

68. View in L'Arrica,—by Cropsey.—
A bad sketch.

69. Marriage of Washington,—by J. B. Stearns.—There is no artist who strives more to excel than Mr. S. Every part is painted with the greatest accuracy, and much pains taken with all the properties. This picture evinces particular in the selection of costume, draperies, &c.; and if Mr. Stearns would infuse more poetry, more unit—something that would make his figures all seem interested in the subject in which they are actors, his pictures would be grand. His love of truthful delineation draws the mind too often from the sentiment of the picture, and therefore his figures sometimes seem isolated from each other, without a connection whatever. We hope Mr. S. will take our remarks kindly, for really we consider him one of the very best artists in our country.

70. Girls at a Fountain,—by Mrs. Dassel.—A well painted picture. We regret she did not leave the lady leaning on the shoulder of the other out of the picture, or have placed her more in the back ground. It will look as if they had *taken the position* to be painted.

71. The Ravine,—by Kensett.—One of the best Mr. K. has in the rooms. We would like to own such a picture.

72. A well painted Natural Fruit piece,—by Grube. Our mouth waters.

73. Kauterskill Falls,—G. W. Casilear. This we regard as a good picture, and were it hung lower, would command attention.

74. Tom Thumb, defending his sweetheart from a toad, mice, snails, and other things, as the catalogue declares. These articles enumerated are certainly all in the picture, but Mr. Thumb does not appear to be making much of an effort to protect his mistress. There is no action whatever in the figures. The picture, however, as a whole, is well painted. It is by G. H. Brueskner.

75. Dogberry and Verges.—Mr. May never before told a story so badly as he has

done in this picture. We defy any one even imagine what is intended to be represented. The picture is artistically reduced, and, setting aside the story, is good but as a composition—that is, as a valuable composition—bad.

76. Cinderella,—by Rutherford.—Well painted, although in imitation of old masters, which we think are affected and bad taste. The story, like No. 75, is not well told.

77. The Knight of Sayn and the Gnome by Leutze.—We have seen many of Mr. L's. pictures, but for truth in color and drawing—the delineating of the ideal perfect beauty—this picture stands as a masterpiece of all. If one had never heard the story, he could invent one from the picture, that could not differ from the original. This is decidedly the most spirit and most pleasing, and best painting in the exhibition.

78. Little Falls, N. J., by W. R. Miller.—Mr. M. paints well, but everything looks too hard. He has none of that fault in his water-color pieces. There he is, all softness and harmony. He should confine himself to that branch, where there is no doubt of his arising to excellence.

80. Road to the River,—C. P. Cranch.—Mr. Cranch is one of the few artists who has returned to this country from studying the paintings of Europe, and showed a benefit by his visit abroad. Mr. C's. landscape is among the best in the collection and stood the test well at the last exhibition of the National Academy of Design.

81. The Path across Lots,—by Stearns.—You are out of your element, Mr. Stearns. Your sketch is good, but you are too great an artist to allow a sketch of yours to be exhibited.

82. Scotch Piper,—A Chappel.—The picture, representing a piper playing while the landlord of the house is dancing to the tune, is truthfully painted. The figures are drawn to life; but the whole scene, to our mind of taste, is painfully vulgar.