

## VISIT TO THE ART-UNION.

[Continued]

41. Twilight,—by F. E. Church.—A sketch.
42. Old Mill on the Kauterskill,—by Ken-  
neth.—A small picture, and rather too  
catchy to possess more than ordinary merit.
43. Scene in New Jersey.—Sketch, and  
dirty in coloring—far behind Mr. Boutelle's  
pictures generally.
45. Head of St. Peter,—by Dubourjal,  
in water color.—A devotional head, looking  
heavenward. A very bold piece of color-  
ing.
46. Cottage in Barbison,—by Hicks.—  
Evidently a true sketch, and by a masterly  
hand.
47. Scene in New Hampshire,—by  
Doughty, (M.D's. pictures.)—Although al-  
ways similar in coloring, &c., are always  
good—more uniformly so, indeed, than al-  
most any other artist.
49. The Spy,—by Glass.—Poor for Mr.  
Glass, and no doubt painted to order.
50. Sylvan Lake, Greenwood,—by  
Gignoux.—A sketch of a very beautiful  
scene Mr. G. should have made a finished  
painting of so good a subject. Sketches  
not bought or sold as painting; or, more  
properly, works of art, will receive no  
mercy at our hands, and we appeal to all  
true lovers of art to justify us in our stand.
52. Landscape,—by Oddie.—A very good  
landscape for so small a painting.
53. The Waterfall,—by S. F. Kensett.—  
A very beautiful painting, and, although  
small, one of the sweetest things we ever  
saw by Mr. K. If he will paint the same  
subject large, and paint it proportionately  
well, it will be a gem.
54. A Bay of the Sea,—by Brent.—  
Sketch.
55. View on the Rhine,—by Creutznach.  
All we can say of this picture, is, that  
it is green; however, the figures are well  
painted, and artistically arranged.
56. Scene in Broome County, N. Y.—  
D. W. C. Boutelle.—The grove of trees in

this painting, other but sketchy painted,  
look like trees; and seem shady and cool.  
We cannot commend Mr. B. for painting  
so carelessly, and if he would preserve all  
the beauties of this picture, but paint more  
carefully, he would take high grounds as  
a delineator of nature and colors.

57. Trappers,—by J. Clonney.—Portrait  
of a white boy and a negro boy. Mr. C.  
once painted some of the best pictures for  
our exhibitions, but it is honest to say that  
he has fallen sadly off. One would not  
think that the person who painted his  
"General Training" of some years ago,  
would consent to produce the picture he has  
in latter years.

58. Sunset,—by Church.—Another  
sketch. We must again blame the Art-  
Union for purchasing sketches, or ordering  
such a number of paintings of one artist, that  
he is obliged to make sketches to supply  
the orders.

59. At the Ferry—Another lady on horse-  
back,—by Wenderoth. The action of  
the lady is good, and the beholder has no  
difficulty in discovering the subject intended  
to be illustrated,

60. William's Bridge—Summer,—by  
Gignoux. Another sketch.

61. Landscape,—by Oddie. Sketch.

62. Hope.—A very beautiful expression.  
Head in water color,—by Dabourjal.

63. Landscape Composition.—A very  
fine picture,—by Kensett. A sketch, but  
good.

64. Regrets.—Mr. Glass should regret  
ever having painted this picture. The  
least we can say of it, is that it is bad.

65. Falls of the Kauterskill,—by Weir.—  
Mr. Weir, to our mind, paints nature, as  
she is, never over-doing; by, if anything,  
softening and subduing all into a beautiful  
harmony.

67. Autumnal Scenery,—by Gignoux.—  
We will be glad to come to some picture  
by Mr. G. that is not a sketch. Mr. G.  
puts more of the ideal into his pictures than  
any artist in America.