

pleases many best—soft, unassuming, and beautifully rural. Those who are acquainted with the habits of the Welsh peasantry, their simplicity, extreme probity, and industry; the originality which limited intercourse with other parts give their character, and the bravery and love of liberty which distinguish them even among Britons—those so acquainted, will find a peculiar charm in renewing their impressions from this fine picture.

No. 35, *Lago Maggiore*, well repays a musing hour—its figures, forest scenery, serpentine expanse of water, and beautifully tinted mountains—are finely depicted on the canvas.

No. 36. *The Corn Market, Brussels*, forms a very pleasing contrast after so many rich portraiture of mere nature. It represents the “city full;” its accommodations, bustle, industry and importance. The sun beams coming obliquely over the red tiles of the houses, and gliding along the walls of a distant tower, seem to imply that the time of the picture is evening. The streets and dim alleys, adorned with trees, are more picturesque than the regular perspectives of British towns; while numerous stands for petty merchandize, groups of buyers and sellers, the abstracted strut of the rich citizen, and the wild gambols of youth; give good scope for the depicting of expression and costume. If pictures of ocean, wood and vale give rapturous mementos of God’s works in the irrational creation; city miniatures remind strongly of the power and skill of his creature man. They are likenesses of the places where “merchants congregate;” around which the holy seventh-day bells send their tones;—the Artist and Prince have their dwelling there, each bears sway over a lower multitude, and a portion of their influence is attached to the place with which they connect their names.

No. 37. *Kenilworth Castle*. This picture is rather too light, airy and beautiful for the subject. The solitude which evidently reigns amid the dismantled, ivy-crowned