

men of this great master's vividness and power on a rather dry subject.

No. 84. *A Town in Holland*, and 89, *A Village Scene*, have much of that clear, delicate style of painting so necessary to depict architectural grouping with effect.

Several other pictures of much beauty and value are in this room. But want of time and space prevent our noticing them. We have taken those very hasty sketches of a few, which more particularly attracted our attention.

#### SMALL ROOM.

With some diffidence we enter on an examination of pictures in the small room. The feeling is occasioned by the pieces being all painted by pupils, most of whom have not until recently, painted in oil. If so, they may be thought not fair objects of criticism;—they shall be noticed therefore in a very cursory manner—premising, that some of the young artists would give little thanks at being so shielded; also that free discussion even in such matters, is for the good of all parties; and that the pictures are not treated as the productions of pupils, in this view they are exceedingly respectable, but as paintings thought worthy of public exhibition. Free remark is by many thought the best incentive to exertion, except among those whose delicacy is too easily hurt, and who would fain reach the mountain summit, without passing over the broken ground at the base. We would also premise that those brief notices are not made by one professing even an amateur's knowledge of the art; but by one who admires original beauty, and its successful mimicry; and who expresses with freedom, the impressions made on his mind by the exhibition. If the recital fails to convey useful hints to those concerned; it will at least illustrate the catalogue; and add some interest, to this already very interesting occurrence. There being 93 Pictures in the Great Room, the first in the Small Room is No. 94.

*Welsh Mountains.* There is a possibility to feel as well