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Dec 12/1925-

THE
VOYAGE OF LIFE:

A SERIES OF ALLEGORICAL PICTURES,

ENTITLED

“Childhood,” “Youth,” “Manhood,”
and “Old Age,”

PAINTED BY THE LATE LAWRENCE

THOMAS COLE, OF CATSKILL, N. Y.,

ENGRAVED IN THE HIGHEST STYLE OF ART,

BY

JAMES SMILLIE, OF NEW YORK,

FROM THE ORIGINALS,

IN POSSESSION OF REV. GORHAM D. ABBOTT, SPINGLER INSTITUTE, N. Y.

Published at the Institute, 7 Union Square, N. Y.

1856.

See "The Art World"
Oct. 1916. for acct of the painting

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FROM THE ORIGINALS, IN THE HIGHEST STYLE OF ART,

BY

JAMES SMILLIE, OF NEW YORK CITY.

The celebrated Paintings, from which these Engravings are made, have long been regarded as the best of the productions of their distinguished Author. They are too well known to require an extended notice. The name of the Series has become familiar as “household words” all over our country, and its fame, among the galleries of European Art, is worthy of our native land. As a work of lofty and refined imagination, of artistic skill, of pure, moral and Christian sentiment, it has scarcely a rival. The happily chosen subject, the grand and noble design, the rich and varied accessories in the conceptions of the author, to illustrate and adorn his theme, the singular adaptation of suggestive imagery to the different ages and phases of Life, and an *almost mysterious power* to kindle the imagination and move the sensibilities of REAL voyagers, in every Stage of Childhood, Youth, Manhood and Age, have given these remarkable Pictures their deserved distinction. This last characteristic is the secret of the *universal interest* they have awakened. They address the common, and strongest sympathies of humanity. Every human being feels that he himself is making this perilous and momentous voyage, and sees in one or another of the pictured passages before him, something suggestive of his own

history, experience, or aspirations. So that, whether it be the venerable Thorwaldsen, amid the wonders of Art, and the ruins of empires and palaces at Rome, or the latest settler upon the virgin prairies of the West, or in the infant cities of California or Oregon; whether it be the social circle around the fireside, or the merry group in the school-room, there seems to be something in this series that wins all ages and classes and conditions in life.

It is an Allegory:—the silent interpreter of which is in every heart. It is an Epic Poem—the hero, or heroine of which is the beholder. It is a Discourse on human life,—its opening; its fascinations, temptations, trials, dangers; and to the Christian voyager, its peaceful, glorious end. Its eloquent teachings are none the less impressive, because conveyed in the silent, graceful, and imposing forms and symbols of beauty and sublimity.

Few works of Art in our country have ever attracted so many admiring beholders. The Series was painted in 1840, for our fellow-citizen, the late Samuel Ward, Esq. The sensation produced on its first appearance in New York is not yet forgotten.

In 1841–2 Mr. Cole, while at Rome, executed from memory and his original Sketches, a duplicate of this Series, which was the admiration of artists in the “Imperial city.” It was here that Thorwaldsen visited the Author’s studio for the express purpose of viewing “The Voyage of Life.” A graphic and interesting account of this visit by an eye-witness, is given in the subjoined note of Prof. Geo. W. Greene.*

In 1848 the American Art Union succeeded in obtaining the Originals, and announced them among the list of prizes for that year. The Committee in their “Bulletin,” of June 25th, speak of “this most beautiful and impressive allegory, as the most admired of the productions of the lamented Cole,” and “as the most valuable work they had ever offered for distribution;” and say, “although it has been before the public for several years, it has steadily grown in public favor. The death of the Artist, whose beautiful and various life is shadowed forth on the canvas, has given the Paintings a new interest and value.” “It was a fortunate opportunity that enabled the committee to offer the members such a magnificent work, and there is no reason to believe that any future year will be thus distinguished.”

In a subsequent Bulletin, they add, “the most brilliant prize, and that which will distinguish this year above all its predecessors, is the beautiful Allegory ‘THE VOYAGE OF LIFE,’ by the lamented Cole; four Paintings, each 4 feet 3, by 6 feet 6, and forming the most illustrious specimens of his transcendent genius. The Artist received for this work \$6,000.”

* See note from Prof. Greene, page 10. An Artist at Rome seized the opportunity, on this occasion, to execute a beautiful Cameo of “Childhood,” which is still perpetuated in the city, and may be found in the collections of Saulini.

The effect upon the interests and prospects of the Art Union, for that year, exemplifies the magic influence of this series on the public mind. In about five months from its announcement, the Subscription List increased from less than Eight Hundred to more than Sixteen Thousand members, and during that period it was estimated, that something like HALF A MILLION of visitors were drawn to the Gallery in New York, of which this work was the great attraction.

In December, 1848, when the distribution of the Art Union took place, these Paintings fell by lot to Mr. J. T. Brodt, of Binghamton, N. Y., from whom they were purchased in 1849, for the Spingler Institute, where they have since remained.

The happy influence they were found to exert, by their silent, yet constant teaching, in exercising the imagination, in cultivating and refining the taste, in moulding the sensibilities, and inspiring the soul with exalted and noble purposes of life, suggested the desirableness of extending their influence, especially among the youth of our country.

In 1852 the original Paintings were copied in full size, with a view to sending the whole Series to Europe to be engraved in the highest style of modern art. It was, however, decided, after making some observations in London and Paris, to commit the work of engraving to our countryman, Mr. James Smillie of our city, whose success in landscape engraving had already conferred so much credit upon himself.

In March, 1853, the contract was sealed, by which this Artist engaged to commence immediately the work of engraving, and to proceed with all possible despatch, devoting to it his undivided attention and labor, to the exclusion of all other work, until the whole series should be completed; and, also, as far as circumstances would admit, to avail himself of the assistance of his son, Mr. James Smillie, Jr., a rising Artist of much promise. This work has employed more than four years' time of the Engraver.

The testimony of a number of our most eminent Artists and of gentlemen in other professions, "lovers of the Beautiful and the True," as to the merit of this work, and of their appreciation of the whole series, is given below.

Mr. J. Fenimore Cooper, in a letter, says of the author: "*Had a higher order of criticism been known in this country, Cole would have had a niche in the Temple of Fame to himself.*"

The work is now commended to American lovers of Art, and especially to the Youth of our country, by the following considerations:

1. It is the production of American Artists. The taste and skill, both of the Author and of the Engraver, and their whole career as Artists, have had their development on our own shores.

2. The whole work in its conception and execution is strikingly characteristic of the American mind.

3. The elements of the composition are studies from nature, of which the principal features are from living scenes in our own land.

4. The happy blending of beauty and truth, of enjoyment and instruction, gives a peculiar attraction to this Series. They are a well-spring of thought, alluring irresistibly to reflection, and interesting, and engaging every intelligent mind, whatever may be its stage of culture or elevation.

5. The great charm and crowning glory of the Series, are found in their pure moral tone and Christian sentiment. They are full of beauty, purity and truth; of genuine poetry, eloquence and feeling. They address and move the finest sensibilities of the soul. Their influence chastens the ardor of the pursuits of earth and time; cheers the struggling voyager amidst life's real storms, and tends to inspire the highest and holiest resolves and purposes of which we are susceptible; and they hold out constantly to view, the beacon-light of immortality. All combined present, especially to the Young, a most alluring and instructive subject. It were difficult to find in the whole world of Art a more interesting, appropriate and valuable Series of truly FAMILY PICTURES.

SPINGLER INSTITUTE,
January 1, 1856.

GORHAM D. ABBOTT.

THE FOLLOWING DESCRIPTION OF THE SERIES IS FROM THE PEN OF THE AUTHOR HIMSELF.

Description of the "Voyage of Life."

CHILDHOOD.—FIRST PICTURE.

A stream is seen issuing from a deep cavern, in the side of a craggy and precipitous mountain, whose summit is hidden in clouds. From out the cave glides a boat, whose golden prow and sides are sculptured into figures of the Hours; steered by an Angelic Form, and laden with buds and flowers, it bears a laughing infant, the Voyager whose varied course the artist has attempted to delineate. On either hand the banks of the stream are clothed in luxuriant herbage and flowers. The rising sun bathes the mountains and flowery banks in rosy light.

The dark cavern is emblematic of our earthly origin, and the mysterious Past. The Boat, composed of Figures of the Hours, images the thought, that we are borne down on the Stream of Life. The Boat identifies the subject in each picture. The rosy light of the morning, the luxuriant flowers and plants, are emblems of the joyousness of early life. The close banks and the limited scope of the scene, indicate the narrow experience of Childhood, and the nature of its pleasures and desires. The Egyptian Lotus in the foreground of the picture is symbolical of Human Life. Joyousness and wonder are the characteristic emotions of childhood.



YOUTH.—SECOND PICTURE.

Engraved by the American Art Union for the Members of 1849.

The stream now pursues its course through a landscape of wider scope and more diversified beauty. Trees of rich growth overshadow its banks, and verdant hills form the base of lofty mountains. The Infant of the former scene is become a Youth on the verge of Manhood. He is now alone in the Boat, and takes the helm himself; and in attitude of confidence and eager expectation, gazes on a cloudy pile of Architecture, an air-built Castle, that rises dome above dome in the far-off blue sky. The Guardian Spirit stands upon the bank of the stream and with serious yet benignant countenance, seems to be bidding the impetuous voyager "God speed." The beautiful stream flows directly toward the aerial palace, for a distance; but at length makes a sudden turn, and is seen in glimpses beneath the trees, until it at last descends with a rapid current into a rocky ravine, where the voyager will be found in the next picture. Over the remote hills, which seem to intercept the stream, and turn it from its hitherto direct course, a path is dimly seen, tending directly toward that cloudy Fabric, which is the object and desire of the voyager.

The scenery of this picture—its clear stream, its lofty trees, its towering mountains, its unbounded distance, and transparent atmosphere—figure forth the romantic beauty of youthful imaginings, when the mind magnifies the Mean and Common into the Magnificent, before experience teaches what is the REAL. The gorgeous cloud-built palace, whose most glorious domes seem yet but half revealed to the eye, growing more and more lofty as we gaze, is emblematic of the day-dreams of youth, its aspirations after glory and fame; and the dimly seen path would intimate that Youth, in his impetuous career, is forgetful that he is embarked on the

Stream of Life, that its current sweeps along with resistless force, and increases in swiftness as it descends toward the great Ocean of Eternity.

MANHOOD.—THIRD PICTURE.

Storm and cloud enshroud a rugged and dreary landscape. Bare impending precipices rise in the lurid light. The swollen stream rushes furiously down a dark ravine, whirling and foaming in its wild career, and speeding toward the Ocean, which is dimly seen through the mist and falling rain. The boat is there, plunging amid the turbulent waters. The voyager is now a man of middle age: the helm of the boat is gone, and he looks imploringly toward Heaven, as if Heaven's aid alone could save him from the perils that surround him. The Guardian Spirit calmly sits in the clouds, watching with an air of solicitude the affrighted voyager. Demon forms are hovering in the air.

Trouble is characteristic of the period of Manhood. In Childhood there is no cankering care; in Youth no despairing thought. It is only when experience has taught us the realities of the world, that we lift from our eyes the golden veil of early life; that we feel deep and abiding sorrow; and in the picture, the gloomy, eclipse-like tone, the conflicting elements, the trees riven by tempest, are the allegory; and the Ocean, dimly seen, figures the end of life, to which the voyager is now approaching. The demon forms are Suicide, Intemperance, and Murder, which are the temptations that beset men in their direst trouble. The upward and imploring look of the voyager, shows his dependence on a Superior Power, and *that* faith saves him from the destruction that seems inevitable.

OLD AGE.—FOURTH PICTURE.

Portentous clouds are brooding over a vast and midnight Ocean. A few barren rocks are seen through the gloom—the last shores of the world. These form the mouth of the river, and the boat, shattered by storms, its figures of the Hours broken and drooping, is seen gliding over the deep waters. Directed by the Guardian Spirit, who thus far has accompanied him *unseen*, the voyager, now an old man, looks upward to an opening in the clouds, from whence a glorious light bursts forth, and angels are seen descending the cloudy steps, as if to welcome him to the Haven of Immortal Life.

The Stream of Life has now reached the Ocean, to which all life is tending. The world, to Old Age is destitute of interest. There is no longer any green thing upon it. The broken and drooping figures of the boat shows that time is nearly ended. The chains of corporeal existence are falling away; and already the mind has glimpses of Immortal Life. The angelic Being, of whose presence until now the voyager has been unconscious, is revealed to him, and with a countenance beaming with joy, shows to his wondering gaze scenes such as **MORTAL MAN HAS NEVER YET SEEN.**

TESTIMONIALS.

From WILLIAM C. BRYANT.

I have seen, so far as they are finished, the engravings, executed by Smillie, of the noble series of paintings by Cole, called "The Voyage of Life," in the possession of the Rev. Gorham D. Abbott, of the Spingler Institute, at whose expense the engravings are made.

The engraver has done his part admirably, preserving very skilfully the effect of the original, and I cannot but admire the public-spirited enterprise of Mr. Abbott, in taking this method to place within the reach of the public a work so noble in design, and the subject of which is so beautifully and impressively treated. In this I am sure that he has rendered a service to the wholesome growth of art in this country, and I think, also, considering the profound religious feeling that pervades the series, that he has done something for the cultivation of man's spiritual nature.

From A. B. DURAND.

I desire to express in some degree the gratification afforded by Mr. Smillie's engravings of "The Voyage of Life." It appears to me that he has most completely rendered the spirit and beauty of the original pictures, with clearness, force, and finish in execution, that fully entitle him to the first rank in this branch of art. It is truly refreshing to see a work like this, while the talent of the engraver in this country is so generally expended in subordinate departments of the profession.

And while I congratulate Mr. Smillie on his successful performance, I cannot overlook your own claims to a share of acknowledgment. The zeal and energy with which you have begun, and thus far carried out this enterprise, involving so great an expenditure of time and money, subject to great risk and uncertain compensation, to my mind richly entitle you to the thanks of the artist, and of the public.

It is scarcely necessary to assure you of my earnest wishes, that your labors may be duly appreciated, and amply rewarded.

From Prof. ROBERT W. WEIR, West Point.

The beautiful engravings from Cole's "Voyage of Life," are the most important works of this class of art that we have had executed among us; and

not only reflect very great credit on the engraver but also an honor to the country.

I hope, my dear sir, that this noble evidence of your love for Art, and of your appreciation of the works of our lamented COLE, will meet with an adequate reward, and that many will thank you for allowing them to possess, in these beautiful prints, translations of the works that adorn your private collection.

From D. HUNTINGTON, New York.

Mr. Smillie's high reputation will be advanced by this noble work; for he has admirably translated the beauty and power of the originals. I trust the success of their publication may be equal to the genius which conceived them, and the rare excellence with which they are engraved.

From FREDERICK E. CHURCH, New York.

I cannot forbear expressing my appreciation of this splendid set of Engravings. They are really superb; and combine the most skilful and artistic execution, with a true appreciation of the sentiment and tone of the originals. The Artist has certainly done the country no small honor, and I hope that it will do him justice.

Mr. Cole once expressed to me a wish that his noble Series might be engraved, sufficiently large to give a faithful and detailed impression of the originals. I am sure that if the gifted Author were now living, he would be not a little gratified to see what he so much desired, his favorite works so perfectly reproduced, and on so liberal a scale.

From J. W. CASILEAR, New York.

Of all the works of our late distinguished landscape painter, none perhaps could have been selected more worthy of general distribution, through the art of Engraving, than these beautiful and instructive paintings. Of the admirable manner in which Mr. Smillie has acquitted himself of the arduous and difficult task assigned him, I can bear most willing testimony. As specimens of Engraving they are in all respects entitled to the first rank, uniting to high finish and masterly execution, the utmost fidelity to the originals. No series of engravings has hitherto been published at all comparable to them in merit, and I consider that you have done the Arts, as well as the community, an important service, in thus presenting them to the world.

From J. F. CROSEY, New York.

This work, both in the Pictures and the Engravings, unites the highest talent in their departments which our country has yet produced. I am sure the public will appreciate it, and sustain you, in this enterprise, when they know that your love for home talent, has thus liberally expended time and money, in doing so good an act for them—by engraving the best Pictures, of the best Master, by the best Engraver.

From J. F. KENSERT, New York.

I have examined the Artist's Proofs of Mr. Smilie's admirable translation of "Cole's Voyage of Life," with great pleasure, and consider them a noble acquisition to the Art-wealth of the country.

In adding my testimony to their exceeding beauty and faithfulness, I would beg leave to express the delight, with which, I am sure, every lover of Art must welcome the occasion, which brings closer to his thoughts, through this brilliant and masterly series of Engravings, the pure ideal strivings of one, whose memory has so large a place in our affections.

I cannot for a moment doubt that a hearty response will be given to this most worthy enterprise, and that in its support and wide-spread encouragement, a gratifying testimony will be accorded to the Proprietor and Engraver of so noble a work.

From REV. DR. ALEXANDER.

It is a signal ornament of your Seminary, that you possess the delightful series of originals. For me to express judgment of our great landscape painter, would, indeed, be presumption. This I know and feel, that in pictorial poetry, there is nothing which more affects me than such works as these; so that I think the frequent contemplation of them invaluable as discipline to the gentle mind of Woman. The secret lies in a word; he has uttered it for himself, in speaking of the Artist: "And above all, if he would attain that serene atmosphere of mind in which floats the highest conceptions of the soul, in which the sublimest works have been produced, he must be possessed of a holy and reasonable FAITH."

In my humble opinion, the engravings stand among the very highest in their class, and may be regarded as a treasure in any household.

From REV. DR. HAWKS.

There are few lovers of Art in the United States, unacquainted with the series of Paintings by the late Mr. Cole, known as "The Voyage of Life." Independent of their merit as works of Art, which

is great, they have perhaps a higher merit as an impressive moral lesson. They speak through the eye to the understanding and the heart, and are well calculated to temper the buoyancy of over-sanguine youth, and teach it, by anticipation, the more sober judgment of maturer years. They lead it to expect disappointment and sorrow, as part of the necessary discipline of man here, and at the same time lift a warning and friendly voice against the rocks and shoals and quicksands, which beset the frail bark of human existence.

Genius has, in these pictures, consecrated its powers to a lofty purpose, and it cannot but be a source of gratification to know that the proprietor of these Paintings has sought, by the engraver's aid, to multiply to the eyes of thousands the lesson they convey.

Of the artistic skill exhibited in these engravings, it is only necessary to say that it is of a very high grade of excellence, and an honorable testimonial to the ability of the Artist, creditable alike to him and to our country.

From REV. DR. FERRIS, Chancellor of the New York University.

I have examined with great satisfaction the impressions. They are admirable transfers of the much-esteemed originals of "The Voyage of Life." Their introduction, I doubt not, will tend, very decidedly, to the cultivation of a purer taste. I trust they may find purchasers over our whole country.

From REV. DR. TYNG.

Their execution is worthy of their great subject. Cole's beautiful course could not fail to awaken emotion in every susceptible and intelligent heart. It is a master-piece of conception and of execution, so far as I have power to judge.

From REV. DR. OSGOOD.

The publication of COLE's masterly series of Paintings in the form of these exquisite engravings, seems to me to be a national benefit. The series at once charms the fancy and intellect, and quickens and exalts the affections and will. No man can look at them without serious thoughts upon his own past career, and more earnest purposes for the future. Art is here surely the minister of Religion; and Cole has given us, in form and color, a new "Pilgrim's Progress," that does not shame the great predecessor, who painted his visions of life, with the pen, instead of the pencil.

There is, I know, on the part of some critics, an objection to the use of Allegory in painting, but the objection, if valid, must apply with equal force

to all descriptive allegory, and if it strikes at Cole's creations with the pencil, it cannot spare the pen creations of Dante, Spenser, Milton and Bunyan.

With the wish that your great outlay may be requited by adequate appreciation of your enterprise, I remain in love of the Beautiful Arts, Yours, &c.

From Rev. Dr. BETHUNE.

I must congratulate you on the skill, with which the Engraver has seconded your design of giving wider influence to the moral Pictures of our lamented and eminent Cole.

The just popularity which the "Voyage of Life" has had among our people, insures, I think, the success of your liberal enterprise; and it will be no small reward of your pains, to have placed these silent, beautiful sermons on the walls of many a dwelling, where they may suggest to the minds of old and young reflections of a useful character.

From Rev. Dr. SEABURY.

I have always regarded "The Voyage of Life" as a wonderful conception, and as a work of great power and sublimity. It is a study for the moralist and divine, and a source of pleasure and profit to the most superficial beholder, who is alive to the impressions of Truth and Beauty.

Engraving is to the painter what Printing is to the author; it multiplies copies of his work, and gives it a sort of ubiquity, bringing thousands, who would otherwise be beyond its reach, within the circle of its influence, and linking together in hands of sympathy, and uniting in a common sentiment of admiration, many persons and families who are distant in time and place.

The application of such an Art to so noble and instructive a work as "The Voyage of Life" is worthy of all praise and encouragement. Of the details of the execution I am not competent to judge, but it appears to me that the Artist has succeeded very happily in preserving the entire effect of the original. I sincerely hope that the projector of the design, who has been at great expense in completing it, may be remunerated by the liberal appreciation and patronage of the public.

It was my happiness to know Mr. Cole, and to have many proofs, in the course of a long acquaintance, of the gentleness of his heart, the delicacy and refinement of his mind, the strength of his domestic affections, and the sincerity and devotion of his Christian faith. The world knows the power of his genius and the intensity of his application, but the world can never know the excellence of the man. To the most unfeigned modesty he united a deep and secret consciousness

of his power, and I confess it is hard for me, as I look on these engravings, to restrain the wish that he could himself have lived to see the gratifying proof which they give of the public appreciation of his genius. But it is the old story, "*sic vos non vobis*;" he has labored, and others who knew him not, enjoy the delight and elevation which his labors inspire.

From Rev. Dr. THOMPSON.

I have always regarded this series of Cole's Paintings as one of the very best efforts of that eminent Artist. It was a wise and a beautiful thought of yours to secure the series to adorn the walls of your chapel, where they not only cultivate the sense of beauty, but read to your successive classes, an impressive moral lesson.

It were a pity to confine his teachings to your own Institute, important as their influence would be, through that channel alone;—and I wish you the best encouragement in your enterprise of bringing them before the Youth of our whole country, through these faithful and beautiful engravings.

From Rev. Dr. BELLOWS.

I am delighted at the opportunity of bearing my humble testimony to the merits of the costly undertaking of popularizing, by Engraving, "Cole's Voyage of Life." Although not the first attempt, this is the only adequate one. To put into circulation in so exquisite a transcript, a work of Art, from a citizen of our own, so fitted to awaken patriotic pride, and produce a pure, æsthetic influence, is a kind of service to the country, none the less admirable, for being unobtrusive and unappreciated.

There is no nation on the globe that so specially needs the chastening and refining influences of Art as our own. With a superfluous wealth that knows not how to turn itself to innocent account, an increasing class of persons of leisure without elegant resource, a national proclivity to the practical in opposition to the ideal—an hereditary predilection for the 'utile' to the exclusion of the 'dulce'—where has art so wide a field, or so loud a call?—where alas! so poor an encouragement and support?

Amid the clouds which obscure the prospects of Art in this region, and which seem to me to have thickened in the last ten years—(the higher departments exciting less attention, and having fewer votaries—our leading artists having produced their most original and most studious pictures in the earlier part of their career), there is but one bright spot that I see (if we except a decided progress in Architecture and Music), and that is, the improved description of our

popular prints and the vastly increased sale of good Engravings.

Having watched with special interest the character of the prints demanded by the public taste, and frequently advised with leading print-sellers, I am rejoiced to be able to say that an encouraging progress has been made in the elevation of the subjects, the appreciation of the style, and in the demand for costlier and more valuable kinds of Engravings. And certainly, in respect of the moral influence of Art, the character of the stock in our print-shops, is of more importance than the nature and promise of the exhibitions of native Art in our National Academies of Design.

If there is an American Artist whose works commend themselves equally to the taste and the conscience of the lover of his country, it is COLE. And happily his genius is as popular as it is elevated;—for to the practice of that department of Art, landscape-painting, which has had the most natural and wholesome development in this country, he brought the most genuine consecration of a religious spirit. He has planted his moral lessons like marble fountains, that cannot fail, in gardens that will bloom for ever. With the liveliest gratitude and affection for the memory of Cole, I rejoice to see his 'Voyage of Life' so charmingly multiplied, and sent on its mild and blessed mission of Beauty and Use.

Mr. Smillie has worked '*con amore*' upon this subject, and if there be a touch of hardness in his burin, there is a correctness of drawing, a conscientiousness of performance, and a strength of feeling, which amply compensates for this defect.

With hearty wishes, not unattended with admiration for its boldness, for the success of your enterprise, I remain yours, &c.

From Rev. Dr. MUHLENBERGH.

The reproduction of this celebrated work in a form to decorate the drawing-rooms of our citizens, and so to widen the sphere of the pure, moral influence, which its author designed in its composition, is an enterprise in behalf of the "true Mission of Art," deserving, as I trust it will receive, all the patronage you desire

From Dr. HENRY B. SMITH, *Union Theo. Seminary.*

Every friend of Art will welcome, with special gratification, the admirable engravings of Cole's celebrated pictures of the "Voyage of Life." You confer a boon upon our country by thus perpetuating and diffusing such superior products of American genius. The Engravings reproduce with sur-

prising precision and delicacy, the original Paintings already so widely known, and so highly prized. In cultivated families these Engravings will find an appropriate place. They will aid in developing the love of the beautiful in Art, while they also suggest to every thoughtful mind, high lessons of moral wisdom.

From Rev. Dr. PRENTISS.

The sight of these admirable prints has revived the pleasantest recollections of Cole himself. I spent the winter of 1841-2 in Rome, where I had constant occasion to observe his beautiful character, and the noble enthusiasm with which he devoted himself to his great work. His views of Art and of his calling as an Artist, were of the most elevated description. Much as he loved Beauty, he loved Truth and Goodness still more.—"The Voyage of Life" is no unfit symbol of his deeply serious and thoughtful mind. I sincerely hope that these engravings may find their way into thousands of families all over the land. They cannot fail to make the happiest and most salutary impression upon both the eye and heart of all who consider them.

From Prof. GEO. W. GREENE.

I do not know how I can better answer your question about the impression which Cole's "Voyage of Life" produced in Rome, than by telling you what Thorwaldsen said of it.

When the first three Pictures were finished, and the fourth nearly so, Cole became very anxious to have that great man see them; and as I had frequent opportunities of meeting him, I undertook to arrange an interview between the two Artists. Thorwaldsen accepted the invitation at once, and fixed upon the next morning for the visit.

The moment that he entered the room, I could see by the lighting up of his clear, blue eye, that he felt himself at home: and before COLE could do any thing more than name the subject of the Series, he took up the interpretation himself, and read the story off from the canvas, with a readiness that made COLE's eyes moisten with delight. When he came to the last, he paused and gazed; then returned to the first, passed slowly before them all; and coming back to the last again, stood before it for a long while without uttering a word. It seemed to me as if he felt that he, too, had reached that silent sea, and was comparing the recollections of his own eventful career, with the story of that old man and his shattered bark. And to this day, I can never look upon that picture, without fancying that I still see Thorwaldsen

standing before it, with his gray locks falling over his shoulders, like those of the old man in the boat, and his serene features composed to deep and solemn meditation. It was the old man, in Young, walking—"thoughtful on the silent, solemn shore of that vast ocean, he must sail full soon."

When, at last, he spoke, it was in the strongest terms of gratification: and often as we used to meet during those last two years of his life in Rome, he never forgot to inquire after COLE; always ending with—"Great Artist—great Artist."

I might add many names of Artists and judges of Art, but what name could add weight to the judgment of Thorwaldsen? Yours, &c.

From Hon. GEORGE BANCROFT, New York.

You are doing your country a great service in assisting to diffuse among the people, the love of Art, which, rightly understood, is in perfect harmony with religion. By the series of Engravings which you have so munificently undertaken, you also render the best tribute to the memory of "COLE," whose works you have selected for publication. The talent of Mr. Smillie shows itself equal to your generous design, and I wish you the success you so richly deserve.

From Prof. S. F. B. MORSE.

The country is greatly indebted to you, for your efforts to diffuse through the community, at so great a risk to yourself, the admirably embodied poetic thoughts of our lamented and beloved Poet-Artist, COLE, and you have chosen for the Engraver,

one, who more than any Artist I know, can enter into the spirit of the Painter.

The series of the "Voyage of Life" is pregnant with the impressive truth, that "all is vanity"—a truth to which the gifted Painter has most happily united another as its antidote; the truth that Faith can change all that is sad in the present, into "hope and joy for the future."

I most cordially wish you the success your zeal and enterprise so richly merit.

From the Evening Post.

"COLE'S VOYAGE OF LIFE," ENGRAVED BY SMILLIE.—We are to have a series of splendid engravings from the magnificent series of Pictures, by Cole, known under the name of the *Voyage of Life*, and now in the possession of the Rev. Gorham D. Abbott, of the Spingler Institute, where a suitable gallery has been constructed for them. We have seen proofs of the three first of the series, which have been executed by Smillie in his best manner, or rather in a finer manner than any thing we have seen from his graver—that is to say, with more strength and a higher knowledge of effect.

The expense bestowed on these works, on which the engraver has been occupied for four years past, cannot, we hear, have been less than ten thousand dollars. The size of the engravings is about twenty-three inches by sixteen. Taking the excellence of the originals and the merit of the engravings together, they form a series the like of which was never yet produced in this country.

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