

THE ACADEMY OF THE FINE ARTS.

FOURTY-SECOND ANNUAL EXHIBITION.

In the spring of every year, as if in sympathy with the season, the walls of our old Academy bloom and bloom again with the beauty of art. Then we discover what our artists have been doing for the past year, for here their best works are assembled. The galleries are filled with new paintings, not merely those of American artists, but with the foreign pictures which our wealthy connoisseurs are constantly importing.

There are upwards of five hundred works belonging to the Academy; besides there are about three hundred and thirty new works, which will be withdrawn when the exhibition closes. We do not intend to pass over the fact that a number of prints and drawings are hung in the Directors' room, which the catalogue states are "not on exhibition."

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does not send a single picture. Nor has Thomas Moran contributed his landscapes, nor Peter Moran his cows. James Hamilton, whose genius is dressed as the sea whose waves he has mastered, bidding them storm to the clouds, or murmur on the sands, at his will, has sent but few pictures, and but two of any importance.

The portraits are better than the average, and there are very few of those dreadful mockeries of "the human face divine" that Jonathan Miller used to try to hang out of sight, under the name of "pictures."

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