

CATALOGUE

PAJUCUS,

BY

DANIEL HUNTINGTON, N. A.,

EXHIBITING

AT THE

ART UNION BUILDINGS,

497 BROADWAY.

SNOWDEN, PRINTER, 70 WALL-STREET.

CORRESPONDENCE.

NEW YORK, December 26th, 1849.

DANIEL HUNTINGTON, Esq.,

DEAR SIR—It has been suggested to us that an exhibition of your Paintings would be gratifying to many of your friends.

Fully concurring in the opinion expressed, we take pleasure in making the proposition to you, and hope that a collection of your works will be obtained as soon as may suit your convenience, believing that it would reflect credit upon the art and gratify those who have had the pleasure of seeing only your later productions.

Respectfully yours,

WM. C. BRYANT,
A. B. DURAND,
G. C. VERPLANCK,
J. H. GOURLIE,
C. C. INGHAM,
CHAS. M. LEUPP,
WM. KEMBLE,
SAML. B. RUGGLES,
THOS. HOUSE TAYLOR, D. D.,
GEO. W. BETHUNE, D. D.,
EVERT A. DUYCKINCK,
BENJ. D. SILLIMAN,
HENRY W. BELLOWES,
JOHN JAY,
WM. ALLEN BUTLER,
JOHN INMAN,
WILLIAM ADAMS, D. D.,
J. H. HOBART,
IRVING PARIS,
J. P. CRONKHITE.

JONATHAN STURGES,
JOHN VAN BUREN,
D. SEYMOUR,
F. F. MARBURY,
A. M. COZZENS,
F. W. EDMONDS,
HENRY PETERS GRAY,
ROBERT KELLY,
HENRY K. BROWN,
JNO. S. STONE, D. D.,
PETER RICHARDS, JR.,
G. W. AUSTEN,
EDGAR S. VAN WINKLE,
GEO. P. PUTNAM,
RICH'D GRANT WHITE,
A. W. BRADFORD,
GEORGE ASHTON,
J. H. BORROWE, M. D.,
T. M. MARKOE, M. D.,

NEW YORK, December 29th, 1849.

GENTLEMEN—The proposition so kindly made by you is very gratefully acceded to. In accordance with it, I have consulted several gentlemen who have pictures painted by me in their collections. Their quick and cordial response has added to the great pleasure produced by your friendly communication.

Arrangements shall be made for opening the proposed exhibition as soon as possible. With heartfelt thanks for the good will which prompted your letter, I am, gentlemen,

Your obliged and obedient,

D. HUNTINGTON.

To Wm. C. Bryant, Jonathan Sturges, A. B. Durand, Esqrs., and others.

COMMITTEE OF ARRANGEMENT:

S. E. DB.,
C. E. S.,
H. S. H.

The Exhibition will continue open until sometime in May. The Pictures will be returned to their respective owners under the direction of **WM. S. CONELY, 29 Chambers street.** In case of change of residence, proprietors will please send their address to him, and any instructions which may be necessary.

P R E F A C E .

THE names of so many persons, artists, amateurs, literati, and even grave divines, well known for their taste and true love of art, appearing attached to the letter on a preceding page, will sufficiently account for the present exhibition, and render any apology for it absurd.

For the introduction into it, however, of several crude first efforts, some excuse is due.

The *Committee of Arrangement*, whose initials only are allowed to appear, must bear whatever censure the critical may be inclined to inflict on me for this. While I express my great obligations to them for the refined taste and judgment with which they have arranged the pictures on the walls, and unfeigned gratitude for their lively zeal and encouraging co-operation in the conduct of the whole matter, I am yet fearful lest the warm personal friendship under whose influence they have acted, may have blinded their judgment, and that, through too much tenderness for my weak points, they may have placed some works in the collection at which the fastidious may be inclined to sneer. The early blundering attempts of beginners in art, are not indeed as painful as those of musical performers; or as insipid as the stammerings of incipient poets. The lamest gropings of a young painter are often amusing, and sometimes show what INMAN used to call "good intentions." In one respect, the first charcoal outlines by a boy, resemble the highest efforts of a great

artist,—they aim at expression solely, striking at once at the main result, regardless of unimportant particulars. In the beginner it arises from ignorance of the parts ; in the master, from the power of subordinating them. The “Ichabod Crane,” No. 1, in the Catalogue, partially illustrates this principle. There is scarcely any aim at imitation, but mainly a coarse dash at the expression of grim satisfaction in Ichabod, and of hideous wailings in the scrub-headed urchin who is lifted by the hair. At the time it was painted, some other similar caricatures were made ; among them two colossal heads of *Rage* and *Laughter*, staringly painted on the walls of a room in Hamilton College, where they remained for some time the admiration of all those uproarious students who gloried in insubordination, till they were effaced by the command of that discreet friend of propriety, the late Dr. PENNY. I hope it will not be thought intrusive, while alluding to the happy days spent in the seclusion of Hamilton, to express the great obligations I am under to the learned divine, now at the head of that Institution, in which he was then a Professor, for the indulgent eye with which he observed my neglect of severer studies, through a passion for art ; and for that kind and truly paternal advice with which he directed and encouraged me when about to enter as a pupil into the studio of Prof. MORSE.

Of the five pupils who, in 1835, were pursuing their studies in Art in the studio of Prof. MORSE, (then presiding over the National Academy of Design,) two only are living, though many afterwards enjoyed those advantages. Prof. MORSE was then in the daily practice of painting, though his mind was

much absorbed with those philosophic experiments which have since resulted in the magnetic telegraph. Soon after moving, from Greenwich Lane, to his chambers in the University, he constructed a rude instrument, the basis of the telegraphic system now in use, contrived indeed upon the same principles in all respects, and the operation of this rude machine, I well remember being called in by our master to witness. Since that day of feeble beginnings, the name of MORSE has been written in letters of lightning on the scroll of our great men; but I know that his heart yearns still for the more quiet, tranquilizing, imaginative occupations of the painter's life. As one of those who, at that early day, shared in the calm and delightful studies of his School of Art, I cannot restrain the desire to speak of the invariable kindness and care with which he directed our labors—of the open generosity with which his portfolios, library, and valuable collection of materials for study, were offered for our improvement; and, more than all, of that mild and agreeable manner in which he blended a tone of Christian morality through all his intercourse with us as pupils and friends. By the world at large, he is thought of as a great inventor; but *we* remember him as the skillful painter and master—the polished scholar—the Christian gentleman.

I trust the critical will not be offended at the considerable number of Landscapes in this collection, or accuse me too hastily of bringing forward so many specimens of a class of art, somewhat out of my regular course. Soon after leaving Prof. MORSE, and while engaged as an assistant in the studio of an eminent Portrait Painter, in *forwarding* back-grounds,

making copies, and occasionally touching-in an original curtain, column or table-cover, I was seized upon by an enthusiastic speculator, who was plotting with a company to erect a city on Verplanck's Point, then a wooded retreat of great beauty. This generous enthusiast was a true lover of Art and Nature, as well as a builder of air-cities on the Hudson. He took me from the confinement of copying, to the charming scenery of Verplanck's, and ordered several Views, which are now in the exhibition. During that summer, spent in the close study of Nature, such a love for Landscape was fostered, as has often since broken out amidst the harrassing fatigues of Portrait Painting, and resulted in occasionally a Landscape—but such Landscapes as will not bear the test of a close comparison with Nature. They are rather hints and dreams of situations and effects, which the visitor is besought to look at lazily and listlessly, through the half-closed eye, and not to expect that truth and reality, which should be found in the works of the professed Landscape Painter. The admirers of Landscape will look among them in vain, for that marvellous force and brightness with which COLE would have rivetted them—or the atmosphere and freshness in which lie before them the fertile meadows—far stretching distances—the sturdy oaks and beeches, with rich masses of foliage, in DURAND's calm, expansive compositions—or the silvery lightness in moving clouds and transparent running brooks, which the veteran DOUGHTY would magically call into being on the canvass. But the passion for Landscape, early imbibed, would not be smothered, and has broken out occasionally from the dull routine of Portraits.

If the sentiment of any of Nature's moods is renewedly suggested, or the character of different classes of scenery, impressed with pleasure on the mind, it is enough for my labor.

At first, it was intended to exclude Portraits; then it was thought best to exhibit such as were fancifully treated, and finally to collect a *number* of various characters, to countenance each other and give variety to the exhibition. The proprietors have loaned them for the gallery, in many instances where the originals are not living, in the kindest manner, and to them I owe the warmest thanks for their self-sacrificing generosity.

It has been found impossible to give good places to all, with the greatest efforts to do so, on the part of the Committee of Arrangement.

It will be observed that, for a period, the subjects chosen were from English History, in the stirring times of the Reformation, and have a decidedly Protestant bearing. A fondness at the time, for this class of subjects, was partly the cause of this, and partly it arose from commissions being received with the sentiment and era of the wished-for picture defined. One or two of these were painted after the strong interest in the character and costumes of those days had faded in my mind, and consequently are more cold and feeble than the others. I believe, it is better for those who order pictures, to leave the choice of subjects *wholly to the Artist*, without the slightest hint to bias his mind; by which course, they are sure to receive a work conceived and executed with the glow of a sincere passion.

Soon after finishing the picture of "Bloody Mary, Signing the Death Warrant of Lady Jane Grey," I was asked by an ecclesiastic of shining talents, and a very dear friend—"Not yet through with the *glorious Reformation?*" Recent events of a painful character in the Protestant ranks, lead us to look again with intense interest to those days of struggle and danger. Insidious theories of Church infallibility and priestly prerogative are blinding many to facts; and we are prone to forget the true working of those principles which, in earlier days, often fastened the cruel fangs of inquisitors on the conscientious Protestant. Old BUNYAN'S idea about the giants, Pope and Pagan, is happily still more true in our own time:—"Now I saw in my dream, that at the end of this valley lay blood, bones, ashes, and mangled bodies of men, even of pilgrims that had gone this way formerly; and while I was musing what should be the reason, I spied a little before me a cave, where two giants, Pope and Pagan, dwelt in old time; by whose power and tyranny the men, whose bones, blood, ashes, &c., lay there, were cruelly put to death. But by this place Christian went without much danger, whereat I somewhat wondered; but I have learned since, that Pagan has been dead many a day; and as for the other, though he be yet alive, he is, by reason of age, and also of the many shrewd brushes that he met with in his younger days, grown so crazy and stiff in his joints, that he now can do little more than sit in his cave's mouth, grinning at pilgrims as they go by, and biting his nails because he cannot come at them. So I saw that Christian went on his way; (would that all would

do so!) yet, at the sight of the old man that sat in the mouth of the cave, he could not tell what to think; especially because he spake to him, though he could not go after him, saying, "You will never mend till more of you be burned."

The class of pictures in the collection, which have been painted with the greatest interest, are those which are meant to convey a moral lesson, and are ideally treated. Among these are the "Sacred Lesson," "Alms-giving," "Piety and Fo'ly," "Communion of the Sick," "Faith," "Hope," etc. Subjects of this kind can be composed without the trammels of a fixed costume; are confined to no age or country, and depend upon no temporary excitement for their interest—but appeal to those feelings which belong to the human race. The style of painting, which is best adapted to such subjects, is not the *natural or imitative*, in which the literal resemblance too much amuses the eye, and distracts the thought, but one more generalized and abstract, both as regards form and color: a method which seizes on those qualities *only* which are necessary to the full expression of the subject, and omits all that is trivial or accidental. In Picturesque and Dramatic subjects, and the strictly Historical, more vividness of imitation is required, and the marks of individuality and even portraiture, may be effectively employed. In the familiar and humorous, the closest imitation, the very reflection of real objects, combined with the graces of a free and dexterous style of handling, are positively essential.

In Landscape, all methods are allowable, according to the subject in hand;—for notwithstanding what is so eloquently

said by the Oxford student, there is an abstract style even in Landscape, conveying general ideas of the sentiment of a scene. Of this, Claude, and Poussin, and Salvator Rosa, in spite of the ridicule heaped upon them by the powerful pen of the Oxford Student, and in spite of their own falsity in individual parts, so ably pointed out by that author, are the acknowledged princes in the field of ideal Landscape.

To the managers of the Art Union my sincere thanks are due for their courtesy, in going beyond the terms of the agreement entered into for the room, by additional accommodations made with much trouble to themselves for the advantage of this exhibition. I should be guilty of great injustice if I did not frankly say, that my intercourse with the Committee of the Art-Union has ever been of the most amicable and agreeable nature. With some of the members of that Committee I have long enjoyed the pleasure of an intimate acquaintance. Between *one* of them (the possessor of the Sacred Lesson, and several other works in this collection,) and myself there has existed for many years a friendship and brotherhood so close and cordial that I dare not trust myself to say much of it. The name of the one to whom I allude, is associated in the minds of all who know the history of Art among us—with unbounded enthusiasm for its advancement—with a contagious love for Art which has diffused itself in every circle where he moves—with a true sympathy for artists and a munificent liberality in their encouragement.

The kindly intercourse which for several years existed between the Art Union and the Academy of Design, has unhappily declined; indeed, greatly to the regret of the

lovers of peace and cordiality, that estrangement, which began only in a slight suspicion on both sides, has grown into a decided animosity. That repose of mind, in which the Professors of the Fine Arts should always pursue their studies, has been disturbed by the feverish excitements of contending factions. Some remarks, which have lately most injudiciously been published, have touched to the quick that excitable body of men, the Artists. It is perfectly natural, however, that the Artists should be jealous of whatever affects the honor and prospects of their own Academy. They would be cowardly paltrons, indeed, if they did not rise to the defence at once—when, in the form of sneering insinuations, an influence has crept forth, tending unjustly to prejudice the public against their beloved institution. It is earnestly to be desired, that there be no pitched battle; let such struggles be far from our quiet and peaceful pursuits; but, if a war there *should* be, and the Academy is forced to assume a posture of open defence, every Artist will at once rally around her, and sustain her at all hazards, with the zeal and enthusiasm which belongs to the profession. As great respect and admiration as we may feel for the Art Union, it can never equal the love and veneration with which we are constrained to regard the Academy. The first is an acquaintance of the world—the last is dear and cherished, like a daughter of our own household.

I cannot close without referring to the politeness and liberality with which the request for the use of the pictures has been met, by the generous proprietors of various collections,

NO. PROPRIETOR.
4½. Portrait of a Young Lady, - Mrs. W. F. Brooks

The first portrait after receiving instruction.

5. Scene on the Mohawk River, - Mrs. D. Huntington
Brooklyn.

5½. Cabinet Portrait, - - - J. P. Ridner

6. A Topper Asleep, - - - - - Rev. G. Huntington
Painted at the New York University, while under the
instruction of Prof. Morse.

7. View of Verplanck's Point, from
Stony Point, - - - - - Rev. Dr. McAuley

8. Stony Point, by Moonlight, - - - Wm. Bleakley

9. Sunset, at Verplanck's Point, - - - Wm. Bleakley

(Copies of 8 and 9, with variations, are in the gallery be-
longing to Dr. McAuley.)

10. View of Grassy Point, from Ver-
planck's, - - - - - Rev. Dr. McAuley

The four Landscapes above named, were painted at
Verplanck's Point, in the summer of 1835, at the instance
of one of a company who commenced a *city* on that beau-
tiful spot. Two of the pictures were afterwards pur-
chased by the Rev. Dr. McAuley, and two copied for him.

11. The Rondout Kill—Twilight, - - - Richard Fay
Boston.

A hut stands in the shade of trees—willows bend over
the still water—a red vine clammers the Sycamore in the
foreground. Engraved for the magnolia in 1836, by Smillie.

12. Twilight, in the Rondout Valley, - - Henry Coggill

1836.

In the foreground is a bridge over the Delaware and
Hudson Canal.

- | | |
|-----------------------------------|---------------|
| NO. | PROPRIETOR. |
| 13. Shawangunk Mountain Lake, - - | Henry Coggill |
| 1836. | |

This sequestered lake, lying under the highest point of the Shawangunk mountains, hemmed in by precipitous and overhanging rocks, and of marvellous depth and transparency, is truly one of the most remarkable scenes in this State. It lies a thousand feet above the Rondout Valley, and for loneliness, wildness, and gloomy shadows of rocks and pines is unsurpassed.

- | | |
|--------------------------------------|---------------|
| 14. A Meadow, near Snyder's, - - - - | Henry Coggill |
| 15. Portrait of a Gentleman, - - - - | R. H. Nevins |
| 1837. | |

The original of this portrait was an early and true friend. His unvarying kindness can never be forgotten.

- | | |
|--|--------------------------------|
| 16. The Traps—a Pass of the Shawan-
gunk Mountains, - - - - - | Wm. Kelly
<i>Rhinebeck.</i> |
|--|--------------------------------|

The road from the Rondout to the Walkill Valley here passes, strewn with fragments of rock. An effect of wind blowing is attempted.

- | | |
|--|--------------|
| 17. Little Falls, on the Passaic, - - - | Wm. Kelly |
| 18. A Recollection of the Mohawk Valley, | Wm. Kelly |
| 19. A Lake, - - - - | Wm. Kelly |
| 20. Cabinet Portrait, - - - - | Geo. W. Gray |

A brother of Gray, the Historical painter, who had not then taken up the brush.

- | | |
|--------------------------------------|----------------|
| 21. Portrait of a Gentleman, - - - - | Elihu Townsend |
|--------------------------------------|----------------|

- | NO. | PROPRIETOR. |
|--|--|
| 22. Portrait of a Lady, - - - - - | Chas. Tracy
The venerable sister of the "Old Gentleman Reading." |
| 23. Old Gentleman Reading, - - - | Mrs. D. Huntington
<i>Brooklyn.</i> |
| | 1837. |
| | So described in the Catalogue of the National Academy,
where it was exhibited. It is a portrait of the painter's
father. |
| 23½. Portrait of a Gentleman, - - - | Benj. Nathan |
| 24. Portrait of a Lady, - - - - | Mrs. Tracy
<i>Utica.</i> |
| 24½. Portrait of an Old Lady, - - | Wm. Colgate |
| 25. Bishop Moore, of Virginia, - - | T. W. C. Moore |
| 26. Portrait of a Lady, - - - | Benj. Nathan |
| 27. Portrait of a Gentleman, - - - | M. M. Hendricks |
| 27½. Portrait of a Lady, | The Same |
| 28. Portrait of J. Huntington, M. D.,
The drapery not finished, - - - | J. Huntington |
| 29. The Lover's Surprise, . - - | Prof. S. Henry Dickson |

This picture was the fruit of a visit to the Dunlap exhibition, (held at the Stuyvesant Institute,) in company with the late C. Ver Bryck, N. A. We were greatly charmed with the cabinet pictures in that collection by Leslie, Newton, and others, and resolved to paint pictures of that size for the approaching Academy Exhibition; the result was "The Lover's Surprise," and "Charles I. in the Studio of Vandyck," by Ver Bryck, a work full of that touching melancholy so characteristic of my late beloved friend. (It will be observed that this picture is badly cracked, the only instance in the collection. It is owing wholly to some peculiar varnish which was used on it after it left the studio of the painter. Other pictures, painted at the same time, as the Lady and child, No. 30, are entirely sound.) It represents the alarm produced by the sudden entrance of a rival, at a love-scene.

- | NO. | PROPRIETOR. |
|---|---------------------------|
| 30. A Lady and Child, full lengths, - - | Louis T. Foulke
1837. |
| 31. A Cascade, in the Woods, - - | S. R. Fanshaw |
| 32. A Sunset, in the Blue Mountains, - | S. R. Fanshaw |
| 33. Judge Wm. Jay - - - - | John Jay |
| 34. Portrait of Hon. S. N. Dexter, - - | Hamilton College
1838. |

This gentleman endowed a Professorship in the institution, in the library of which belongs this portrait.

- | | |
|---------------------------------|--------------|
| 35. Portrait of a Lady, - - - - | Mrs. Barnes |
| 36. A Rondout Scene, - - - - | R. H. Nevins |

This quiet valley abounded formerly in nooks and glimpses of great beauty. The progress of improvement has stripped the banks of Rondout Kill of many a clump of elms, and let the garish day-light into many a recess then shaded by overhanging sycamores and willows. The Shawangunk mountain is seen in the distance—in the notch of which, and under the high point lies the Lake, (for a view of which see No. 13.)

- | | |
|----------------------------------|------------------|
| 37. Rondout Kill, evening, - - - | Hon. John A. Dix |
|----------------------------------|------------------|

The interior ranges of the Catskills are seen in the distance, and cattle moving along the road in the fore-ground.

- | | |
|-----------------------------------|------------------|
| 38. Rondout Kill, afternoon - - - | Hon. John A. Dix |
|-----------------------------------|------------------|

A Cottage sends up its smoke among the deep shade of trees—a cove of still water, cattle, and a glimpse of the hills about Rosendale, make up the picture.

- | | |
|---------------------------|-----------------------------------|
| 39. A Woodland Scene, - - | James Robb
<i>New Orleans.</i> |
|---------------------------|-----------------------------------|

(For a sketch of this, see No. 31.)

A ravine, near the head waters of the Ramapo. This

NO.

PROPRIETOR.

picture called forth at the time, the following sonnet, by J. HUNTINGTON, M. D. :—

“ The cascade flashes through the lit ravine ;
 And where the settler’s axe has thinned the trees,
 The sun looks through their bright autumnal screen
 Of colored leaves. Fantastic visages
 Of Rocks, illumined by his smile he sees ;
 Their shattered fronts the forest stems between,
 And all with creeping vegetation green.
 Flies ’twixt the mossy trunks the dripping breeze,
 On its moist wings outbearing to our ears
 A pleasant rustle of decaying leaves,—
 And the hoarse gurgling of descending waters ;
 Commingling sounds, which charmed Fancy hears
 And pure Imagination glad receives ;
 Of Memory and Delight the twin-born daughters.”

40. A View on the Ramapo, with a Bridge
 and Waterfall, - - -

James Robb
New Orleans.

(This landscape, and No. 39, have not been received.)

Pendant to the last named picture, and upon which the following sonnets were written at the time by the same author :—

“ The stream is now a torrent, and doth force
 Its way, ’mid foam and noise, beneath the rocks
 Late from whose height it fell. The incessant shocks
 Of the young waters from a sky-fed source
 For ever rushing on their seaward course,
 Have worn this chasm. The “ mountain infant” mocks
 His prison, and its gate compact unlocks,
 And still escapes, with ceaseless laughter hoarse.
 Above the noise and spray, a rustic bridge,
 Hanging against the faintly-luminous sky,
 Extends its trembling weight from ridge to ridge,
 As if, the unconscious torrent’s wrath despite,
 To show with pains how slight, can Man supply
 What Nature wrought with patience infinite.

“ O Vision sweet ! to which the wearied eye
 Returns, and lingers at the heart’s demand.

NO.

PROPRIETOR.

For while I seem on this worn rock to stand,
 And see yon structure frail, that hangs so high,
 Under the step of casual passer-by
 Tremble and bend,—straight Fancy moves her wand,
 And the slight work, rude-framed by unskilled hand,
 Loosens and rushes headlong;—with a cry,
 Beneath the whirling water disappearing.
 The bodily eye can still its outline trace,
 Binding the scene in one harmonious whole ;
 But to the mind, that sees an empty space,
 Come agitations sweet of tender fearing,
 Recalling to the sense the startled soul.

41. An Old Lady, with her Bible, - - T. W. C. Moore

A portrait of a sister of the late Dr. Moore, Bishop of Virginia.

42. A Moonlight and Fire-light, - - Mrs. James Milnor

(Painted, in Paris, during the summer of 1839. Purchased by the Art Union, and drawn by the late Dr. Milnor.)

Under the trees to the right a party are engaged about a fire where cooking is going on, near the rocks in the foreground the figures of some fishermen are relieved against the reflections of the moon on the water. A light house shines feebly from a neighboring bluff.

43. Florentine Girl, - - - - R. J. Dillon

(Not received.)

Painted, in Florence, from a beautiful young girl. Engraved by J. Cheny for the Gift. From the same model was afterwards painted the Sleeping Psyche, by J. Freeman, N. A.

44. Venetian Girl, - - - - Miss Carey
Philadelphia.

This is a copy, with some variations in background, drapery, hands, etc., from the *original picture* last named, painted in Florence, which was a portrait.

45. A Sybil, - - - - American Art Union

1839.

Studied, in Florence, from the same model as the Florentine girl. Purchased for the Art Union permanent gallery,

NO.

PROPRIETOR.

and engraved by J. W. Casilaer. She is supposed to be receiving intimations of the advent of Christ, according to a tradition which has caused the sybils to be represented in the company of prophets and apostles by the old masters.

46. Shepherd Boy of the Campagna, - - A. M. Cozzens

1840.

Painted, from nature, in Rome. The poor, suffering boy who sat for it lived but a short time after. An attempt is made here to keep up a ragged wildness in all parts of the picture.

47. Christian Prisoners, - - - - James Robb

New Orleans.

This composition was executed in Rome, and intended to illustrate the persecution suffered by the first Italian converts to Christianity. In the back-ground, will be seen part of a Pagan statue, to worship which an idolater is vainly urging a young female. A mother draws her child near, and looks beseechingly to Heaven. The man chained in the fore-ground is bent in hopeless sorrow. The *ιχθύς* (a fish) scratched upon the stone wall indicates the firm adherence of the sufferers to their faith—thus secretly expressed by a cypher, whose letters form the initials of the Greek for “Jesus Christ—of God the Son—Saviour.”

47½. A Miniature, in oil, of a Painter, Mrs. D. Huntington

Painted *con amore* for a Lady.

48. Mercy's Dream, - - - - Miss Carey

Philadelphia.

1841.

CHRISTIANA said to Mercy, “What was the matter that you did laugh in your sleep to-night? I suppose you were in a dream.”

MERCY. “So I was, and a sweet dream it was: * * I was dreaming that I sat alone in a solitary place, and was bemoaning of the hardness of my heart. * * Methought I looked up, and saw one coming with wings toward me. So he came directly to me and said, Mercy what aileth thee? Now when he had heard me make my complaint, he said, Peace be to thee: * * and he put a beautiful crown

NO.

PROPRIETOR.

upon my head. * * Then he took me by the hand, and said, Mercy come after me. * * So he went up, and I followed, till we came at a golden gate. Then he knocked; and when they within had opened, the man went in, and I followed him up to a throne, upon which one sat, and he said to me, Welcome daughter. The place looked bright and twinkling like the stars, or rather like the sun."—[*Bunyan's Pilgrim's Progress.*]

The landscape of this picture represents a lonely place, at late twilight. Mercy is not sleeping, but in a trance, half conscious, and appears younger than in the picture of Christiana, as it was earlier in their pilgrimage.

This picture has been engraved by John Cheney, for the "Gift," and a large mezzotint plate is now in progress, for the Philadelphia Art Union.

- 48A. Winter Piece, (with a girl in a red drapery,) Mr. Platt
Philadelphia.
(Something like Staten Island, in the distance.)
49. Roman Girl—(a portrait,) - - - - D. Huntington
- 49A. Portrait of a Gentleman, - - - - Dr. Bagg
Utica.
- 49B. Portrait of a Lady, - - - - Mrs. Mann
Utica.
50. A View, near Plattsville, - - - Chas. M. Leupp
(A portrait of a village in the heart of the Cattskill Mountains.)
- 50½. Group of Three Children, - - - Chas. N. Talbot
(Playing with Cherries in a straw-hat.)
51. Portrait of Hon. Geo. Badger, late
Secretary of the Navy, - - - - Naval Lyceum
Brooklyn.
52. Portrait of Chas. H. Richards, - Mrs. C. H. Richards
53. Shawangunk Lake, - - - - Mrs. D. Huntington
From recollection.

NO.

PROPRIETOR.

for light to Him that can lighten our darkness, and that can rebuke, not only these, but all the Satans in Hell. So they cried and prayed, and God sent light and deliverance; for now there was no let in their way, no not there where but now they were stopped with a pit. Yet they were not got through the valley; so they went on still".—*Bunyan's Pilgrim's Progress.*

In the face of "Christiana" is meant to be expressed entire faith and resignation, though shaded by the sorrows she has endured. "Mercy" is a more abated and earnest supplicant, and is protected by the eldest son, who was in fact her lover. The youngest child looks only to its mother for safety—while the others are looking back in fear of the horrors which threaten them.

The staff in "Matthew's" hand is rudely formed in the shape of a cross.

59. Portrait of a Lady, - - - - Gardiner Spring, Jr.

60. Portrait of Thos. Cole, N. A.,
National Academy of Design

This was executed about the time this great artist finished the "Course of Empire," now in the City Gallery, National Academy Buildings. I cannot resist the temptation to introduce here the following lines, by W. C. Bryant:—

TO T. COLE—DEPARTING FOR EUROPE.

Thine eyes shall see the light of distant skies;
 Yet, COLE! thy heart shall bear to Europe's strand
 A living image of thy native land,
 Such as on thy own glorious canvass lies,
 Lone lakes—savannas where the bison roves—
 Rocks rich with summer garlands—solemn streams—
 Skies, where the desert eagle wheels and screams—
 Spring bloom and autumn blaze of boundless groves.
 Fair scenes shall greet thee where thou goest—fair,
 But different—everywhere the trace of men,
 Paths, homes, graves, ruins, from the lowest glen
 To where life shrinks from the fierce Alpine air,
 Gaze on them, till the tears shall dim thy sight,
 But keep that earlier, wilder image bright.

NO.

PROPRIETOR

61. Chapel at Sion—Canton Vallais,
Switzerland, painted mostly on
the spot. - - - - Mrs. C. Ver Bryck

1843.

An old man is passing down the narrow road into the valley of the Upper Rhone, which river can be traced winding through the shadows of the mountains. The distance is closed up towards the Simplon by a snow-capped barrier.

- 61½. The Woman of Samaria, - - - Wm. Spencer
Brooklyn.

Supposed to be listening to the reproof of our Saviour. Painted in Florence.

62. Roman Penitents, - - - G. R. Lewis
New London.

Suggested by a scene in St. Ignazio, at Rome. The child is occupied with his mother's emotion, which is more violent than that of the old man whose years and afflictions have strengthened his faith and submission.

63. Italy, - - - - G. R. Lewis

An attempt to embody the Italian characteristics in a half-length female figure, in the act of painting. The scenery of the back-ground with *ruins*,—a *campanile*, and *sunset* glow, are added to assist the thought.

64. Tuscan Scenery, - - - - Hon. J. L. Schoolcraft
Albany.

A composition, painted in Rome. A group of horsemen are approaching the fore-ground by a road winding among Italian pines. A figure in the fore-ground directs the principal cavalier to a castle, which crowns a neighboring height.

65. Girl asleep in a Forest, - - - Jonathan Sturges

This was painted from the model who sat for the head of Italy. She fell asleep while sitting for the first, and thus furnished a position for this subject.

NO.

PROPRIETOR.

65½. Italian Girl, with Vase of Water, Mrs. D. Huntington

Engraved by John Cheney, for the "Gift."

66. The Sacred Lesson, - - - A. M. Cozzens

1845.

Painted, in Florence. A young woman listens devoutly to the instruction of a bearded sage, who is explaining the story of the Crucifixion, from an illuminated volume.

67. The Communion of the Sick, - - - James Robb
New Orleans.

This composition was suggested by the last illness of a dear friend of the artist—the late James De Veaux, who died in Rome, in the spring of 1844. De Veaux was a painter of great abilities—enthusiastic in his pursuit of art—of a lively, social temper, with a mind active and accomplished, and a heart overflowing with every generous emotion.—The sudden and fearful attack of sickness which first prostrated him—the short-lived hopes excited by his partial recovery—the gradual relinquishment of all ambitious plans, as day by day he grew more feeble—the Christian hopes which cheered his last hours, are all impressed with unfading strength on my mind. The solemn service of the Communion of the Sick, which was administered in his chamber a short time before his departure, according to the simple and affecting office in the book of Common Prayer, was a scene of deep solemnity. It haunted my mind till it resulted in this picture, painted in Rome, which is intended to express the service as it existed in the earlier ages of the Church.

In the centre is seen the sick man sinking under a mortal disease—his head bent, his hands pressed together in humility and devotion. His wife clings to his side with tenderness and grief; his child leans on his lap and watches his father's face with wondering seriousness; while the aged mother, experienced in affliction, bends over her dying son, but fixes her thoughts on Heaven, with calm resignation to the will of God. The venerable Bishop is bestowing a benediction on the penitent believer before administering the holy emblems; a deacon holds the cup,

NO.

PROPRIETOR.

standing by a table covered with a white cloth, set apart for sacred uses. Near him kneel the retainers of the family, with more violent passion, and the coarse features of the peasant are full of reverence for the sacrament, and strong grief for his master. The female attendant and infant complete the circle of the family. The babe sleeps unconscious of its loss. Through the arch in the background is seen a mountainous landscape in the gloom of late twilight.

68. Portrait of a Lady, - - - - - Daniel Elliott

(Looking over an illustrated work, the drapery varied from the prevailing fashion.)

69. Alms-giving, - - - - - Henry Owen

1846.

A female richly draped gives money to a girl of squalid dress and air, who is begging alms for her blind and decrepid father. The face of the beneficent lady indicates gentleness and charity. Her costume and manner are distinguished from those of the mendicant, and bespeak her birth and fortune. This picture was originally the property of the Art-Union, and distributed in 1846.

70. Portrait of Capt. Stringham, U. S. N., Wm. M. Richards
Brooklyn.

71. Portrait of a Gentleman, - - - - - David Leavitt
Brooklyn.

72. Preciosa, before the Archbishop and
Cardinal, - - - - - E. L. Brinley
Philadelphia.

Painted, in Paris. The sketch for the picture was engraved as an illustration of the following lines in Longfellow's Spanish Student.

A SERVANT.

The dancing-girl, and with her the musicians
Your Grace was pleased to order, wait without.

NO.

PROPRIETOR.

ARCHBISHOP.

Bid them come in. Now shall your eyes behold
In what angelic yet voluptuous shape
The Devil came to tempt Saint Anthony.

(Enter PRECIOSA, with a mantle thrown over her head. She advances slowly, in a modest, half timid attitude.)

CARDINAL. *(Aside.)*

O, what a fair and ministering angel
Was lost to Heaven when this sweet woman fell!

PRECIOSA. *(Kneeling before the Archbishop.)*

I have obeyed the order of your Grace.
If I intrude upon your better hours,
I proffer this excuse, and here beseech
Your holy benediction.

ARCHBISHOP.

May God bless thee,
And lead thee to a better life. Arise.

CARDINAL. *(Aside.)*

Her acts are modest, and her words discreet!
I did not look for this.

[Spanish Student, Act II., Scene 2d.]

73. Portrait of a Lady, - - - - - C. M. Leupp

73½. A Swiss Sketch, - - - Miss Stanford
Brooklyn.

74. Lady Jane Grey, and the Abbot Fecken-
ham, in the Tower, - - - - John Towne
Philadelphia.

In this serene frame of mind, Dr. Feckenham, Abbot of Westminister, came to her from the Queen, who was very desirous she should die professing herself a Papist, as her father-in-law had done. The Abbot was indeed a very fit instrument, if any had been fit for the purpose, having, with an acute wit and plausible tongue, a great tenderness in his nature. Lady Jane received him with much civility, and behaved towards him with so much calmness and sweet-

NO.

PROPRIETOR.

ness of temper, that he could not help being overcome with her distress; so that he procured a respite of her execution. * * Neither did he gain anything upon her in regard to Popery; she heard him indeed patiently, but answered all his arguments with such strength, clearness and steadiness of mind, as showed plainly that religion had been her principal care.—*Life of Jane Grey. Biog. Dic.*

Some injustice has been done in this picture to the character of the Abbot, who is represented in it as stern and vindictive. On the contrary, though the learned and devout Romanist was completely silenced by the discreet and able arguments of the pious Lady Jane, he bore his discomfiture with singular grace and calmness.

The unfortunate prisoner has the Greek Testament, her constant companion, in her hand, and appeals to Heaven, from the persecutions of the zealous Feckenham.

75. Recollections of Italy, a Landscape, - A. M. Cozzens

1846.

A Composition. Mountains like the Appenies, skirt the distant shores of the sea; on a neighboring cliff is perched a Convent; a river passes through the middle-ground, where Roman pines lift their masses of shade into the sky; in the foreground a road descends, strewn with fragments of buildings—a beggar asks alms of a Monk, who is too poor to give more than a blessing,

76. Master and Pupils, - - - Geo. T. Strong

The master, an old man, is writing; a girl looks over his shoulder; a young student is poring over an illuminated volume; charts, books and a globe fill up the picture.

77. View in St. James' Park, London, - - M. F. Dow

1847.

Painted, after an original sketch, by the late C. Ver Bryck, N. A.

NO

PROPRIETOR.

78. Full Length of a Child, - - - - R. L. Maitland
79. A Light Landscape, with Small Figures, Miss Pierson
Patterson, N. J.
- 79½. The Red Hood—(a Portrait,) - Mrs. C. Ver Bryck
1847.
80. Cabinet Portrait of a Lady, - . Mrs. C. H. Richards
81. Unfinished Study of a Head, - - Mrs. C. H. Richards
82. Mercy, Fainting at the Wicket-
Gate. - - - - - W. A. Spencer, U. S. N.

So he opened the gate and looked out, but Mercy was fallen down without in a swoon ; for she fainted, and was afraid that no gate would be opened to her. Then he took her by the hand, and said, "Damsel, I bid thee arise."—*Pilgrim's Progress, 2d part.*

83. Henry VIII. and Queen Catharine
Parr, - - ' - - - - - Mrs. Amos Binney
Boston.

The Queen, attended by the young princess Elizabeth, intercedes, with Henry, for the English Bible, in presence of that cruel bigoted prelate, Bishop Gardiner. The grey headed courtier near Gardiner is John Russell, first Earl of Bedford, long a favorite with Henry. The Queen kneels at Henry's feet in an imploring attitude, pointing with one hand to the Bible, in English, lying near. Henry shows signs of impatience—ready to burst into a storm of rage. Gardiner, in the Bishop's robes, looks threateningly towards the Queen. He holds a monastic breviary open at a martyrdom, indicative of his persecuting taste, afterwards shown at the burning of Ridley, and others. The following extracts will be found interesting :—

"Katharine Parr was, perhaps, the only person for the last ten years who had had the moral courage to speak, even in

NO.

PROPRIETOR.

a modified manner, the language of truth in Henry's presence. * * * One day she ventured, in the presence of Gardiner, to remonstrate with him on the proclamation he had recently put forth, forbidding the use of a *translation of the Scriptures* which he had previously licensed. * * * Perhaps Katharine, in her zeal for the diffusion of the truths of Holy Writ, pressed the matter too closely, for the king showed tokens of dislike, and cut the matter short. Henry's suppressed choler broke out as soon as she left the room—"A good hearing it is," said he, "when women become such clerks; and much to my comfort, to come in mine old age to be taught by my wife." Gardiner, who was present, availed himself of this scornful sally to insinuate things against her majesty, which a few days before he durst not for his life have breathed to the king.—*Strickland's Queen of England*.

This picture was painted for the late Dr. Amos Binney, of Boston, by whose lamented decease, while on a visit to Europe, was lost to the arts and to science a friend at once ardent, generous, and discriminating. That magnificent composition of Leutze, "The Storming of the Teocalli," lately seen in this city, was one of the fruits of Dr. Binney's liberality towards artists.

- | | | | | |
|--------------------------------------|---|---|---|----------------------------|
| 84. Portrait of a Lady, | - | - | - | Mrs. Parmelee |
| | | | | <i>Brooklyn.</i> |
| 84½. A Page, (duplicate of 56½,) | - | | | Wm. H. Webb |
| 85. A Sketch of C. Ver Bryck, N. A., | - | | | D. Huntington |
| 86. Portrait of Guy Richards, | - | - | | G. R. Lewis |
| | | | | <i>New London.</i> |
| 87. Portrait of Victor J. Audubon, | | | | |
| N. A., | - | | | National Academy of Design |

The well-known Landscape Painter, and to whose pencil we are indebted for the characteristic landscape backgrounds in the famous work on American Natural History.

- | | | | | |
|--------------------------------------|--|--|--|----------------|
| 88. Portrait of Miss C. M. Sedgwick, | | | | Mrs. Minot |
| | | | | <i>Boston.</i> |

- | NO. | PROPRIETOR. |
|-----------------------------------|----------------------------------|
| 89. Portrait of a Lady, | E. Harrison
<i>Brooklyn.</i> |
| 90. Piety and Folly, | Robt. H. Pruyn
<i>Albany.</i> |

The word *Folly* is here used in its Scriptural sense—the want of Heavenly wisdom, as in Eccles., ch. vii. “It is better to hear the rebuke of the wise, than for a man to hear the song of fools.” * * * “I applied mine heart to know and to search, and to seek out wisdom, and the reason of things, and to know the wickedness of *Folly*, even of foolishness and madness: and I find more bitter than death the woman whose heart is snares and nets, and her hands as bands: whoso pleaseth God shall escape from her; but the sinner shall be taken by her.”

Piety is modestly dressed—her attitude and face are intended to express reverence for the teaching of the old recluse, a heart weaned from this world and earnestly in love with Divine Truth. Folly’s careless smile, ruddy color, rich dress and variety of ornaments sufficiently characterize her. Unhappily for the moral of the picture, she is the favorite of the two. The bronze bas-relief in the background is from a design by Overbeck, and represents the Saviour disputing with the Doctors, with Joseph and Mary entering.

- | | |
|---|--|
| 91. A Mother and Child, | P. Richards, Jr.
Treated with simple drapery, in the style of a sacred subject. |
| 92. A Mother and Children, | John Sneden
<i>Brooklyn.</i>
Portraits historically treated. |
| 93. Lady Jane Grey disturbed at her devotions | S. E. Lyon
<i>White Plains.</i> |

For several days before her execution, the Lady Jane was harrassed by perpetual visits from the emissaries of Bloody Mary, so that even her devotions were broken in upon by the misdirected zeal of the superstitious Queen.

NO.

PROPRIETOR.

The unfortunate captive is represented in the act of prayer, a book of devotions being open before her—her maid is startled by the approach of the Monks, who are exchanging significant looks, full of hatred and suspicion.

94. Cabinet Portraits of General J. G.

Swift and Lady, - - - - P. Richards, jr.

In the background, a glimpse of West Point scenery, and a cabinet picture corresponding to one in this collection.

95. Portrait of a Lady, - - - - J. Sampson

96. Head of a Child, - - - - Chas. Stedman
Brooklyn.

97. A Sailor's Bride, - - - - Edwd. Leavitt
Brooklyn.

A half-length figure, relieved with bright and dark colors, against a very light sky; the sea is visible in the distance.

98. Portrait of Rev. Alfred L. Baury, - - Miss Baury
Boston.

The book in the hand was painted from one of the oldest copies of the English Bible, belonging to the family of Mr. Baury.

99. Rev. Dr. Varela, - - - - Christoval Madden
1847.

He wears the surplice and stole of the Roman Church; in his hand is a missal. A bronze crucifix and old volumes are introduced as accessories.

100. A Child, as a Cherub, - - - - The Same

A picture painted almost entirely in light and faint half-tint.

NO.

PROPRIETOR.

101. Group of two Children,

A. M. Cozzens

1847.

102. Bishop Ridley, Denouncing the

Princess Mary, - - - - Peter Townsend

“After dinner, the Bishop told her he came to do his duty by her as her diocesan, and to preach before her next Sunday; she blushed when she answered, and bade him “make the answer to that himself.” Upon which he became more urgent, and she answered—“That the parish Church would be opened to him, if he had a mind to preach in it, but that neither she nor any of her household would be present.” * * When he retired, she said “she thanked him for coming to see her, but not at all for his intention of preaching before her.” He went his way, leaving all that heard him in the utmost consternation at his manner. Heylin, in his version of the story, affirms that “they declared their hair stood on end at his denunciations.”—*Strickland’s Queens of England.*

This was a commission from the Art Union, and distributed by them. The practice of giving commissions has been mostly discontinued by the Art Union, perhaps from dissatisfaction with the result, though Cole’s Arch of Nero, a superb picture, was the fruit that year, as well as the Indian’s Evening Prayer, by Durand, a lovelier composition than which, he scarcely ever painted.

103. Swiss Lake, (with a Terrace in the Foreground,) -

P. M. Wetmore

104. Full length Portrait of a Boy, -

John D. Hurlbut
Brooklyn.

1848.

A favorite dog and fishing apparatus are introduced.

105. Faith, - - - . - -

Gen. J. G. Totten
Washington.

1848.

The Committee of Arrangement take the liberty of inserting here part of a letter from Mr. Huntington to Gen.

NO.

PROPRIETOR

Totten, written when "Faith" was first sent to Washington:—

"The reason of Faith being clothed in white, with a cross of a bloody tinge on her bosom, and wearing for an ornament the words written on the border, will be at once apparent.

"I have introduced light falling upon her from above in three colored rays, to symbolise the Trinity, that holy mystery which I must regard as the test of a true and unhesitating faith. There is a reason for the order in which the colors are arranged in the trio, which might be thought fanciful. Red, is assumed as representative of our Saviour, of course indicating the bloody sacrifice; blue, of the eternal Father, as expressive of infinite space, distance, invisibility and perfect serenity; yellow, I have adopted for the Holy Spirit, as being the color of *warmth*—the cheering, life-giving and fructifying principle of light."

106. Portrait of Chas. King, L. L. D. Rev. A. B. Patterson
Princeton, N. J.
(President of Columbia College.)

107. Columbus. - - - - - - - - James Lenox

An ideal portrait chiefly painted from a picture in possession of J. G. Chapman, N. A., assisted by the description in Irving.

108. Hope, - - - - - - - - Hon. J. R. Ingersoll
Philadelphia.
"Joyful through Hope."

Christian hope, wearing a cruciform anchor. "The hope that maketh not ashamed,"—not fluttering and uncertain, but calmly fixed on holy joys. A small engraving from this head lately appeared in an edition of Mrs. Os-good's Poems.

109. Portrait of John Van Buren, - Mrs. Vanderpoel
Albany.

110. Portrait of a Young Lady, John D. Wolfe

NO.

PROPRIETOR.

111. A Ruined Shrine, with Italian
Scenery, - - - Mrs. H. J. D. Greene

A composition. In the foreground, a man in armour is listening to the harangue of a monk, for whose blessing a woman kneels. To the right is a woody hill-side, with ruins and a Church tower; a river flows through the middle distance, and beyond stretches a chain of mountains.

112. Portrait of Rt. Rev. J. P. K. Hen-
shaw, Bishop of R. I. - - Mrs. C. H. Richards

113. The Signing of the Death-War-
rant of Lady Jane Grey, - American Art Union

Engraving for 1848.

The day after the contest with Wyatt, Queen Mary came to Temple Bar, and there, on the very ground saturated with the blood of her subjects, she was persuaded to sign the death-warrant of her hapless kinswoman.—*Strickland's Queens of England.*

The Spanish Ambassador and one of her Capuchin Secretaries are introduced. The picture has been distributed by the Art Union, and being at a distance, is represented by a proof copy of the print.

114. Cabinet Portrait of a Lady, - - - J. P. Cronkhite
(Holding a Guitar—the background landscape hints at scenery about Sandy Hill.)

115. Half length Portrait of Ex-Presi-
dent Van Buren - - - John Van Buren

116. Portrait of Judge Patterson, - Rev. A. B. Patterson
Princeton, N. J.
(Painted from an old drawing.)

117. Swiss Scenery, - W. Allen Richardson
Louisville, Ky.

Snowy mountains rise in the distance—a waterfall descends through a ravine—a white goat stands on rocks overhanging the stream.

- NO. PROPRIETOR.
118. Coast, near Newport, R. I. John T. Levis
Kentucky.

The sun setting red in a storm-cloud—the sea wild, and a boat putting out to a wreck faintly seen in the distance.

119. The Princess Elizabeth in the Tower, - J. H. Cowing
Brooklyn.

“ At the hour she was accustomed to walk in the garden in the Tower, there usually repaired unto her a little boy about four years old, the child of one of the people of the Tower, in whose pretty prattling she took great pleasure ; he was accustomed to bring her flowers, which bred a great suspicion in the Chancellor.”—*Strickland's Queens.*

120. Portrait of H. K. Brown, Sculptor,
National Academy of Design

Author of the statue of Ruth and the group “ *Chi Vinci Mangie*,” belonging to the New York Gallery of Fine Arts ; four bas-reliefs of the Seasons, in the collection of Henry G. Marquand ; the group of the Hyades, and many other admired works. A design for a colossal bronze statue of De Witt Clinton, by this sculptor, will be found near the entrance.

121. Philosopher in his Study, - - - Geo. W. Austen

He is examining a book through a magnifying glass ; a globe, crucifix and antiquities fill up the picture.

122. Half length of Harvey F. Peet,
L.L.D., President of the Institu-
tion for the Deaf and Dumb,
Deaf and Dumb Institution

123. Portrait of a Lady, - - - E. Huntington
Rome, N. Y.

In a white dress and scarlet shawl.

- NO. PROPRIETOR.
 124. The Marys, at the Sepulchre - - - Miss Cooke
Oneonta, N. Y.

He is risen ; He is not here ; behold the place where they laid him.—*Mark, ch. XVI, v. VI.*

The angel in white drapery is seated on a stone at the mouth of the Sepulchre, in the gloomy depth of which can be faintly seen the grave-clothes lying ; Mary Magdalen has approached, bearing the precious materials for embalming ; she kneels with reverence ; her first astonishment is supposed to be exchanged for a believing rapture, half visible through her mourning and penitential tears. The other women are near ; they betray the lingerings of fear at the appearance of the Heavenly visitant. The early dawn is flushing the sky, but the landscape lies yet in shade.

125. Portrait of Rev. J. S. Stone, D. D., - Mrs. Stone

- 125½. Fortune-Telling. Portraits in costume, Mrs. Parker
Philadelphia.

126. Portrait of Rev. B. C. Cutler, D. D.,
 Rector of St. Anne's, Brooklyn. Mrs. D. Huntington

127. A Swiss Lake, and Figures Embarking. An oval picture, - - Russell Smith

128. Chancellor Kent, - - - Rev. J. S. Stone, D. D.
Brooklyn.

Painted from various materials since his death.

129. Cabinet Portrait, - - Richard Grant White

It was during the sittings for this picture, that the idea of the present exhibition was suggested and urged by Mr. White.

130. St. John, the Evangelist, - - - D. H.

St. John, being the youngest of the Apostles—"the disciple whom Jesus loved"—and associated in all minds with

NO.

PROPRIETOR,

the words, "little children, love one another," has been often represented with a countenance mild, youthful, almost effeminate. But when we remember that he was surnamed "Son of Thunder"—that he is said to have been naturally of a fiery and impetuous temper—that he was honored by the prophetic vision of the Apocalypse, and that his pen was divinely charged with vindicating in his Gospel the sublime mysteries of our Lord's deity and incarnation—we are ready to imagine that his appearance must have indicated great force and ardor. In this picture he is supposed in the act of inspiration, and it is intended to express his mingled tenderness and zeal, deepened by the solemnity of some heavenly vision.

Several pictures which would otherwise have appeared in this collection, have been reserved for the approaching exhibition of the NATIONAL ACADEMY OF DESIGN.

The Academy will, in a short time, take possession of their NEW GALLERIES, IN BROADWAY, OPPOSITE BOND STREET. The next exhibition will be opened in the spacious and easily accessible saloons now nearly ready,—and the Artists are desirous of contributing, by all means in their power, to the attractiveness and brilliancy of the first exhibition in the new buildings. Every unbiassed lover of Art will feel towards this admirable Institution some measure of that affection and respect which must always strongly possess the minds of those Artists who have been nurtured in her bosom. Happily there is now every prospect before the Academy of an abundantly useful and prosperous career.

