

pictures, let them be as well executed as possible, have no power on the better feelings of our nature, (where it is the peculiar province of the pictorial art to act upon,) but, on the contrary, have a demoralising tendency.

83. The Mountain Stream.—This is another of Mr. Kensett's charming and truthful pictures.

84. Landscape Composition.—A sketch, by Casilear.

85. The Sweeps.—Johnson.—A drawing in Crayons, on an universally large scale, well portraying the common sweep. They look like sweeps—black, dusky, and unprepossessing.

86. View in New Hampshire,—by S. L. Perry.—Only tolerably painted; yet by one, should he try hard, would paint better. He has the power in him.

87. Barnodine, (from the play of Measure for Measure.)—A well executed picture; but does not tell the story, or convey any particular meaning. This picture is by young Rutherford, sent to Europe by the liberality of the projectors of the International Art Union. A student of good promise, whose return from his studies abroad will be looked forward to with great interest.

88. The New Holland Girl. (Drawn in India Ink.)—by C. Nahl.

89. Marine View,—by Mr. F. G. Green.—The sea is making a breach over a distressed vessel that has been driven against the rocks, while the crew escape by means of a rope connected with the shore.

90. Landscape,—by D. W. C. Boutelle.—Very fair, but, by no means, one of his best pictures.

91. The Last Shot.—In this picture Mr. Ranney is perfectly at home; for, unless we are wrongly informed, Mr. Ranney passed several years on the frontier, and in the Mexican war, where he had ample opportunities to possess himself of all the habits and peculiarities of the Western adventurer. We are somewhat acquainted

with that life ourselves, and can answer for the truth of the representation here, as also for the peculiar character of the scene.

92. Country Sparking.—Mr. Stearns paints more exalted subjects better than the kind he represents in this picture; but, nevertheless, there is much truth and sweetness in the composition, which carries one back to stolen moments of real unaffected happiness enjoyed under similar circumstances.

93. Boy and Dogs,—by Chappel.—A free sweetly painted picture, mellow, and harmonious. The eye rests upon it with pleasure.

94. Flower Girl of Hamburg.—This painting, by F. Heinrich, is hung too high to be seen, and therefore does not look well. It appears to us to be a simple full length portrait of some flower girl, in the, to us, peculiar costume of other lands.

95. The Favorite Escaped.—This is another of the beautiful subjects that Mr. Peele represents, and warms the heart of every beholder with. It is full of everything good, poetry, and even magic. Who cannot sympathise for those little children? Their little favorite bird has escaped, and as they try by all their simple arts to win it back to them, we feel like stepping amongst them to help them, and endeavor to soothe the grief of the poor little thing that weeps over the loss of her pet.

96. Another Fruit Piece, that makes our mouth water, by our friend—for we will call him so—Mr. Grube.

Some beautiful frescoes have been discovered by the workmen in pulling down the Stedham Church, Sussex. They occupy the entire north wall of the nave of the church. The subjects are the Virgin Mary with Christ at her side, St. Christopher, painted, as usual, of enormous size, and another, supposed to be the Day of Judgment.