

From the Progress.
THE HISTORY OF A FELON.

BY MILTON H. STANBURY.

It was cold and dreary winter; thick the snow lay on the ground, and the wind it whistled shrilly, with a sad and mournful sound; through many a gapping cranny came the howling of the blast.

There was darkness in the heavens and darkness in the street. And other souls were swallowed in the rattling of the sleet. On the leaky roof it pattered with a motion strange and drear.

In a low and gloomy garret, a wasted figure lay. Unfed, unmourning, unattended in the deepening twilight gray. Her eyes were gleaming brightly, but the hollow gleam of death was in them.

The straw was scant and meagre, and no fire save on the hearth, uneven floor there was no other seat. And a ragged child was kneeling by his mother's half awake.

Day broke, and men came thronging to gaze upon the sight. Of human woe and perished of starvation in the night; and there were woe-whispering the corpse with cold and careless eye.

I could not bear to hear their jests—what mattered it to me? Where they tore the senseless body, so no friend was left to stifle my sobs, to join me in my grief.

I turned my back upon them all, and sobbing, fled away! I turned my back upon them, and sobbing, fled away! I turned my back upon them, and sobbing, fled away!

Another slight drew on apace, and from many a window light came the cheerful fire light, glimmering on the stragglers' faces. And the voice of mirth and revelry was borne upon the breeze.

Paint with wall, log and with hunger, (I sleep I do not know) I stole within a frigid porch, to find my way out.

I was born with human feelings—I was born with human soul. I was born with human feelings—I was born with human soul.

Progress of American Chromo-Lithography. Mr. Prang is rapidly increasing his business and is introducing his art.

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represents a bright sunset on a lonely lake, which sounds is disturbed only by a pair of water fowl that hover over and rest on the rocks at the shore.

"The Barfooted Boy" is a true artist's rendering of Whittier's familiar lines.

"Blessings on the little man, Barfoot boy with cheeks of tan; With curly-up penicils, And thy merry whistled tunes; With thy red, round nose, Kissed by stars whirring in the hills;

It represents a comely rustic lad, clad in a homespun dress, with his trousers turned up, his hands in his pockets and the brightest of "knowing" yet innocent smiles on his face.

The "Pringed Gentian" after Newman, is one of those fearfully and wonderfully elaborate and truthful representations of vegetable life in which the pre-Raphaelite school of artists of New York and elsewhere, seem to delight.

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