x 10. . . . . *Peale*.  
A pretty cabinet piece.
345. Sheep, 7 x 10. On Panel. . . . . *Van Oss*.  
The sheep are charmingly painted.
346. Early Morning. Pastel, 12 x 17. . . . . *Brewerton*.
347. View on the Lower Rio Grande. Pastel, 10 x 14. . . . .

348. In the Woods, 8 x 10.....*Hart*.  
The poet-painter is here most pleasingly at work. There is a real sentiment in the beauty and repose which have their presence here.
349. Morning on Lake George. Pastel, 10 x 14...*Brewerton*.
350. Coast Scene, 16 x 20.....*E. Gros*.  
Flander's life, half water, half land, is here truthfully given and richly colored.
351. View on Speedwell River, 12 x 18.....*G. S.*  
A fine sketch.
352. Sheep and Landscape, 16 x 20.....*Eberhart*.  
This artist is a favorite at field delineation. The old sheep are to the life.
353. Prairie on Fire. Pastel, 10 x 14.....*Brewerton*.
354. The Jealous Lovers. Panel, 6 x 8.....*Unknown*.  
It will be hard to find more expression thrown into such small surface.
355. Coast of North Carolina, 14 x 20.....*Copestick*.  
A sea beach, with wrecked vessel: cliffs in the distance; stormy sky.
356. Christ in the Garden, 12 x 15.....*Bergman*.  
This is an exquisite work. The agony of our Saviour and the pitying face of the Angel, are very truthfully wrought.
357. Spring Morning. Pastel, 10 x 14.....*Brewerton*.
358. Near Nyack, on the Hudson, 12 x 18.....*Wilson*.  
The river and hills, and sweep of meadows, give the artist a fine subject, which is capitally rendered.
359. Landscape, 12 x 19.....*Williams*.  
Good sketch, clearly executed.
360. Gipseys in Camp, 8 x 10.....  
A lovely scene. Gipseys' camp in the background.
361. At the Inn. On Panel, 6 x 7.....*Vael*.  
Every *habitué* of the Lager Bier saloon will recognize a familiar character in this figure.
362. On the Delaware, 14 x 20.....*Hall*.  
Smith's Island in the Delaware. A storm is just bursting on the agitated waters; a rainbow in the distance.
363. Landscape. Cabinet, 8 x 12.....*Unknown*.  
The rich greens are inviting of pleasant memories of field and wood.
364. Landscape. Composition, 9 x 13.....*Burt*.
365. The Shell Gatherers, 14 x 20.....*Alfred Copestick*.  
Low tide on the sea-shore and shell gatherers at their work. The waters are admirably rendered. It is a picture calculated to arrest attention.
366. The Coquette, 12 x 14.....*Stache*.  
The fair sex can appreciate this clear piece of coloring and delineation. Its detail is very complete.
367. Coast Scene, 8 x 10.....*G. H. S.*  
Heavy rock-bound coast, with sea heaving up below.
368. Interior, 12 x 16.....*Catineau*.  
The inside of a Belgian house is here given.
369. Landscape, with Cattle, 8 x 10.....*Hunt*.  
A clearly colored and poetically conceived work.
370. Saviour surrounded by Angels, 15 x 11.....*Old Master*.  
This is the boy Christ and Angels, such as the old Italian school were wont to paint.
371. The Moorish Prince, 30 x 24.....*Unknown*.  
A portrait of some Oriental Chief. It is richly painted.
372. Swiss Valley of the Alps, 12 x 18.....*Le Febvre*.  
This is a charming picture, reminding a person of the "Happy Valley."
373. Child and Virgin, 9 x 7.....*Gherad*.  
An Italian conception which will not be apt to please. The painting is good.
374. View on Upper Arkansas. Pastel, 10 x 14...*Brewerton*.
375. Alpenhorn and Sturzbach, 12 x 18.....  
The hoary old Alps, looming up in the clouds, are characteristically delineated.
376. Pope Pius IX, 29 x 24.....*Unknown*.  
A very excellent likeness of His Holiness, colored with fine feeling.
377. The Young Saviour, 11 x 7.....*Panel*.  
Here represented in the attitude of speech, as if confounding the Doctors of the Temple.
378. The Smoker. On Panel, 6 x 7.....  
An old chap enjoying his Meerschaum.
379. Christ on the Cross, 25 x 19.....*Unknown*.  
After the Italian School. A very old work, and a powerful delineation of its painful subject.
380. Landscape. Composition, 18 x 24.....*William Hart*.  
Mr. Hart stands prominent among the best painters in this country. In this work his many striking peculiarities of color and composition are seen. The whole impression is one of beauty, fully satisfying the taste of the connoisseur, and the feeling of the ordinary beholder.
381. Outlines. Dr. Judd's Margaret.....*Felix O. M. Darley*.  
These superb compositions of Darley, illustrating the novel of "Margaret," have now become so widely known as to need no particular Catalogue description. The Directory are greatly pleased in being able to place such works within the reach of subscribers. The work is composed of fifteen illustrations, drawn in outline by Darley, done on stone. The whole, with accompanying letter-press, is bound in firm bindings of various kinds, rendering the possession a fortunate one. It has been sold by the publishers at very high prices, and is now become scarce. The copies here offered are among the best ever struck off.
- NOTE.—A number of other works in addition to those described, are not catalogued for want of space.



ENTRANCE TO EASTERN GALLERY 548 BROADWAY, N. Y.

## THE ART JOURNAL.

ITS UNPRECEDENTED SUCCESS.

**T**HE extraordinary success of the COSMOPOLITAN ART JOURNAL is a subject for congratulation. Having been published but two years, it has attained to a reputation which is second to that of no periodical in this country. It struck the right vein; it has been conducted in a spirit of true cosmopolitanism, recognizing the claims and wants of all classes, it has combined beauty and utility rendering the useful beautiful, and the beautiful useful. Thus appealing to the better taste of every person, it has not failed to win its reward in patronage and sympathy. This success is the incentive to extended efforts, on the part of the managers, to render the JOURNAL even more desirable and effective than it has been hitherto. Nothing shall interfere to stay its development so long as success attends upon the ASSOCIATION itself, which now gives promise of a long career of usefulness.

Want of space forbids that we should quote at length the expressions of the press of the whole country, in regard to the ART JOURNAL. We must, however, in justice to our editorial friends, as well as to the ASSOCIATION, acknowledge the courtesies extended, by brief quotations from the almost numberless notices which have been showered upon this publication. These extracts are such as should not fail—and will not, we are sure—to commend the JOURNAL to communities and social circles where it is not already a constant guest.

## EXPRESSIONS OF THE PRESS.

Few journals can surpass it in its beauty and in its literary excellence.—*Daily Bulletin, N. O.*

It honors our literature.—*Charleston Daily Mercury.*

The most popular exponent, &c.—*St. Louis Leader.*

Should be in every intelligent household.—*New-York Dispatch.*

Replete with interest, ability, and beauty.—*Norfolk Argus.*

Is, to this country what the *Art Journal* is to England.—*Boston Gazette.*

A more useful and elegant magazine cannot. &c.—*Banger Union.*

One of the most attractive published in the world of Art.—*Boston Atlas.*

A rich feast for the refined taste.—*Springfield Republican.*

Should grace every sitting-room table.—*Ballou's Pictorial.*

It has no superior in its field of labor.—*Examiner, New-York.*

It is edited with masterly ability.—*Albany Journal.*

It has unchallenged claims upon our patronage.—*Syracuse Journal.*

Let it be circulated!—*Buffalo Courier.*

Better than all others published.—*Detroit Tribune.*

May it flourish a thousand years.—*Milwaukee, Wisconsin.*

Incomparably the most beautiful conservator of high art extant.—*Mechanic, Rhinebeck, N. Y.*

A publication we can commend.—*Gazette, Williamsport, Pa.*

Filled with choice reading and splendid engravings.—*Jeffersonian, Cambridge, O.*

The vigor, truth, and originality of its articles present a stronger recommendation.—*Herald, Onionta, N. Y.*

None more elegant is issued from the press.—*Herald, Utica, N. Y.*

A periodical of the highest class.—*Democrat, West Killingly, Conn.*

Truly a gem of art literature.—*Western Freeman.*

We consider it the cheapest magazine in the country.—*Republican, St. John, Mich.*

It is all that it is "cracked up" to be.—*Telegraph, Pomeroy, O.*

A beautiful Quarterly. An excellent work.—*Flag, Lexington, S. C.*

Splendid attractions are offered.—*Mirror, Holyoke, Mass.*

A beautiful and valuable magazine.—*Register, Danville, Va.*

Well worth the price of subscription.—*Eagle, Elyria, O.*

Among the first magazines in the country.—*Republican, Coldwater, Mich.*

Worthy the support of every lover of the fine arts.—*Republican, Plymouth, Ind.*

One of the first publications on our table.—*Bulletin, Fairport, Ill.*

Designed to popularize art and wholesome literature, and highly prized.—*Dem., Tuckahoe, Pa.*

We doubt if any journal in the world furnishes matter better calculated for interest and instruction.—*Plain Dealer, Smithville, Ark.*

It is a work of rare beauty, and is entitled to uncommon commendation.—*Repub., St. John's, Mich.*

We commend it to all lovers of literature and art.—*Flag, Lexington, S. C.*

An elegant publication.—*Courant, Washington, Ia.*

Full of interest and instruction.—*Beacon, Talladega, Ala.*

An elegant two dollar Journal.—*Banner, Haverhill, Mass.*

We regard the *Art Journal* as fully worth three dollars.—*Register, Danville, Va.*

It presents great attractions.—*Union, Mt. Morris, N. Y.*

The *Art Journal* excels them all.—*North Star Danville, Vt.*

Possesses more than usual attractions.—*Herald, Oneonta, N. Y.*

No quarterly of more elegant appearance.—*Republican, Homer, N. Y.*

Contains articles of great literary merit.—*Atlas and Bee, Boston, Mass.*

The richest literary treat of the season.—*Messenger, Byron, Ill.*

In the front rank of Magazines.—*Standard, Concord, N. H.*

One of the most attractive and interesting, &c.—*Herald, N. Y.*

It is a Journal of rare merit.—*Journal, Biddeford, Me.*

It is worth double the price of subscription.—*Racine Democrat.*

Contains a large amount of interesting matter.—*American, Atalanta, Geo.*

Truly great, grand, and interesting work.—*Chronicle, Hagerstown, Md.*

It must be seen to be appreciated.—*Independent, N. Y.*

Certainly one of the cheapest journals published.—*Kickapoo Pioneer.*

Leads to the cultivation of good taste.—*Gazette, Pontiac, Mich.*

Is a magazine of permanent value.—*Binghamton Standard.*

The only exponent of American art.—*News Letter, Yellow Springs, O.*

We know of no investment promising more return.—*Democrat, Dansville, Pa.*

Without any exception the most beautiful magazine published in America.—*Republican, Falls Village, Conn.*

Should be well patronized.—*Tribune, Topeka, Kansas.*

Steel engravings worth its price alone.—*Herald, Marion, Iowa.*

This superb work is furnished to the subscribers of the "Cosmopolitan Art Association," gratis, to all others at fifty cents per number, or two dollars per year, strictly in advance. The ART JOURNAL and magnificent engraving of Herring's celebrated "Village Blacksmith" are both furnished to subscribers through the ART ASSOCIATION for the low sum of three dollars! And to such subscribers are to be presented all the works of art described in the Illustrated Catalogue of this JOURNAL! It is to be doubted if such liberal terms ever before were offered for public acceptance.

## THE VILLAGE BLACKSMITH.

THE reception of this superb work of the great animal painter J. F. Herring, has been most enthusiastic. Its exhibition attracted the notice of connoisseurs and the press to a not inconsiderable degree; while, to the public generally, it proved a source of great attraction and of much flattering remark. The previous highly successful works of the same artist, viz: "The English Homestead," and "The English Farm Yard," excited large expectations, since "The Village Blacksmith" was to complete the trio and finish the promised "set,"—all of which were to be engraved for subscribers, by the celebrated engraver, Patterson, of London. The "Blacksmith" came and—conquered; and the large engraving—the last work from the hands of the late lamented engraver—has passed to its prescribed place of honor as a fit companion of its two predecessors.

The COSMOPOLITAN ART ASSOCIATION having secured, at very heavy cost, both the painting and engraving, with their entire copyright and *exclusive control*, offer the engraving (whose price was fixed by the original owners, at thirty and twenty and ten dollars, for the different impressions) to all members of the Association for the current year, furnishing the originally ten dollar impression to every subscriber of *three dollars!* Considering the character of the work, this is an extraordinary offer, yet one which the Directory are enabled to make through a concurrence of favorable circumstances which have placed the plate in their possession.

The following notices, from eminent sources, will inform the reader of the character of the work here placed within the reach of all classes:

(By the N. Y. Express.)

"J. F. Herring, an English artist, who, in his peculiar line, is only equaled by the great Landseer. Mr. Herring is best known by his famous companion pictures,—'An English Farm Yard,' and 'A Glimpse of an English Homestead.' These beautiful paintings have been engraved by Patterson, and we find them among the choicest and rarest collections of Art. The 'Village Blacksmith' was designated as a centre-piece for the 'Farm Yard' and 'Homestead,' and the fortunate possessors of the picture are having it engraved by the same artist in the same style.

'The Village Blacksmith' covers a canvas of twenty square feet, representing the interior of a smithy; and the smith in the act of shoeing or unshoeing a large white horse, with the right foot between his knees; and just as he has got his pincers fairly hold of the shoe, his attention is diverted by a musical footstep; and while only half-seeing, he seems to feel the smiling presence of his wife, who stands close at his side with the dinner-basket on her arm. A full-blooded hound in the foreground, absorbed in the operation upon the horse, is the only other live figure in the picture—a group of four: a horse, one of the finest we have ever seen on canvas; a man, who is every inch a man, reminding one of Longfellow's lines:

'The smith, a stalwart man was he,  
With large and sinewy hands;'

a woman, who comes in with her 'good cheer,' like a blessing; and a noble hound marvelously foreshortened. As a whole the painting is a master-piece, and we cannot contemplate it long without falling in love, at least with the woman and the horse. 'My kingdom for a horse'—*like that!* and for such a bonnie sonesie wife, we would give our whole heart and life."

(By N. P. Willis.)

"It is one of the most enjoyable bits of Art I have ever seen—the head of the horse particularly being fairly 'company for a man.' A blacksmith is represented shoeing the intelligent-looking creature, while a fine greyhound and a pretty girl look on. It is a village scene of great naturalness and expression."

The *Home Journal* Art Critic also adds: "The whole is a gem of Art—the two human, the two animal figures, accessories and all. A melancholy interest is imparted to this picture by the fact that the artist, Mr. Patterson, who has been a long time employed in engraving it, died immediately after completing it. We learn by the 'Africa' that Mr. Patterson finished his plate of the 'Village Blacksmith' on Saturday night, and died on the following Monday. Our readers will thank us for calling attention to this exquisite painting; and we have no doubt that many who read this paragraph will be induced to subscribe for a 'proof impression' of the engraving."

(The Boston Transcript.)

"The subject is simple, but the painting is regarded as Herring's master-piece. Every object in the picture stands forth with a prominence and distinctness showing the clearness of the artist's mental vision, while the finish and accuracy of the work are conclusive evidence of his taste and skill. The horse, which the smith is engaged in shoeing, is intended for the animal presented to Mr. Herring by Queen Victoria. The individual engaged in the labor is Hicks, an itinerating Methodist preacher, once resident in Lancashire, who used to alternate between blacksmithing (whereby he earned his own bread) and dispensing the "bread of life" to those desiring it, as contained in the Scriptures. Many interesting stories are narrated of this noted field-preacher, and before he died he was instrumental in building up two churches of his persuasion."

(The N. Y. Programme.)

"A detailed description is unnecessary, as every lover of art should see it for himself. The most prominent figure in the painting is the horse which the smith is engaged in shoeing. This is one of the most perfect specimens of animal painting ever exhibited in this country, not excepting the best efforts of Landseer or Rosa Bonheur. In drawing, coloring, grouping, management of light and shade, and attention to detail, the painting also challenges comparison with the best works of the best artists."

(The N. Y. Day Book.)

"J. F. Herring, one of the finest living animal painters; he also excels in depicting English farm-life. Several of his productions are familiar here, and generally admired. The present work is 'The Village Blacksmith,' and represents that individual engaged in shoeing a large unharnessed horse, while his wife and dog stand by, watching the operation. He has given a carefully finished picture, well drawn and agreeable in coloring, with the accessories not neglected; indeed, a faithful representation of the village blacksmith at work. The picture will find admirers among the lovers of horseflesh, for the faithful portrait given of a fine animal."

The engraving made of this attractive picture is on extra heavy print paper, 30 x 38 inches, the plate itself being 24 x 30 inches. It will be printed by one of the best engravers and plate printers in this country, who will carefully scrutinize every impression, that all shall be perfect. These will then be carefully rolled upon a wooden roller and encased in several layers of heavy packing paper, so as to pass safely through the mails, to any part of the Union, to the Canadas, or to Europe—where a number of impressions are already bespoken.

To every subscriber for this year "The Village Blacksmith" will be sent, *free of postage*—thus placing it within reach of all. When the character of this engraving is taken into consideration this offer seems the very extreme of liberality; but when the Association adds its superbly illustrated and valuable *Art Journal*, and also the other benefits named, to the return made for three dollars, it would seem that the inducements were great enough to command the attention and patronage of every person of taste and intelligence in the country. More *ought not* to be given for the money; and it is to be hoped that every friend of art and literature will give the Association the encouragement of his coöperation and sympathy, that the patronage for the year may be commensurate with the liberality of the benefits to be conferred.

## APPROVAL IN HIGH QUARTERS.

**F**ROM the Governors of the different States, and from others occupying eminent positions in the social and literary world, the Association has received many words of sympathy and approval. The Directory would be doing the Association injustice not to make these kindly expressions public. It, therefore, devotes a single page to them, and begs that all who take any interest in the progress of Art will peruse these extracts.

Governor Pollock, of Pennsylvania, extended "assurances of his great regard and thanks for election to the Honorary Membership."

Hon. James A. Wright, now Minister to the Court of Berlin, wrote the Directory: "I most heartily approve of the objects of the Association, and will contribute my mite to aid in the work. We live in an age of association, and great good is to be the result of associations like the Cosmopolitan."

Governor Wickliffe, of Louisiana, "accepted the high honor of an Honorary Membership, and wished the Association every success."

Bayard Taylor was pleased to say: "I trust the Association will be eminently successful. The very liberal inducements commend it clearly to the patronage of the public."

Governor Wise, of Virginia, "accepted the honorary election with pleasure, and bid the Association God speed!"

Mrs. Sigourney "extends her best wishes for the success of so liberal an institution."

Governor Miner, of Connecticut, expresses himself "gratified with the Membership conferred in an institution established for the encouragement of art taste in America."

Col. Hiram Fuller writes: "Such an enterprise as this cannot fail to command the approval and patronage of the public."

Governor Lignon, of Maryland, begged "to assure the Association of his sincere interest in the noble cause of the advancement of art and literature."

The leading editor of the *N. Y. Tribune* said: "We willingly give our endorsement and mite to the noble efforts of the enterprising gentlemen who emanated this noble scheme for the advancement of

art and science of an indigenous character."

Governor Bissell wrote: "The object which the Association has in view must be commended by every judicious mind; and whatever I may, at any time, be able to do towards forwarding its objects, will be done most cheerfully."

Governor Newell, of New Jersey, said: "Please extend to the Directory my thanks for this kindness, and assure them that I cheerfully accept the honor, and at the same time wish them the most complete success in their efforts to disseminate art and correct literary taste throughout our country."

Richard Storrs Willis penned a beautiful sermonette called "Art-Windows," in honor of the Association.

Governor Causey, of Delaware, wrote: "In accepting the honor conferred it gives me pleasure to express the great regard and gracious feelings I entertain for the promotion of American art and the advancement of American artists. In all our boasted progress we cannot notice a corresponding improvement in the Arts. We want our artistic talent developed in this country, not Italianized, before it is admitted as a standard for emulation. I hope that the efforts of the Association may be crowned with cheering success."

Judge N. P. Tallmadge, late of New-York and now of Wisconsin, said: "I congratulate you upon your ennobling and most humanizing enterprise. I most sincerely wish you success in your great and laudable undertaking; and can only add, GOD SPEED!"

Governor Clark, of New-York, said: "I feel highly honored with the appointment as honorary member of the Cosmopolitan Art Association, and very cordially accept the same."

Governor Allston, of South Carolina, was pleased to write: "Independent of federal government patronage, I wish every success to the Association in its enlightened efforts to encourage American art—to disseminate fine specimens of correct taste, and at the same time sound principles for cultivating the arts."

Governor Fletcher, of Vermont, said: "I deem it an honor to be associated with those engaged in so high and noble a purpose. I am grateful for the benefits which the labors of the Association have conferred, and it has my ardent wishes that it may secure that liberal patronage so richly merited."

Parke Godwin and Ralph Waldo Emerson have delivered Addresses before the Association, upon occasion of the annual exercises consequent upon the closing of the books for the year.

Governor Hoppin, of Rhode Island, kindly wrote: "Be so kind as to present my thanks for this distinguished token of regard, and of my hearty acceptance of the honor conferred. The advancement of American art, and the encouragement of American artists is indeed a noble cause, and should command the approbation and patronage of every enlightened and true-hearted American citizen."

## DARLEY'S MARGARET.

**I**T is with pleasure that the Directory have to announce the purchase of a number of copies of Darley's "Margaret." This really national work was produced at immense expense, and its cost prevented its circulation. It is believed that there is not exceeding *thirty* copies of it west of the Alleghanies. An edition of only two thousand copies is all that has been printed; and of this the Association has been fortunate in securing the last unbound copies. These, with a very few copies in the publishers hands, are all that are now within reach of the public, and therefore are a valuable possession.

The reputation of the work is already so world-wide, as to require no explanatory notice at our hands. No outlines produced during this century have won so much admiration; and it is to be doubted if any of Hogarth's characterizations possess more merit than attaches to the leading characters of the "Margaret." Fifteen in number, they are a perfect narration in themselves, giving more of the idiosyncrasies of American character, than are to be found in all other works of delineation on this side of the water.

The whole series, with the letter-press of Dr. Judd's book, is bound in most elegant style, as becomes such a work of art. The possession of one volume may be regarded as a treasure, worth much more than the fifteen or twenty dollars charged by the publishers for it. Each volume will be carefully packed in a box, and dispatched to the person so fortunate as to become its owner.





### SPECIAL OFFERS TO THE LADIES TO GET UP CLUBS.

**G**AIN the management of the COSMOPOLITAN ART ASSOCIATION propose to enlist the women in the cause of Art, to aid in promoting the interests of the ASSOCIATION. The offers made for their coöperation, last year, sufficed to set many ladies to work in their various circles, and a number of goodly clubs was the result. But the year was a *hard* one, and the discouragements were so numerous that offers for the coöperation of our female friends were not made more generally available. This year "the times" promise no such discouragements, and by unprecedentedly liberal offers the Directory hopes to enlist a very large number of the women of the country in the good cause. Almost every lady is the centre of some circle of friends, from among whom subscribers might be obtained, if the ASSOCIATION, its objects and benefits, were set forth properly. If each "head" of the family should forward a club of five or ten subscribers, picked up easily from among their numerous friends, how greatly would the interests of the ASSOCIATION be promoted, and how appreciable would be the benefits to all concerned! Let us hope, then, that all who sympathize in the cause of Art, and who would forward the objects of our institution, will enter the

field as competitors for the really brilliant premiums which are offered for getting up clubs. The management acknowledge their hitherto indebtedness to the sex, and trust they may be permitted to bestow many premiums in return for the time, and labor, and good-will offered in the ASSOCIATION'S service.

The Directors of the COSMOPOLITAN ART ASSOCIATION would, therefore, respectfully present to the women of America the following valuable inducements to get up clubs of subscribers

TO THE LADY who sends the largest Club of subscribers, (of not less than fifty names,) the ASSOCIATION will present a large and splendid American Landscape oil painting, in a rich ornamental gilt frame, value

#### One Hundred and Fifty Dollars!

TO THE LADY who sends the next largest Club, (of not less than fifty subscribers,) will be presented a large and choice oil painting, (Fruit piece,) in a rich gilt frame, value

#### ONE HUNDRED DOLLARS!

TO ALL LADIES who send a Club of at least fifty subscribers, will be presented a beautiful oil painting, in a rich gilt frame, value

#### FIFTY DOLLARS!

TO ALL LADIES who send a Club of twenty subscribers, will be presented an exquisite copy, elegantly bound in Turkey morocco, of

#### DARLEY'S MARGARET!

together with a copy of the Annual Engraving, "The Village Blacksmith," a copy of the *Art Journal*, certificate of membership, &c.

To all Ladies who send a Club of ten subscribers, will be given a copy of each of the three superb engravings, viz.: "The Village Blacksmith," "Saturday Night," and "Manifest Destiny;" also the *Art Journal*, Certificate, &c.

All ladies who send a Club of five subscribers will be presented with one copy of "The Village Blacksmith," with the *Art Journal*, Certificate, &c.

Should those competing fail to obtain subscribers sufficient to entitle them to the largest premiums, they will still be regarded as competitors for the smaller ones, and will receive awards according to the number of subscribers sent.

Ladies designing to compete for the three first premiums, will signify their intentions, as a Club Book will be open and a careful register kept of the number of names as they are received—additions to which can be made at any time. Immediately after the close of the year, the names in the Club Book will be carefully counted by a committee appointed for that purpose, and the ladies who are found to have sent the greatest number of names, will be rewarded as above. The name and address of all the ladies who send Clubs of ten and upwards, will be published in the ART JOURNAL, unless request to the contrary is made. Special mention will be made of the successful competitors who send the three largest Clubs.

All that is necessary in getting up a Club is to show the present number of the JOURNAL, and to explain the plan of the ASSOCIATION, as set forth in the Bulletin, to be found in the front part of the JOURNAL, where also will be found the terms of subscription, &c. Specimen copies of the JOURNAL will be sent *free* to aid those intending to compete for the above premiums.

In making remittances, send drafts or bills, in an envelope, carefully sealed with wax or wafer; on the receipt of which certificates of membership will be sent by return mail, and the engravings and JOURNAL forwarded soon after.

Address—

C. L. DERBY, Actuary, C. A. A.  
548 Broadway, New-York,  
Or, 166 Water-st., Sandusky, Ohio.

## NOTES OF CORRESPONDENCE.

OUR Secretaries write, as a general thing, very encouragingly and approvingly of the changes we have made in our programme.

W. W. J., of Easton, Pa., says: "I feel a deep interest in the success of the COSMOPOLITAN, and pledge you my warmest efforts in its behalf. The new arrangement, by which you rid yourselves of the trouble and expense of furnishing outside magazines, I think a good one. I think the *divorce* will add color to the cheek and animation to the step of the young and lovely bride, the COSMOPOLITAN." Thank you, dear sir! We have good reason to hope as you do.

The Honorary Secretary at Clemont, O., writes: "I am pleased with the change made in the ASSOCIATION in reference to the magazines, for I think the JOURNAL fills the bill as well as the best of them."

W. B. D., of Hammondsville, O., says of the JOURNAL: "To say that it is ably edited, and that it has become a *first class* magazine of art and literature, is simply paying a *just*, but feeble compliment to its intrinsic worth. Long may it live to diffuse 'Light Aroma and Sweet Dreams!'"

M. M. J., of Waynesboro', Pa., writes: "I am gratified to learn that the ASSOCIATION has determined to discard the magazines entirely from their list. I can do as well with the JOURNAL as with *any* magazine ever published."

Wilson, of Waupoca, Wis., writes: "You have sown the good seed broadcast, in faith; and in many a place hitherto barren, is now springing up a love for art. Press on in your glorious mission; and may the most abundant success crown your endeavors." We have a great many letters couched in similar terms, coming from all sections of the Union; for every one of which we are grateful.

A secretary admonishes us that *Harpers' Magazine* has issued circulars to our publishers, offering to furnish their Monthly at *two dollars* per year, and thinks the offer has been made to hurt us. Not at all, but with our full knowledge and consent. If these publishers feel so anxious to keep subscribers as to place their magazine down to a nominal price, it shows that they are bound to keep the inside track of the magazines. With the ASSOCIATION it is utterly impossible that they should compete, for we shall furnish more

for the money than it is in the power of *any* publishing house to afford. We think *all* the three dollar magazines will soon come down to two dollars per year, in advance, since news dealers are now supplied at *one dollar and eighty cents* per year, all over the country.

A friend in Pennsylvania thinks it better for us to discard the words *Volume* and *Number*, simply paging the Journal. The classification is merely a nominal one for the convenience of reference, and has become a necessity among printers. In reply to other inquiries we must say, the *third* and *first* Numbers of the *first* volume are out of print entirely and *cannot* be furnished, much as we regret it. All other numbers can yet be supplied. Parties having these missing numbers will find a good market for them here, if they wish to spare them.

John Taylor, of New Sharon, Me., writes: "I like the changes proposed, well. The ASSOCIATION ought *entirely* to control *its own business*." Just our own opinion, hence our reasons for the change.

D. I. P., of Union, C. W., writes: "I have just now received the September number of the *Journal*, the most magnificent periodical issued in America. Many of the subscribers here think it worth twice the price of subscription." Then it may fairly be presumed that the *improved Journal* and the great engraving will more than "fill the bill." We hope so, and promise ourselves a good list from Union.

Alexander Everett, of Louisiana, thinks we "are doing more for good taste and good morals than any organization in the country." This is a pretty high compliment, considering the number of "organizations" in existence for the amelioration and improvement of the condition of things

"Carrie Lesson," of Plaquemine, asks "if it is possible that the ASSOCIATION will give so much?" Altogether a certainty, *ma chère amie*. Let us refer you especially to the Ladies' Club offers to see what the ASSOCIATION offers to you, in addition to its other general offers.

Price J. P. asks when the engraving may be looked for *from England*? We have no engraving in England. The "Village Blacksmith" is in our printer's hands, and has been for some time, and a great many impressions of it are now ready for subscribers. So send along your "lists!"

## HOLIDAY OFFERINGS.

THE Holidays are approaching—the season of remembrances, when friendships are renewed by pleasant tokens, when loves are cemented by gifts whose *language* is unutterably sweet. How drear would be the long winter if this season of pledges were denied us! It is one of our national faults that we have so very few of these festive days, when the *heart* and hand vie in their ministries of good. Had we as many of such consecrated days as belong to most of the enlightened States of the Old World, how immeasurably better and happier should we be! We call him a benefactor who renders whole communities happy; then why should our government refuse to become that instrument of benefaction, since it is in its power to decree the festive times?

The *people* must turn more upon themselves, must recognize the claims of friends, of family, of society more, if they would be loved more and become more happy. They must call upon neighbors, must have little "gatherings" of their own, must do neighborly kindnesses, and, in the way of gifts, must be as liberal as their means will permit, to their own dear ones, and to all who have a claim upon their consideration. It is such an easy thing to make a sad heart happy! Ah! why is it not oftener done? A book, a jewel, a picture, a dress, a bird—anything that tells of love and kindly consideration, has more power to cure ailing *hearts* than all the remedies of the Dispensary.

What more charming gift can be made than a membership in the COSMOPOLITAN ART ASSOCIATION? It brings with it an exquisite engraving with which to ornament the parlor or chamber walls—it lays upon the table this beautiful *Art Journal*. to be a constant source of pleasure—it admits to two of the finest art collections in America, for a season of sixty days. All this is the immediate return for the three dollars; while there is still a fair promise of the subscription commanding one of the five hundred valuable artworks which are set aside for premiums to members. Surely this is a most goodly gift; and it seems to us it should be made available by parents, brothers, lovers, friends—by all who would have the greatest benefit and greatest happiness from a small investment. Does it not seem so to thee, O friend?



COSMOPOLITAN ITEMS.

**N**EW FEATURES.—The magazines are, at length, discarded from our lists; and with them we bid adieu to a long row of milestones, which, while they mark our progress, also remind us of the “dangers we have passed”—of the losses we have incurred, of the anxieties we have suffered, of the responsibilities we have borne,—all for the sake of trying to make the magazines answer our ends. A four years’ experience has proven to us the futility of this hope; and now we turn them away from our table and in their stead instate this beautiful Journal of our own, which will do our bidding promptly and accomplish its mission to literature satisfactorily. Does any person regret the change? Let him for a moment reflect that *two-thirds* of the subscription for the magazines had to pass from our hands immediately, yielding the fund of the Association proper no service; let him realize that now the subscription will, *in great part*, be devoted to enhancing the benefits to subscribers, and it seems to us the change ought to give pleasure. If any regrets have been felt, they ought no longer to be urged, in view of the fact that some of the magazines on our list have volunteered to supply our old subscribers for *two dollars* per year—both *Harper* and *Knickerbocker*, we believe, having issued circulars to that effect. Thus, parties can have their favorite magazine, cheaper than ever; and, what is more, will have for their subscription to the Association, at least *one third* more than ever before was offered them, in the way of the increased value of the engraving and the *Art Journal*, and of the benefits to be conferred. Hence the management have good reason to hope the change they have made will prove the *best* for all.

**THE NEW ENGRAVING.**—The Annual plate secured for subscribers, is of a character to give unqualified pleasure. It is believed that no work of equal value ever was placed within reach of the people, at such a price; and has only been done in this instance by a combination of the resources of the Association, and a concurrence of fortunate circumstances. The plate is of very large size, being printed on paper, 30 by 38 inches—nearly double the size of previous Annual Engravings. It will make a most superb ornament suitable for either the walls of the library or parlor. As already announced, a number of proof impressions are now ready for delivery, and subscribers should not delay in renewing their memberships, in order to secure one of these first impressions, each one of which is worth *ten* dollars, at trade prices. Ere the Association came into possession of the plate, the subscription price of it was thirty and twenty dollars, for artist and India proofs. From this the real value of the work may be inferred. The engravings of Herring’s two other pictures—of which the “Village Blacksmith” forms the third of a series—were sold for sixty and forty dollars. All three were done by the same engraver, Patterson, whose death, *three days* after finishing the “Blacksmith,” gives a melancholy interest, and additional value to the work. Subscribers will be served exactly in the order in which their names are received and entered. The heavy print paper used for the engraving, will be carefully packed on a roller, in heavy paper envelopes, and thus carry safely to any part of the country, by mail. In all cases *the postage will be prepaid* by the Association, without additional charge to the subscribers. Think of it! *such* a work, delivered free of charge, and the *Art Journal*, for **THREE DOLLARS**, to say nothing of the premium benefits to be conferred!

**THE OLD ENGRAVINGS.**—Parties wishing for either of the engravings, “Saturday Night,” or “Manifest Destiny,” or for both of them, will be supplied, as some choice impressions of them are now on hand. They are very charming pictures and can only be procured through the Association.

These two engravings, the *Art Journal*, and *two* certificates of Membership will be given for the low price of Five dollars.

**BACK NUMBERS WANTED.**—No. 1, Vol. 1 (July, 1856), and No. 3, Vol. 1 (March, 1857), are greatly wanted. Persons having these numbers to spare will receive twenty-five cents each for them, on their remittance to the New York office. Those who are waiting to have us fill their orders for these numbers will now understand the reason why we cannot comply with their wishes.

**CANADA POSTAGE.**—Our subscribers in the Canadas and the Provinces will have to remit to prepay postages; say thirty cents on the engraving and eight cents on each *Art Journal*. Our postal regulations with Great Britain make it as expensive to get matter to Montreal as to London. If our subscribers living “over the line,” will remit us three dollars, and *fifty* cents to prepay postages, they will receive their matter all safely and promptly.

**AGENTS WANTED.**—The Managers are anxious to appoint agents in every town and village in the country, where secretaries are not already commissioned. They will, therefore, be pleased to hear from good, *respectable* parties in such villages and towns, who are willing to act as secretaries; and, upon their application, all documents and instructions will be forwarded. The commissions allowed are such as to make it an object for a person to undertake the office of Honorary Secretary, or to get up clubs.

**TO CORRESPONDENTS.**—To many of the letters written to the Management of the Association, they are unable to reply owing to the fact that the name of the town is given, and not that of the State wherein the town is. If correspondents expect answers to their letters they must plainly state the post town, county, and State of their address. This will insure dispatch, and save much trouble.

**TO PUBLISHERS AND EXCHANGES.**—Matter designed to come under the special attention of the Managers should be *prepaid*, to insure its delivery at this office, as transient papers rarely ever reach us, if unpaid.

Exchanges should direct “Cosmopolitan Art Journal, 548 Broadway, New York,” and *not* to C. L. Derby, Actuary, nor to the “Cosmopolitan Art Association.” In case of the latter directions

each paper is charged *two cents* postage, rather than pay which, the papers are not taken from the office. All papers properly directed to the "Art Journal" come, as exchanges, *free*.

Editors noticing the Association or this number of the *Art Journal*, are respectfully asked to mark such notice and carefully direct their paper to the address given above. We treasure up all these notices with care.

TO EVERYBODY.—The terms offered are such as to make it an object to any person to canvass for subscribers. Six memberships are given for *fifteen dollars*; so that any one who can get together five single subscriptions and remit them to us will have the sixth one *gratis*. This is a very liberal offer indeed—much more liberal than the premiums offered by any paper or magazine in the country; and the Directory hopes it will be made available in all parts of the country, by persons having five friends who will enter their names when the matter is properly represented to them.

OLD DELINQUENCIES.—If any person is still short of either of the engravings—"Saturday Night," or "Manifest Destiny," they will be supplied upon the proper proof of such delinquency. The certificate of post-master or of the Honorary Secretary of the place will suffice. All the Directory desires in the matter is to be saved from supplying where, already, the engraving has been properly sent, and, probably, properly received.

TO CANVASSERS.—All who propose to get up clubs (whether male or female) can do nothing without the *Art Journal* and the engraving, "Village Blacksmith." Remit at once for these, and if a club is obtained that remittance shall count as one in the club. Canvassers (particularly the ladies competing for the premiums specially offered them) will be supplied with a few extra copies of the *Art Journal* FREE, if they are absolutely required to aid in canvassing. *Send for the Engraving and Art Journal at an early day!*

THE PREMIUMS.—As elsewhere noted, the Directory has adopted the plan of giving *more* premiums, rather than of placing the same amount of money in

fewer and more expensive works. This, it is thought, will best conserve the interests of art, of subscribers, and of the Association. The catalogue will show what choice has been made. It is believed that no better list of works of Art was ever placed within reach of the public. The galleries invite inspection and just criticism.

ONE OF THE PREMIUMS TO LADIES.—Mrs. ———, of Gallatin, Tennessee, was the lady to whom was awarded the two-hundred-dollar landscape, for obtaining the largest club of subscribers. The painting chosen was a most superb canvas, framed expensively, and forwarded by express, carefully boxed, after having been exhibited in the Ohio State Fair, recently held at Sandusky. It then excited a deserved attention, and will be the means of enlisting many ladies as co-workers. We refer the fair sex to the special terms provided for them, and hope they will see profit as well as pleasure in aiding the Association in its labors.

ADDRESS.—All communications on business of the ASSOCIATION, may be addressed to C. L. Derby, Actuary, 548 Broadway, N. Y. If directed to the Western College, at Sandusky, O., they will have due attention, also; but to *expedite* answers, correspondents may address to the Eastern Gallery, 548 Broadway, N. Y. All communications designed for the ART JOURNAL, should be addressed—"Editor of COSMOPOLITAN ART JOURNAL, 548 Broadway, N. Y." All communications will have ample consideration, and, so far as possible, will receive immediate reply.

THE MAGAZINES.—In bidding adieu to the magazines, which have kept us good company so long, we are constrained to say a parting word. *Knickerbocker*, *Godey*, *Harper*, *Graham*, *Atlantic*, *Living Age*, *Quarterly Reviews* and *Blackwood*, have all become to us as "old familiar friends," endeared not only by the business companionship, but also by those numerous literary excellences which render their visits welcome to office and to fireside. We commend each and all of them, most cheerfully, to subscribers, each to fill its appropriate place by the fireside, in the boudoir, in the library, in the office; and recommend them to be taken as far as the means of each will allow.

## EXTRAORDINARY STATISTICS.

THE success of the ASSOCIATION has been such as to arrest attention in all quarters. We are enabled to lay before our readers a statement of the financial exhibit for the four years past, which will show, at a glance, the enormous extent of the Association's operations.

## FIRST YEAR.

Number of subscribers.....	22,418
Magazines supplied, year.....	21,576
Or Magazines supplied, single copies.....	258,912
Cost of Magazines.....	\$38,836 80
Works of art, given as premiums, cost, ..	15,082 75
Total money received and disbursed..	64,520 80

## SECOND YEAR.

Number of subscribers.....	24,088
Magazines supplied, year.....	23,600
Magazines supplied, single copies.....	283,200
Cost of Magazines.....	\$42,480 00
“ Works of Art, given as premiums, ..	15,503 80
Total money received and disbursed... ..	70,997 20

## THIRD YEAR.

Number of subscribers.....	33,027
Magazines supplied, year.....	26,070
Magazines supplied, single copies.....	312,840
Engravings ("Saturday Night") supplied, ..	8,670
Cost of Magazines.....	\$47,021 40
“ Art Works, given as premiums, ..	16,256 70
Total money received and disbursed..	101,787 00

## FOURTH YEAR.

Number of subscribers.....	38,080
Magazines supplied, year.....	20,560
Magazines supplied, single copies.....	246,720
Engravings ("M. D." & "S. N.") supplied ..	18,000
Cost of Magazines.....	\$37,008 00
“ Art Works, given as premiums..	18,176 00
Total money received and disbursed..	115,419 00

## RECAPITULATION.

Magazines supplied, years.....	91,806
Engravings.....	26,670
Cost of Magazines.....	165,346 20
“ Art Works.....	65,019 25
Total money received and disbursed..	352,724 00

These statistics do not include items of general expense, cost of *Art Journals*, cost of engravings, commissions paid, rent of galleries, &c., &c.; but are made simply to show to what results the labors in "disseminating Art and Literature over the land" have attained. Taking into consideration the obstacles overcome, this success is entirely without a precedent in the whole history of the world of art and literature; and it foreshadows the grand influence which a future success must yield in moulding the taste of the people in all sections of our beloved country.