



WINDSOR HOTEL,
SARATOGA SPRINGS, N. Y.
\$4.00 and upwards per day.
NEW YORK OFFICE, PARK AVENUE HOTEL.

GRAND UNION HOTEL,
SARATOGA SPRINGS, N. Y.
\$4.00 and upwards per day.
NEW YORK OFFICE, PARK AVENUE HOTEL

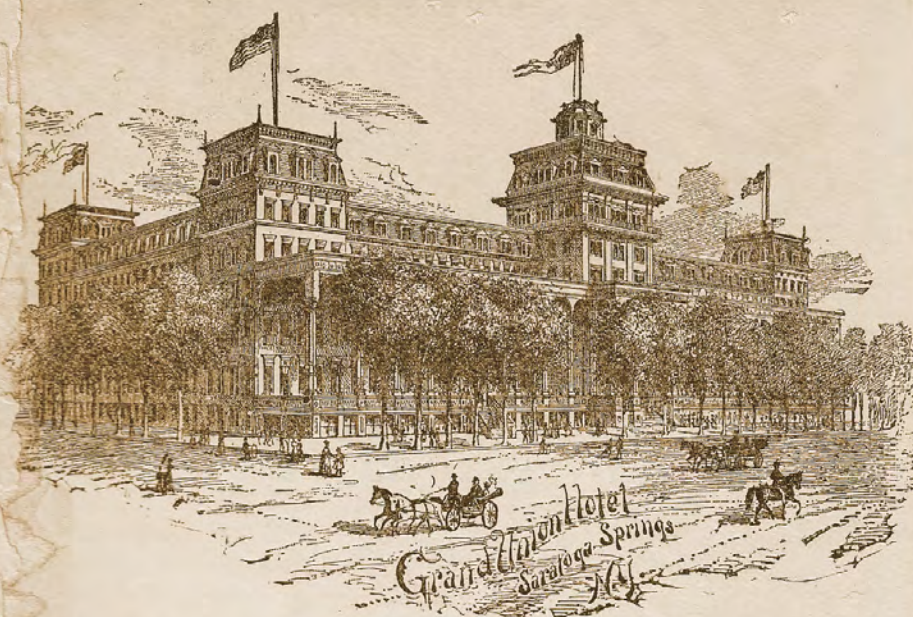
COLONNADE HOTEL,
ON THE EUROPEAN PLAN.
726 BROADWAY, NEW YORK.
Rooms \$1.00 and upwards per day.

METROPOLITAN HOTEL,
BROADWAY AND PRINCE STREET, NEW YORK.
\$3.00 and upwards per day,

PARK AVENUE HOTEL,
PARK AVENUE, 32d and 33d STREETS, NEW YORK.
\$3.50 and upwards per day.

LAFAYETTE HOUSE,
7 LAFAYETTE PLACE, NEW YORK.
Rooms, \$1.00 and upwards per day.

JOHN M. OTTER, Manager.



YVON'S
GREAT PICTURE,
"The Genius of America,"
ON EXHIBITION

AT THE BALL ROOM OF THE GRAND UNION HOTEL
SARATOGA SPRINGS, N. Y.

Description of the Painting.

THE painting tells its own story so completely and simply that it will be sufficient to indicate its principal points. In the center, the States of the Union are personified by beautiful maidens, grouped around two hand-in-hand figures, stately and noble, which represent the American Government. One, in a white and flowing robe, is the Republic; the other is Minerva, so long associated with wisdom, poetry, art, science, the manufactures of domestic life, and, above all, with the maintenance of Peace, the basis of true national prosperity. They stand, graceful in their strength, on a triumphal car, drawn by lions, representing the solidity and sovereignty of the American Republic; the motto *E Pluribus Unum*, which tells the national history, is inscribed upon the car. In the distance the statue of the Father of his Country, first in peace as in war, is visible; grateful and loving citizens who surround it, are bringing wreaths of laurel to place on the pedestal, suitable offerings of remembrance and affection. The winged messengers of eternal fame linger in their heavenly flight, to proclaim to earth, air and ocean the glory and might of the successful Republic, and invite the nations to behold it.

In the near center are the beautiful representatives of the States of the Union—the first thirteen, which adopted the Declaration of Independence, properly having the most prominent places before the car of triumph. Here there is no distinction of North and South. They fought, in the great contest which created the nation, side by side, as they are here represented. Between the great States of New York and Pennsylvania stands fair Virginia, and, on the other side, Massachusetts is posed between Louisiana and South Carolina, others being visible in the background. There is no confusion in the grouping, there is no crowding of figures, and the admirable perspective has created a distance which represents depth and space and exhibits the fine effects of light and shade.

The accessories are various and expressive. Here, the Indian, representative of the aborigines of the great continent, "the stoic of the woods, the man without a tear," regards the wondrous scene with silent amazement and admiration; there, the colored race rejoice in their liberation; over, on the opposite side, in fair contrast, while the sun is rising on the consummation of the great Centennial, vessels of many nations are bearing hosts of emigrants to the land of freedom, where industry, enterprise, education, with equal laws and full religious toleration, unite to present, as in a visible vista, equality, wealth, and assured social positions.

The arts and sciences are represented by the implements of manufactures, mechanics, the arts and literature, while fruits and flowers are the symbols of the earth's abundance; and, to complete the picture, one of our noblest rivers quenches the torch of War, and the spirits of the immortal founders of the Republic ascend to join in the Great Centennial.

The canvas on which all of this is drawn is twenty-two feet by thirty-five, making undoubtedly, the largest, most magnificent, and most complete allegorical picture ever exhibited on this side of the Atlantic. Our rapid description has not mentioned the fact, recognized and proclaimed by the most eminent art critics of Europe, that its merit in *drawing* is in perfect accord with its marvelous *coloring*, rivaling the finest production of Titian, Giorgione, and the bright Venetian school, with the strong *impasto* of Raffaele, Guido and Vandyk.

The picture was painted upon an order of the late ALEXANDER T. STEWART, and intended for the easterly end of his gallery. Proving too large for the space, it was not used, and when the Grand Union Hotel Ball Room was designed, the plan adopted included a panel to receive this great work. The Centennial of the Republic was, indeed, a fitting occasion for putting such a masterpiece in position where it will remain permanently.