

twilighting too much this year. Give us some of your daylight pieces, Mr. C.

15 Near the Penobscot, with Cattle,—by Hinckley.—The landscape dark and inky, but the cattle almost breathe. No one ever painted cattle better than Mr. Hinckley.

16. The Black Charger,—by Wenderoth.—A well painted horse and a pretty lady, but all too fanciful and too much like all the rest of his pictures. Mr. W., try a different kind of horse with a new rider, something more manly, you have the power,—try and you will certainly succeed.

17 Study from Nature,—by Kensett.—Too green Mr. K., lights too green, shadows too green.

18. Head of Cayuga Lake,—by N. J. Kellogg.—A good picture Mr. K., but your clouds rest upon the trees, give more atmosphere, it is all you want, and avoid making the trees too spotted.

19. The Mischievous boys,—by Fischer.—A jewel of a picture, one is a boy again while looking at it.

20. The Armorer,—by J. W. Glass.—A picture of merit, recalling stories of the olden times, with a quiet dreamy kind of atmosphere pervading the whole.

21. Rocky Glen,—by Doughty.—Good without doubt, and we doubt if Mr. Doughty ever painted a better on the same size canvas.

22. The Water Carrier,—by Mayr.—A good picture, (all but the man walking up the steps,) but there is no point about it. Too much labor thrown away upon so small a subject.

23. Washing at the Well,—by Blauvelt.—M. B's. pictures like himself, are good, quiet, and honest; he never tries by any clap-trap of color or over strained attitude, or violent expression, to catch the eye of the beholder, but gives to all nature repose and truth.

24. Church of the Holy Innocents, at West Point,—by Weir.—A good picture, but we must say—queer.

25. Marine View,—by Birch.—Superior to the Lighthouse, by the same author, and never was the sea more vividly pictured.

26. Pleasure and the Hours,—by Rossiter.—Too high to be seen well, but we like it better than the studio.

27. Court-Yard of the Artists,—by Hicks.—A sketchy little painting with a good effect of light and shade, a scene of other lands than our own.

28. Autumn Foliage,—by D. W. C. Boultelle.—A study, or in other words a sketch, and as a sketch good, but as it is only a sketch, it is beyond criticism; and it may be in place here to remark, that the purchasing of sketches for the Art-Union, is much to be deprecated. Unless a picture be finished it should have no place in the exhibition, for its tendency is to create a slovenly manner of paintings, and depreciate art in the opinion of the public. The Art-Union should avoid encouraging this kind of art.

29. Lake Scene—Afternoon,—by J. F. Kensett.—Mr. K. is one of the favorite landscape painters of the public, and deservedly so. This is not one of his best, but he has some in the collection which when we come too, we will speak of with pleasure.

30. Snow Scene,—by Gignoux.—No one can look at this picture and not pronounce it beautiful, almost too beautiful. The sun seems to shine down upon a plain of richly colored glass and frostwork, which with the active figures over its surface, give it more the appearance of some fairy land, than the work of chilling winter.

31. Sleeping Child,—by Rutherford.—A good foreshortened head, or a very homely child; we hope that it will not be our lot to draw it.

32. View near Peekskill,—by J. Vollmering.—Too mountainous, in color, trees, ground and clouds all of the same tint, as a whole, however, it is well managed.

33. Sketch in Hyde Park,—by J. W. Glass.—The lady sits easy and gracefully upon the horse.