

river, seems to us a little too dark, somewhat out of tune with the rest; more light thrown upon their tops, would improve the picture, and not affect its breadth. Mr. Kensett has also two Newport scenes, both of which are admirable. No. 72 contains in the middle distance a fresh green meadow cleared by trees, and a foreground of grass and rocks, with a clear, luminous sky overhead; all forming a combination of simple, natural objects, truthfully rendered, and therefore exceedingly attractive.

We now turn to the department of figure subjects.

Mr. J. W. EDMONDS' picture, called "Time to go home," is one of the best works he has favored us with for some years. It tells the story completely. The expression of the old man as he impatiently eyes the courting swain—who is unconscious of either the old man or the clock overhead, its hands pointing to the hour of ten—is unsurpassed by any of his previous delineations of humorous character. In color the picture is warm and glowing. The composition is good, and the effect of light is well arranged. The accessories, including the purring cat near the stove, in which the old man has covered over the coals with ashes, previous to going to bed, are all managed with due regard to the leading idea.

Mr. J. T. PEELE is represented by three pictures: "The Sound of the Shell," a type of the rest, is pleasing in sentiment, well drawn, and painted in a manly style.

Mrs. H. DASSEL, in No. 260, has a very clever sketch, called "Italian Life," representing a mother and children.

Mr. J. W. EHNINGER is represented by three works: No. 443, "Love me Love my Horse," is a composition of pleasing character, and one which tells its simple incident satisfactorily. It is a very clever work, and shows progress. No. 494, "The Foray," is a figure-landscape, the joint production of Messrs. EHNINGER and MIENOT. Both artists have in this work performed their respective tasks in a creditable manner. The group of horsemen, cattle, and pedestrians is admirably arranged and painted. They are the best expression of Mr. Ehninger's ability we have yet seen, forcibly illustrating natural and appropriate action. The landscape part, except the trees, is well executed, especially the foreground.

Mr. JOHN SMITH (?) has a very clever sketch of "Beggar Children."

VERBEEKHOEVEN has "A Bull," which is a remarkably fine work of its class.

Mr. GEO. O. LAMBDIN has two pictures: No. 75, "Our sweetest Songs are those that tell of saddest Thought," and No. 121, "Twilight Talk." The great charm of No. 75 consists in its being a simple incident, so truly and artistically embodied that sympathy for it is excited at once without any other suggestion or explanation. The figures are carefully studied, generally well drawn, and the entire picture conscientiously painted, and the color is good according to our eye. The subject is poetically treated. In the standing figure the concealing of emotion by placing the hands over the face is a fine point, also the introduction of the hour-glass on the piano. We should prefer to see a little more grace in the head of the performer at the piano. For sentiment this picture is Mr. Lambdin's best work; it is thoroughly original, and it excites the strongest faith in his future efforts. "Twilight Talk" is an excellent work; the figure of the girl standing by the window illuminated by the evening sky is admirable.

Mr. J. B. IRVING sends two figure pieces: No. 135, "Sir Thomas Moore taking Leave of his daughter," and No. 57,

"The Grandfather." There is much good painting in both these pictures. We prefer "The Grandfather," in which the sentiment of the subject is happily expressed.

Mr. J. G. CHAPMAN is represented by three pictures, Nos. 43 and 103 being "Peasants," illustrating phases of Italian life. These pictures are admirable specimens of Mr. Chapman's skill. They are well composed, excellent in drawing, and most carefully painted. No. 103 is especially noticeable in these respects, representing the picturesque costume and character of a Campagna shepherd.

Mr. LEUTZE's "Rose of the Alhambra" (No. 50) is one of those imposing scenic subjects which Mr. Leutze always treats so skillfully. The composition, and in most respects, the management of light, the drawing and painting of the architecture and paraphernalia of the sumptuous catafalque, the arrangement and expression of the figures, especially the group of monks, all exhibit fine artistic power. Mr. Leutze rarely paints a satisfactory ideal of woman; he seldom, if ever, embodies true womanly refinement and dignity in any of his female figures. In this picture, the subject does not seem to call for these qualities, the women, like all the characters of a stage "tableau vivant," being subordinated to the general effect of the scenic representation. "The Summons," No. 473, is also a capital picture; the architecture being equally well painted. In the background of this picture, Mr. Leutze has represented an alcove containing a charming family group of children, etc., illuminated by some light streaming in through a bay window behind them, which episode makes a complete picture by itself. The figures are too remote to allow expression to be visible; they offer fine material for the display of the artist's feeling for color and play of light.

B. VAUTIER, an artist of the French school, is represented by a picture called "The Landlord and Beggar," excellent in character and fidelity of execution.

Mr. W. M. HUNT furnishes six pictures. No. 39, "The Fountain," is a back view of a girl holding a pitcher at a fountain. The subject derives its interest from the naturalness of the attitude, and a very agreeable tone of color and breadth of light, making us conscious of a feeling of harmony and repose. In color we prefer it to any of Mr. Hunt's pictures. The Violet Girl, or "La Bouquetière" (No. 88), possesses similar merits, interesting us still more by its superior sentiment.

Mr. LOUIS LANG exhibits seven works. No. 46, "The Cousins," although not the largest, is by far the most attractive of all. This picture represents two boys stretched out upon rocks overhanging a stream. The composition and color are admirable, also the characteristic expression of the boys. The picture is simply and worthily treated.

Mr. EDWIN WHITE contributes five pictures. His chief work is No. 406, "The First New England Thanksgiving." This picture is well composed, and sufficiently effective as far as color and design are concerned. It would be more impressive if the execution was good. The picture sets forth evidences of careful study; the subject indicates a true and laudable purpose, and its treatment shows refinement of feeling. His pictures generally have the merit of appropriate expression of sentiment.

Mr. T. P. ROSSITER exhibits several works that are conspicuous for the subordination of almost every other quality of Art to the display of his love for color. In "The Wise and Foolish Virgins" (No. 163), whatever may be said of the treatment of the subject, there is a glow of color that renders the picture interesting. And the same may be affirmed of No. 98, "Giorgione