

beautiful in art. A handsome boy has fallen to musing among his neglected books and toys, and the countenance of the dreamer plainly indicates the workings of innate thought and fancy. This is, unquestionably, the finest specimen of *genre* painting in America, and is, in many respects, the best picture in the Hall. It is a first-class work by one who at present ranks as first among French artists.

No. 464, representing a Carnival in the city of Arras, by L. Montz, is a picture that will delight all who love precision and completeness of detail. The painting was executed fifty years ago; but the faces and figures in it are just what the faces and figures of persons under the same circumstances would be A. D. 1864. In view of "Modern improvements," one actor in the busy scene illustrated upon the canvas, will attract attention and provoke a smile. A youngster, with the implements of his trade slung over his back, is soliciting custom, and there is not a person who is familiar with street-scenes in front of the State House or the Continental, or in the vicinity of the Exchange, who would not instantly put into the mouth of the youth "Shine your boots, sir?" True art is for all time, simply because it follows nature faithfully.

Among the great pictures in the collection is Paul Weber's "Monastery of Maddona dell Sasso," on Lago Maggiore. The subject of this grand painting is "Our Lady of the Rock," a group of Monastic buildings, and a church in the town of Locarno, at the northern extremity of the Lago Maggiore. The town is Swiss, and one of the three capitals of the canton Tessin. In the foreground are the Monastic buildings, and in the background, towards the north, are some of the lower spurs and ranges of the great Alpine chain, on which the snow is lying. Between the monastery and the lake the houses and buildings of Locarno are imperfectly seen. On the borders of the lake is a low plain, the deposit of numerous mountain torrents which here flow into the lake; and, in another part of the picture, at the extreme northerly portion of the lake, a similar alluvial plain is seen. The cluster of white buildings on the opposite side of the lake is the town of Magadino, behind which rises the imposing bulk of Monte Cenere. The scene lies in Switzerland; but all the characteristic features of the landscape, such as foliage, sky, &c., are Italian. How well the artist has pictured these, crowds of delighted visitors will abundantly testify.

Frith's "Derby Day" is just such a picture as a pencil-plying Dickens or a modern Hogarth would delight to paint. There is nothing fanciful or fantastical about the painting, but all is as exact in its fidelity to nature and to life as though it had been limned by sunlight through the medium of the magic camera. We have illustrated here every phase of English metropolitan life, from the beggar to the petty

thief and sharper, the fortune-teller and showman; the silly shop boy, the wearied lorette, out for a holiday, the *roue*, the man-about-town, and so on up to the genuine lady and gentleman. Every figure is a finished portrait of a character in real life; each is as perfect as art can make it, and the whole forms a picture that can only be objected to by those who more affect fancy than fact, and who love sentiment better than practical reality.

A large painting by Carl Hubner, called "The Emigrant's Last Visit to the Family Grave," is a contribution to the Fair, and for sale. It was the liberal gift of Miss S. Stevens, of Princeton, N. J., and it ranks among the better class of the many splendid paintings in the collection; the quiet half-concealed grief of the widowed Husband and Father, at leaving for ever the resting place of the departed; the deep concern depicted in the face of the eldest daughter, who comprehends all that she is leaving and sacrificing, and the semi-reasoning and wholly bewildered look of the younger children, are all portrayed most exquisitely upon the canvas. Like all of the many works of this great painter, the picture is complete in every detail, and the critic has no drawbacks in the way of neglect or carelessness on the part of the artist, to mar the enjoyment of a grand and complete whole.

Preyer's picture of fruit, which is numbered 123 in the catalogue, is an exquisite gem, which deserves more than a passing notice. The fruit is drawn and colored to the life, but the crowning glory of the work is a goblet of wine which stands upon the table, and the artistic use the painter has made of it. He has managed, with fine taste and exquisite skill, to introduce into this goblet-picture his own portrait, as though it was reflected from the spectator's stand-point, and an open window, through which a street scene is witnessed. This "conceit" was more than once used by early Flemish artists, who, if we may believe Vasari, first learned it from an Umbrian artist, but we have never seen it more effectively employed than in this picture by Preyer.

"The Apple of Discord" is too well known by all who are familiar with art and artists to need special notice at our hands. The crowds constantly gathered about it during the hours the gallery is open, evince the general appreciation of this exquisite painting.

Mr. J. Buchanan Read's picture of Undine, also attracts its full share of attention. The symmetry of the limbs of the fair Spirit of the Water, and the delicate drapery in which they are enveloped, give abundant evidence of the skill of the poet painter.

Unless our readers were content to have the pages of *Our Daily Fare* made a mere catalogue of the pictures in the Art Gallery, we must refrain from any full or detailed notice of its contents. We must be satisfied with

a mere reference to the names of some others of the pictures, and of their limners, and so dismiss the subject.

Among these fine works of art are a "Scene from As You Like It," by Rothermel; the "Departure for the War," by Lang; a fine Norwegian landscape by Herzog; an autumn scene on the Wissahickon, by Moran; Creisham creek, by the same artist; "Spring" and "Autumn," by Dubufe; "Petitioning the Doge," by Becker; "Portrait of President Monroe," by Gilbert Stuart; "Ichabod Crane and Katrina Van Tassel," by Huntington; "Portrait of Madison," by Stuart; "Hero holding the Beacon," by T. B. Read; an exquisite marine painting, by De Haas; "Canovala," by Sir Thomas Lawrence; "Bears on Bender," by Beard; portrait of Garrick," by Pyne; "The Convalescent Mother," by Fluggen; "The Nuremberg Toy Maker," by Enhouer; "The Conservative," by George C. Lambdin; a fine landscape (numbered 309), by Hart; "Landing of the Northmen, Finland," by Leutze; "View in Fifeshire," by Harzett; "Mother and Child," by Allston; a Madonna, by Murillo; "Chimborazo," by Mignot; "Beatitude," by Landelle; fine landscapes by Gifford, Kensett, and others; "Napoleon, Murat and Ney at Moscow;" "Windsor Castle," by Moran; "Prince Hal at his Father's Bedside;" "The Judgment of Solomon," by Rothermel; and some exquisite pictures of grapes by G. H. Hall.

Among the artists whose works grace this gallery, and whom we have been compelled to dismiss with little or no notice, are Greuze, Dubufe, Leutze, Boddington, Paul Weber, Gilbert Stuart, D. Huntington, J. F. Kensett, L. Lang, Schuessele, Hzeltine, G. R. Bonfield, T. Moran, Thomas Sully, G. C. Lambdin, A. Scheffer, Read, Connaroe, Durand, J. G. Brown, Sir Thomas Lawrence, Guercino, J. F. Cropsey; E. D. Lewis, Russell Smith, Henry Inman, Rembrandt, Lovtheberg, Wilson, Isabey, Edward H. May, Calicot, C. L. Muller, E. Moran, De Haas, Washington Allston, Vanloo, Horace Vernet, Wittkamp, R. Peale, W. T. Richards, W. S. Mouut, Xanthus Smith, J. F. Herring, Boutelle, Hicks, Lilly M. Spencer, W. P. Frith, C. L. Blauvelt, A. F. Tait, Thomas Birch, J. S. Audubon, Spagnoletto, Cassilear, Lawrie, Healy, T. P. Otter, Furness, Sontag, and many more of high merit.

There is an apartment at the eastern end of the Art Gallery, which is set apart for water-color sketches. In this collection there are some fine pictures from such artists as Turner, Clarkson, Stanfield, James Hamilton, Copley Fielding, J. B. Pyne, F. O. C. Darley, Corbould, H. B. Willis, Wittkamp, Wehnert, Henry Warren, Ed. D. Lewis, J. Russell Smith, Paul Weber, A. Penley, J. A. Houston, Miss M. L. Wagner, Louis Haghe, T. M. Richardson, John Absolom, Birkett Foster, S. B. Ben-