

pointing it to a stagnant pool, which it abhors to people from its own resources.

No. 8. *The Sick Chamber*, (Painted by P. de Hooze in the 17th century.) This is a most characteristic picture—repose seems its one intent, and the eye cannot rest on it unsoothed, or the mind study its expressive tinges, without imbibing the spirit aimed at by the painter. No picture not professedly of still life could have less of animation than this. An attendant is seated beneath a high lattice, but her back is to the spectator, and her long eared cap hides even the outline of her neck and head from view. Optical deception is well exemplified in this painting; a green cloth covers a piece of furniture, it is mistaken for drapery over a sick cradle, and the hand is almost stretched forth to raise it, in order to discover the young invalid who is supposed to rest below. On a nearer scrutiny, the real nature of the drapery is understood, and the eye looks beyond the frame, as through a casement, to discover the sick bed in the opposite direction. Finding that the “*Sick Chamber*” alone is portrayed, and not the sick bed, the eye again reverts to the exquisite keeping of the picture. The female figure holds a book on her lap, poring over which she seems to be whiling away her watch. The high latticed window admits no landscape view, it is fronted by another building, and the rays of the mid-day sun looks almost directly down on the narrow alley. The sun-beams falling on the window frame, on its little sill, and on the floor close by the side of the reading figure, is exquisitely tinted, it gives a light which indeed seems as if it could be felt. The high heeled red slippers are unoccupied on the foreground, that the attendant may go about more noiselessly. On the old fashioned chair a dish of fruit is laid, to court the appetite of the invalid; a green silk cushion for the praying visitor, has slidden off its place gently as a feather, and rests partly on the ground; while the massive black picture frames, and the little vacant mirror, suspended on the walls, help the sombre and religious air which