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painters, whieh shall be worthy to lie on the drawing
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and by a kiid of gaving of the shatows something of the depth as well as transparency of oil is given. The
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treatiment, are very fairly rendered. The second plate treatinent, are very fairly rendered, The second plate
is the 'Infant Samuel of Sir Joshua Reynolds, a work
the homely simplieity of which will always make it the homely simplieity of which will always make it a
popular favourite, whatever be its fate with the professors of astheties. Quite in a different style, and
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instead of the depth of tone of the former plates, we
have in this the dry severity of the modern fresco.
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of the gots of our National Gallery. Hardly would
Doo's engraving we Doo's engraving we faney if hung on the cottage-wall,
so vividy revive the reeolieetion of a visit to the
N National Gailery, so effectualily appeal to the ingagina
tion and the sympathy of the great elass $t$ whom ever
the the oecasional sight of a painting of a high order is a
luxury.
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room' (to borrow one of Sydney Smith's happy ex
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might be colour for colour, tint for tint, light, shadow,
expression, each and all as in the original, -of one or expression, each and all as in the origina, - of one o
other of the best works of Correggio or Rafanale. or
Titian or Cornelius, of Perugine or Reynolds, of Tin Titian or Cornelius, of Peragino or Reynolds, of Tin
toretto or of Turner, of Reubens or of Landser, o
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