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THE

CHROMOLITHOGRAPH,

A JOURNAL OF
ART, LITERATURE, DECORATION, AND THE ACCOMPLISHMENTS,
(WITH WHICH IS INCORPORATED "NATURE AND ART.")
ILLUSTRATED IN COLOUR.

Under the Editorship of Mr. WILLIAM DAY (senior partner in the late firm of DAY & SON, Lithographers to the Queen,
and to H.R.H. the Prince of Wales.)

THE title of this Journal indicates that the leading, most valuable, and attractive feature will be profuse illustration in Chromolithography the most beautiful and refined of all the reproductive arts. Its secondary titles supply an index to the probable contents and subjects to be treated of and illustrated in its pages, and embrace those things that give a final polish to the most liberal education; the aim, therefore, will be, to make every article, as well as every illustration, worthy the attention of the most highly accomplished.

It may be asked—Is there even a colorable excuse for launching this new venture on the existing flood of Periodicals?—the question can be answered, emphatically, that the need of its appearance is absolute; that there exists no Journal exclusively devoted to the range of subjects to be covered by it, and with illustrations in colour—the only style that can render them truly valuable—that the day has arrived when people of taste, no longer content with black and white translations of pictures, drawings, or objects of Ornamental Art, demand colour, to realise fully the intention of the Artist or Designer, and colour can only be secured by resorting to Chromolithography, which, given its full scope, can, through the pages of this Journal, greatly facilitate the growth of artistic taste and knowledge.

Art in its higher walks will be ably treated, and it is intended to give each week one full page Chromolithograph alternating between examples of the best modern or living Artists, and the choicest productions of the Great Masters of Antiquity, thus, during the year, Fifty-two Pictures of Ancient and Modern Art will be reproduced in full Colours, and these Illustrations alone would form one of the most beautiful volumes ever issued.

Decorative Art in all its branches will be illustrated, described, and criticised, including Sculpture, Ceramic, and Vitreous Art, Metal Work, and Jewellery, Textile Fabrics, Furniture, and internal decoration; and while the greatest authorities on all these subjects will be enlisted as Contributors, an effort will be made to include within the range of their duties the humblest domestic requirements, as well as those of the greatest luxury and cost—here again the present venture would be valueless without the aid of Chromolithography, and here again in this division of the Magazine its subscribers will receive one Chromolithograph weekly, or fifty-two choice plates in colours and gold during the year.

The Accomplishments present a wide field for Chromolithographic Illustration. It is intended during the year to give fifty-two descriptive lessons, with fifty-two coloured models or illustrations. Thus landscape, figure, flower, and ornamental painting, and illumination will be embraced; whilst an illustrated lesson on one or other of these subjects will be given every week—each branch will come round again in its turn, about once a month. Each department will be presided over by an eminent professor, and it is within bounds to state that these fifty-two lessons will contain more information than any one person could attain in a similar number of lessons for fifty-two guineas, in addition to which absolute fac-similes of the professor's studies will remain the property of the purchaser of the *Magazine*; and thus a lesson, which given in the ordinary way from master to pupil would there exhaust itself and end, continues in this journal a life-giving property, to be used *ad infinitum* by member after member of a family.

Thus, in addition to popular essays, able reviews, and valuable literary matter accompanying the illustrations and lessons, there will be issued, during each year, 156 Chromolithographs

Plates—those illustrative of the higher branches of Art, and those devoted to the greater part of the Art-Accomplishments will be such as find a ready sale, at considerable prices, and the remainder relating to the Decorative Arts, will also possess much value; it will be seen then, what enormous powers are gained by a large circulation, when all the advantages herein enumerated may be secured by an annual subscription of twenty-six shillings.

It is then the bounden duty of all persons of taste, all heads of families, and educational establishments, to render this costly venture such a hearty measure of support as to constitute it a success; nothing but the belief that such will be the case warrants the entering upon so great an undertaking whilst such support freely given will ensure, in the long run, even greater advantages than are already promised.

The size of the Journal will be 4to. The literary matter will be in double columns, on 16 pages, and the Chromolithographs, three in each number, will be full page plates. It will be published every Saturday, price sixpence.

The date of appearance of the first number will be duly announced.

TERMS OF SUBSCRIPTION.

THE YEARLY SUBSCRIPTION WILL BE TWENTY-SIX SHILLINGS; for this will be received Fifty-two Numbers, *i. e.*—One every Saturday, of the Journal, containing in all 832 pages of text, double columns, and 156 full page Chromolithographs, of a thoroughly artistic character, and which will constitute two magnificent volumes such as heretofore would be published at Ten Guineas.

To prepaid Subscribers for the whole year, and to no others, will be presented, within four months of the publication of Number 1, the most highly finished Chromolithograph conceivable (such as would sell at Two Guineas each), to the full size and in absolute *fac simile* of the GARVAGH RAPHAEL, for which the British Nation paid, in 1865, 9000 guineas. It is thus briefly described in the present catalogue of the National Gallery:—

“No. 744. THE MADONNA, INFANT CHRIST AND SAINT JOHN. The Virgin is seated on a bench under an arcade; on her lap is the Divine Infant, who has just received a pink from the left hand of the youthful Baptist, who in his right, holds a cross made of reeds. A hilly country with portions of a town in the background. Three small figures, half length. On an Italian panel, 15 in. high by 13 in. wide.

“This picture, now called the ‘Garvagh Raphael,’ was formerly in the Aldobrandini apartments of the Borghese Palace, at Rome, where it was commonly known as the Aldobrandini Madonna. It was imported into this country by Mr. Day, who in 1818 sold it to the late Lord Garvagh. His Lordship allowed it to be exhibited at the British Institution in 1819.”

SUBSCRIBERS WILL ALSO BE RECEIVED FOR THE FIRST FOUR NUMBERS ONLY, for which Two Shillings must be remitted, and these subscribers will have the option of electing to continue the magazine for the year, after receiving Number 1 (which will give sufficient time to prepare the fifth and succeeding numbers); but to those who may thus conditionally subscribe, the great privilege of “The Garvagh Raphael” will not be accorded.

All communications for the Editor, as well as all orders for advertisements, to be addressed to Mr. William J. Day, at the office of THE CHROMOLITHOGRAPH, 20, Cockspur Street, London, S.W.

For Subscription Form see 1st page.

17 & 19, KING STREET EAST.

As transmission through the post would injure the Chromo-lithograph plates, we propose to supply the work in Monthly Parts, in a wrapper. This will not only preserve the plates, but by saving the postage on each number will enable us to supply the work at a lower rate. The price will be \$7.50 per year: and as we have to remit in advance, cash must invariably accompany the order.

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