

Prospects for 1876--Ninth Year.

THE ALDINE,
THE ART JOURNAL OF AMERICA.

SOLD ONLY BY SUBSCRIPTION.

THE REPRESENTATIVE AND CHAMPION
OF AMERICAN TASTE

Steadily since its inception, THE ALDINE has been growing in the affections of the American people. As the exemplar of national achievement in the highest departments of illustrative and mechanical art, it has won for America respect and consideration from the most restrictive art schools of the Old World. THE ALDINE plates now go regularly by contract to publishers in England, France, Germany and Russia, and are also copied, without permission, by the punctilious foreigners who have hitherto denounced such appropriation on this side as "piracy." No better proof of superiority could be asked than the fact that it was reserved for THE ALDINE to start the flow of original American illustrations to Europe in the face of all tradition and experience. This Nazareth of the art world has produced a good thing at last!

That this progress has been achieved in a period of general financial depression, shows how deep an interest is felt in the enterprise; and now that the support of the American people has brought it triumphantly to the threshold of their centennial jubilee, the conductors of *The Art Journal of America* are fully impressed with the responsibility of the situation, and are determined to spare no exertion to co-operate with the national idea of demonstrated progress.

Undaunted by the misfortune which in a few moments made ashes and waste of the beautiful work of years, the lapse of a single day found THE ALDINE people huddled in larger and finer quarters, and bending every energy to restore and replace their lost facilities. Condolence and sympathy, with generous tenders of substantial aid, poured from every quarter; and while relying wholly upon their own resources, the conductors of THE ALDINE were deeply moved and strengthened for the work by these evidences of the general anxiety for the welfare of their country.

The idea of THE ALDINE has always been to win its way as a teacher through the interest and affections of the people—to avoid a technical exclusiveness, and to show rather than talk of art matters. Without abandoning the popular feature, the publishers feel that the time has come for a more particular discussion of topics connected with the artistic and æsthetic culture of our people, and to this end they propose to introduce many new features.

In attempting to describe what *The Art Journal of America* will be, it may be expedient to begin by stating what it will not be.

It will not be imported from England, and "published" here by the addition of an American imprint.

It will not be foreign to the ideas and interests of Americans.

It will not depend for its American character mainly on added pages from the illustrated catalogues of large manufacturers.

It will not hinder art cultivation by using superseded processes of illustration because the plates are to be had second-hand and because there was a popular prejudice, preceding education, that valued "steel-plates" by comparative expense rather than by excellence.

It will be thoroughly American and national, without being narrow or conceited.

It will teach Americans the beauties of their country and the progress of their art workers; but it will also bring home to their firesides examples of foreign masterpieces that shall show the heights to be conquered, and stir the emulation and ambition of our younger civilization.

It will furnish communications on art topics from a corps of regular correspondents at the principal art centres of the world—making a connected contemporaneous history of the higher branches of human industry.

THE ALDINE AND AMERICAN SCENERY

The glories of the unrivaled scenery of our country afford an exhaustless field for the exercise of the painter's art. Many attempts have been made to gratify the popular longing for scenes of "home, sweet home," but it will be universally acknowledged that, so far as our illustrated periodicals are concerned, such attempts have hitherto proved miserable failures—mere caricatures or topographical diagrams rather than pictures. It remains for the publishers of THE ALDINE to inaugurate an artistic movement that shall be worthy of the subject—that shall give American scenery its rightful pre-eminence in the pictorial world.

In this age and country of universal travel, it is astonishing how comparatively few are acquainted with scenes not to be viewed from the windows of a railway car. Ordinary American "tourists" the mission of THE ALDINE will be to reveal the undiscovered beauties, to them "so near, and yet so far." To lovers of nature whose privilege it has been to enjoy the realities, these delineations will come as souvenirs in grateful harmony with the pleasures of memory.

1776. 1876.
The Aldine and the American Centennial.

In accordance with their purpose to give the American people an Art Journal that shall be characteristically their own, the publishers have availed themselves of the approaching anniversary of the birth of the country, to inaugurate that which shall hereafter constitute a principal feature of the enterprise; namely, the artistic illustration of leading historical events in our history. The noble proportions of the THE ALDINE page afford every facility for the most effective rendering of details, without which a succession of pictures on any subject become monotonous and wearisome to a degree.

THE ALDINE AND PICTURESQUE EUROPE.

While all proper attention is given to national topics as a distinctive characteristic of the work, no fear need be entertained that its scope will be contracted or the cosmopolitan features of art neglected. The publishers are happy to announce the success of arrangements for placing before their readers a series of views of the grandest and most interesting scenes of Europe on a scale which is possible only with the broad pages of THE ALDINE. These pictures are no mere repetitions of the peculiarities of two or three artists, dealing with nature on so small a scale as to afford no opportunity for variety of detail or effect, but they are magnificent full-page plates in every way worthy of costly frames, were they not so appropriately placed in a work which is in fact an ornamental portfolio of high art. This new series of European landscapes will demonstrate the intention and ability of *The Art Journal of America*, to satisfy all demands and to occupy every field of high art illustration.

The art of THE ALDINE, national and cosmopolitan, is permitted to range the entire world of reality, and to soar to the heights of the imaginative, so that a surfeit of one thing, however sweet, is impossible. Its subscribers shall recognize that they are supplied not only with the best, but with a healthful and refreshing succession of topics, as comprehensive and exhaustless as the appetite which is so carefully considered.

PRESENTATION PLATES.

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TERMS.

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