

Mr. BROWN,

STEPPING into the Philadelphia Library this morning, I was highly gratified with viewing an elegant Picture lately presented by Mr. Samuel Jennings an eminent painter in London, and son to Mr. John Jennings of this city.—The piece is 5 feet by 6—the principal figure is a beautiful female form representing *liberty*, lightly robed in white with the proper emblems fix'd on a wand over her head, and broken chains under her feet—In her right hand she holds a book lettered “*Catalogue of the Philadelphia Library*” which partly rests on two others, lettered, *Agriculture*,—*Philosophy*, placed on a marble pedestal—on the same ground is a fine groupe of well dressed Africans—a male figure, with the body prostrate, and head resting on his hand indicating gratitude and devotion according to the strongest marks exhibited in the eastern countries—another male figure leaning with the left arm on the back of his comrade, with an earnest countenance of admiration views the goddess—the next is a female in the most expressive manner testifying joy and thankfulness whilst a small child seeming to lisp out the words *liberty*, clasps, and extends its little hands towards the pleasing object.

In the back ground is a rural cluster of Africans surrounding a May pole crowned with a garland, two of them dancing to the banjoe played by an old negroe, whilst a child on the grass with a basket of fruit evinces their enjoyment of the blessings of the soil.

In the more distant part, a river is delineated with ships under full sail, passing by this scene of joy and freedom, exhibiting *commerce unstained by slavery*—a grand fluted marble column of the Corinthian order forms the left margin of the picture being ornamented with a crimson curtain, and appears part of a superb temple, with a colonade in front formed of Tuscan pillars, representing the firmness of the temple of Liberty.

The fore ground is beautifully strewed with the various emblems of the arts and sciences—a globe exquisitely finished, and elevated to the meridian of Pennsylvania, displays the United States as occupying the important part above the horizon, (a handsome compliment to America)—an elegant lyre—a scroll of music from an admired piece of Judas Maccabeus, with a part of the words, “*come ever smiling Liberty*,”—a palette with brushes, and sprinkled with paint, covering a scroll from whence a sketch of heraldry peeps out—the capital of a Corinthian column, and a bronze bust (perhaps of Euclid) finely pictured to exhibit architecture and sculpture—a brass telescope mounted expressive of astronomy, with two charts filled with various figures in geometry & mechanics, form a most pleasing distribution, whilst a modest scroll in *feint letters* informs us “*S. Jennings pinxit 1792*”—in short it is a picture beautifully filled but not crowded.

It is impossible for me either to do justice to the skill of the artist, or sufficiently to express the pleasure I received on viewing this beautiful painting, which I am told was presented to the Library company in the most handsome manner. Decorated with an elegant gilt frame, the picture affords a happy specimen of American genius—and will I have no doubt meet the approbation of the connoisseurs on this side the Atlantic—in England it was so much admired that I am told an engraving of 15 inches by 18 is now preparing; should it be executed in that masterly manner which the original merits, it will certainly meet with a rapid sale, both here and in England, where the pulse of genuine liberty begins to beat with a strong and animated throb.

I ought not to conclude without observing that Pennsylvania is *deservedly* honored by having the catalogue of the Philadelphia Library placed in the hand of liberty—as the emancipation of the slaves undoubtedly had its origin from the labors and the writings of her citizens.