

THE
WORKS
OF
SIR JOSHUA REYNOLDS, KNIGHT;
LATE PRESIDENT OF THE ROYAL ACADEMY.
IN THREE VOLUMES.



Sir Joshua Reynolds Pinxit

*Caroline Watson Engraver
to her Majesty sculptit.*

SIR JOSHUA REYNOLDS.

*Quum demum sana mentis oculus acute cernere
incipit. ubi corporis oculus incipit hebescere.*

Seneca.

Published according to Act of Parliament, March 1789 by T. Cadell, Strand.

*This Man was forced
to Depress Art*

THE
WORKS
This is the Opinion of Will Blake

SIR JOSHUA REYNOLDS, KNIGHT; my Proofs
LATE PRESIDENT OF THE ROYAL ACADEMY:-

CONTAINING
HIS DISCOURSES, IDLERS, *of this Opinion*
A JOURNEY TO FLANDERS AND HOLLAND, *are given in the*
AND HIS COMMENTARY ON DU FRESNOY'S ART OF *following Note*
PAINTING;

PRINTED FROM HIS REVISED COPIES,
(WITH HIS LAST CORRECTIONS AND ADDITIONS,)

IN THREE VOLUMES.

TO WHICH IS PREFIXED
AN ACCOUNT OF THE LIFE AND WRITINGS OF THE
AUTHOR,

By EDMOND MALONE, Esq.

ONE OF HIS EXECUTORS.

THE SECOND EDITION CORRECTED.

—QUASI NON EA PRÆCIPIAM ALIIS, QUÆ MIHI IPSI DESUNT. CICERO.

VOLUME THE FIRST.

LONDON:

PRINTED FOR T. CADELL, JUN. AND W. DAVIES, IN THE STRAND.

1798.
Advice of the Popes who succeeded the Age of Raphael
Degrade first the Arts if you'd Mankind Degrade.
Have Idiots to Paint with cold light & hot shade:
Give high Price for the worst. leave the best in disgrace,
And with Labours of Ignorance fill every place.

Having spent the Vigour of my Youth
& Genius under the Opinion of Mr Joshua
& his Gang of Cunning Roped Knaves
Without Employment & as much as could
possibly be Without Bread. The Reader
must expect to read in all my
Remarks on these Books Nothing
but Indignation & Resentment.
While Mr Joshua was rolling in
Riches Barry was Poor &
Unemploy'd except by his own Energy
Mr Mear was call'd a Man of Letters &
only Portraiture & Landscapes &
rewarded by the King & great Lords
& a Gameborough Blotted & Blurred One
against the other & Divided all the
English Words between them. Fawcett
Indigent almost his self & one his

*The Arts & Sciences are the Destruction of
Tyranny or Bad Government Why should
A Good Government endeavour to Depress
what is its Chief & only Support*

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*To learn the
Language
of Art
Copy for
ever. is
My Rule*

*The Foundation of Empire is Art & Science
Remove them or Degradate them & the Empire
is No More - Empire follows Art
& Not Vice Versa as Englishmen suppose*

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On peut dire que le Pape Léon X.^{me} en encourageant les études donna des armes contre lui-même. J'ai oïi dire à un Seigneur Anglois qu'il avoit vu une lettre du Seigneur Pole, ou de La Pole, depuis Cardinal, à ce Pape; dans laquelle en le félicitant sur ce qu'il étendoit le progrès de Science en Europe, il avoit dit qu'il étoit dangereux de rendre les hommes trop Savans.

O Englishmen! why are you still of this foolish Cardinal's opinion?

Voltaire
Monsieur de La
Fontaine

Who will Dare to Say that Voltaire
Art is Encouraged, or either Wished
or Tolerated, in a Nation where
The Society for the Encouragement
of Art, Suffered Barry to give
them, his Labour for Nothing
A Society composed of the
Flower of the English Nobility
& Gentry ———— Supporting
an Artist to Starve while he
Supported Really what they
under pretence of Encouraging were
Indeavouring to Depress. — Barry
told me that while he did that
Work, he lived on Bread & Apples

*A Society for encouragement of Arts
 King & Nobility of England. Where
 have you hid Fuseli's Milton
 Is Satan troubled at his exposure*

TO

THE KING.

THE regular progress of cultivated life is from necessaries to accommodations, from accommodations to ornaments. By your illustrious predecessors were established Marts for manufactures, and Colleges for science; but for the arts of elegance, those arts by which manufactures are embellished, and science is refined, to found an Academy was reserved for Your Majesty.

Had such patronage been without effect, there had been reason to believe that Nature had, by some insurmountable impediment, obstructed our proficiency; but the annual improvement of the Exhibitions which Your

*The Bible say
 That Cultivate
 Life. First
 Uncultivate
 Life. come
 afterwards
 from Satan
 Stealing
 Necessaries
 Accomodation
 & Ornaments
 are the whole
 of life*

VOL. I.

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*Satan took away Ornament First. Next
 he took away Accomodation & Then he
 became Lord & Master of Necessaries*

Majesty has been pleased to encourage, shews that only encouragement had been wanting.

Liberality!
we want
of Liberality
to want a
Proportionate
Value & a
General Demand
for Art

To give advice to those who are contending for royal liberality, has been for some years the duty of my station in the Academy; and these Discourses hope for Your Majesty's acceptance, as well-intended endeavours to incite that emulation which your notice has kindled, and direct those studies which your bounty has rewarded.

May it please Your MAJESTY,

YOUR MAJESTY'S

Most dutiful servant,

and most faithful subject,

[1778.]

JOSHUA REYNOLDS.

Let not that Nation where less than Nobility is the Reward. Pretend that Art is Encouraged by that Nation: Art is First in Intellectuals & ought to be First in Nations

*Invention depends altogether upon Calculation
Organization. as that is right or wrong so is
the Invention perfect [iii] or imperfect. Who ever
set to undermine the Execution of Art is set
to Destroy Art*

*Michael Angelo. Art depends
altogether*

SOME ACCOUNT OF
THE LIFE AND WRITINGS
OF

SIR JOSHUA REYNOLDS.

THE Author of the following admirable works, having, for near half a century, been well known to almost every person in this country who had any pretensions to taste or literature, to the present age an account of him, however brief, may seem wholly unnecessary; nor should the reader be detained, even for a few minutes, from the pleasure which awaits him, but that Posterity, while they contemplate with delight and admiration those productions of his pencil which place him on a level with Titian and Vandyck, will naturally wish to know something of the man, as well as of the painter.

JOSHUA REYNOLDS was born at Plympton in Devonshire, July 16th, 1723; the son of Samuel Reynolds and Theophila Potter. He was on every side connected with the Church, for both his father and grandfather were in holy orders; his mother was the daughter of a clergyman, and his maternal grandmother the daughter of the Rev. Mr. Baker, an eminent mathematician in the last century, of whom we have an account in the *BIOGRAPHIA BRITANNICA*. His father's elder brother, John, was also a clergyman, a fellow of Eton College, and Canon of St. Peter's Exeter.¹

Mr. Samuel Reynolds taught the grammar-school of Plympton, which could have

¹ This gentleman, who died in 1758, left his library, and the greater part of his fortune, to Exeter College in Oxford.—There is a mezzotinto print of him, scraped by M'Ardeell, (from a portrait painted by his nephew, now in Eton College,) which has erroneously been supposed to represent the father of the painter. See Bromley's Catalogue of Engraved British Portraits, 4to. 1792, p. 280.

afforded him but a moderate subsistence ; nor was he enabled by any ecclesiastical preferment to provide for his numerous family, amounting to eleven children in all, of whom Joshua was the tenth. Five, however, of these children died in their infancy.—His father had a notion,² that it might at some future period of life be an advantage to a child to bear an uncommon christian name ; which might recommend him to the attention and kindness of some person bearing the same name, who, if he should happen to have no natural object of his care, might be led even by so slight a circumstance to become a benefactor. Hence our author derived the scriptural name of Joshua, which though not very uncommon, occurs less frequently than many others ; of this baptismal name, however, the Register of Plympton by some negligence or inaccuracy has deprived him.³

² From Dr. Percy, Lord Bishop of Dromore.

³ In the Register of Plympton, by which it appears that

Under the tuition of Mr. Reynolds he was for some time instructed in the classicks; but at an early age his inclination for that art of which he afterwards became so illustrious a professor, began to display itself; and his imperfect attempts⁴ at delineation were encouraged by his father, who was himself fond of drawings, and had a small collection of anatomical and other prints. The young artist's first essays were made in copying several little things done by two of his elder sisters, who had likewise a turn for

he was baptized on the 30th of July, he is styled "*Joseph*, son of Samuel Reynolds, Clerk;" probably in consequence of the entry not being made at the time of the baptism. The name, I suppose, was written originally on a slip of paper in an abbreviated form—" *Jos.* son of Samuel Reynolds,"—and was at a subsequent period entered erroneously by the clergyman or clerk of the parish.

⁴ Lady Inchiquin has one of these very early essays; a perspective view of a book-case, under which his father has written—" Done by Joshua out of pure idleness." It is on the back of a Latin exercise. Joshua's idleness was, his preferring the employment of his pencil to that of the pen.

the art; and he afterwards (as he himself informed me) eagerly copied such prints as he met with among his father's books, particularly those which were given in the translation of Plutarch's Lives, published by Dryden. But his principal fund of imitation was Jacob Cats' book of Emblems, which his great grandmother by the father's side, a Dutch woman, had brought with her from Holland.—When he was but eight years old, he read with great avidity and pleasure *THE JESUIT'S PERSPECTIVE*, a book which happened to lie on the window-seat of his father's parlour; and made himself so completely master of it, that he never afterwards had occasion to study any other treatise on that subject.⁵ He then attempted to draw the School at Plympton, a building elevated on stone pillars; and he did it so well, that his father said, “Now this exemplifies what the author of the ‘Perspective’ asserts in his Preface,—that, by observing

⁵ From himself in 1786.

the rules laid down in his book, a man may do wonders; for this is wonderful.”⁶ From these attempts he proceeded to draw likenesses of the friends and relations of his family, with tolerable success. But what most strongly confirmed him in his love of the art, was Richardson’s Treatise on Painting; the perusal of which so delighted and inflamed his mind, that Raffaele appeared to him superior to the most illustrious names of ancient or modern time; a notion which he loved to indulge all the rest of his life.

His propensity for this fascinating art growing daily more manifest, his father thought fit to gratify his inclination; and when he was not much more than seventeen years of age, on St. Luke’s day, Oct. the 18th, 1740, he was placed as a pupil under his countryman Mr. Hudson,⁷ who though

⁶ From the late James Boswell, Esq. to whom this little circumstance was communicated by our author.

⁷ Thomas Hudson, who was the scholar and son-in-law

Why then
did he not
follow
Rafaels
Track

but an ordinary painter, was the most distinguished artist of that time. After spending a few years in London, which he employed in acquiring the rudiments of his art, on a disagreement with his master about a very slight matter, he in 1743 removed to Devonshire, where, as he told me, he passed about three years in company from whom little improvement could be got: when he recol-

of Richardson the Painter, was born in 1701. "He enjoyed" (says Lord Orford, *ANECDOTES OF PAINTING*, iv. 122, 8vo.) "for many years the chief business of portrait-painting in the capital, after the favourite artists, his master and Jervas, were gone off the stage; though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor. Still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which, with complacency, they beheld multiplied in Faber's mezzotintos. The better taste introduced by Sir Joshua Reynolds, put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family-piece of Charles Duke of Marlborough." [About 1756.] He died, Jan. 26, 1779, aged 78.

lected this period of his life, he always spoke of it as so much time thrown away, (so far as related to a knowledge of the world and of mankind,) of which he ever afterwards lamented the loss. However, after some little dissipation, he sat down seriously to the study and practice of his art; and he always considered the disagreement which induced him to leave Mr. Hudson as a very fortunate circumstance, since by this means he was led to deviate from the tameness and insipidity of his master, and to form a manner of his own.

While in this career, the first of his performances which brought him into any considerable notice, was the portrait of Captain Hamilton, father of the present Marquis of Abercorn, which he painted so early as in the year 1746.⁸ When at a late period of

⁸ It is now in the possession of the Marquis of Abercorn; and there is a portrait of the same gentleman with his children around him, a small family-piece, painted

his life he saw this portrait, he was surprised to find it so well done; and comparing it with his later works, with that modesty which always accompanies genius, lamented that in such a series of years he should not have made a greater progress in his art.⁹

On Christmas-day, 1746, his father, a man highly respected in his native county, died; and left our young painter to raise, as he could, the fabrick of his own fortune. After spending a few more years in the practice of painting, partly in London¹⁰ and partly in Devonshire, where many of his early essays yet remain, he became acquainted with

by young Reynolds about the same time, in the Collection of Lord Eliot, at Port Eliot in Cornwall.

⁹ He made the same observation on viewing the picture of a Boy reading, which he also painted in 1746; an admirable piece, which was sold by auction among other of his works in 1796, to Sir Henry Englefield, Bart. for thirty-five guineas.

¹⁰ At this period he lived in St. Martin's Lane, which was then a favourite residence of Artists; nearly opposite to May's Buildings.

George the third Lord Edgcumbe and Captain (afterwards Lord) Keppel, by each of whom he was warmly patronised; and the latter being appointed to the command of a small squadron on the Mediterranean station, Mr. Reynolds embraced the opportunity which his kindness offered, and accompanied him thither, sailing from Plymouth, May 11th, 1749. In the course of their voyage (during which he had accommodations in the Captain's own ship,) they touched at Lisbon, Cadiz, Gibraltar, Algiers, and Minorca; and after spending about two months in Portmahon, the principal town of that island, in December he sailed to Leghorn, from which place he proceeded to Rome.

Among our author's loose papers, I have found some detached and unconnected thoughts, written occasionally as hints for a Discourse on a new and singular plan, which he appears, at a late period of his life,

to have had it in contemplation to compose and deliver to the Academy, and which he seems to have intended as a history of his mind, so far as concerned his art, and of his progress, studies, and practice; together with a view of the advantages which he had enjoyed, and the disadvantages he had laboured under, in the course that he had run: a scheme from which, however liable it might be to the ridicule of Wits and Scoffers, (a circumstance of which, he says, he was perfectly aware,) he conceived the Students might derive some useful documents for the regulation of their own conduct and practice. It is much to be regretted that he did not live to compose such a Discourse; for, from the hand of so great and candid an Artist, it could not but have been highly curious and instructive. One of these fragments relating to his feelings when he first went to Italy, every reader will, I am confident, be pleased with its insertion.

Men who have
 been Educated
 with Works
 of Venetian
 Artists. under
 their Eyes
 cannot see
 Rafael
 unless they
 are born
 with
 Determinate
 Organs

I am happy
 I cannot say
 that Rafael

ever was from my Earliest Childhood hidden
 from Me. I saw & I knew immediately
 the difference between Rafael & Rubens

“ It has frequently happened, (says this great painter,) as I was informed by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaele, and would not believe that they had already passed through the rooms where they are preserved; so little impression had those performances made on them. One of the first painters now in France once told me, that this circumstance happened to himself; though he now looks on Raffaele with that veneration which he deserves from all painters and lovers of the art. I remember very well my own disappointment, when I first visited the Vatican; but on confessing my feelings to a brother-student, of whose ingenuousness I had a high opinion, he acknowledged that the works of Raffaele had the same effect on him, or rather that they did not produce the effect which he expected. This

*And beautiful forms that love as we wear
Some look, to find out Patches. Paint.
Bracelets & Stays & Powderd Hair*

SIR JOSHUA REYNOLDS.

xv

was a great relief to my mind; and on inquiring further of other students, I found that those persons only who from natural imbecility appeared to be incapable of ever relishing those divine performances, made pretensions to instantaneous raptures on first beholding them.—In justice to myself, however, I must add, that though disappointed and mortified at not finding myself enraptured with the works of this great master, I did not for a moment conceive or suppose that the name of Raffaele, and those admirable paintings in particular, owed their reputation to the ignorance and prejudice of mankind; on the contrary, my not relishing them as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me. I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting which I had

*Here are
Mocks
on those
who saw
Rafael*

*A Lear
he never*

*was abashed in his life & never
felt his Ignorance*

brought with me from England, where the art was in the lowest state it had ever been in, (it could not indeed be lower,) were to be totally done away, and eradicated from my mind. It was necessary, as it is expressed on a very solemn occasion, that I should become as *a little child*.—Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them, more than I really did. In a short time a new taste and new perceptions began to dawn upon me; and I was convinced that I had originally formed a false opinion of the perfection of art, and that this great painter was well entitled to the high rank which he holds in the estimation of the world. The truth is, that if these works had really been what I expected, they would have contained beauties superficial and alluring, but by no means such as would have entitled them to the

All this
Conception
is to prove
that Genius
is Acquired
as follows in the Next page

great reputation which they have so long and so justly obtained.

“ Having since that period frequently revolved this subject in my mind, I am now clearly of opinion, that a relish for the higher excellencies of art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention. On such occasions as that which I have mentioned, we are often ashamed of our apparent dulness; as if it were to be expected that our minds, like tinder, should instantly catch fire from the divine spark of Raffaele's genius. I flatter myself that now it would be so, and that I have a just and lively perception of his great powers: but let it be always remembered, that the excellence of his style is not on the surface, but lies deep; and at the first view is seen but mistily. It is the florid style, which strikes at once, and captivates the eye for a time, without

A Mock

A Mock

A Lie

VOL. I.

b

The Florid Style such as the Venetian & the Flemish. Never Struck Me at Once nor at-All.

ever satisfying the judgment. Nor does painting in this respect differ from other arts. A just poetical taste, and the acquisition of a nice discriminative musical ear, are equally the work of time. Even the eye, however perfect in itself, is often unable to distinguish between the brilliancy of two diamonds; though the experienced jeweller will be amazed at its blindness; not considering that there was a time when he himself could not have been able to pronounce which of the two was the most perfect, and that his own power of discrimination was acquired by slow and imperceptible degrees.

“ The man of true genius, instead of spending all his hours, as many artists do while they are at Rome, in measuring statues and copying pictures, soon begins to think for himself, and endeavours to do something like what he sees.—I consider general copying (he adds) as a delusive kind of industry:

*Here he condemns Generalizing
which he almost always Approves
& Recommends*

*The Style
that Strikes
the Eye
is the True
Style
But
A Fools
Eye
is Not
to be a
Criterion*

the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object: as it requires no effort of the mind, he sleeps over his work, and those powers of invention and disposition which ought particularly to be called out and put in action, lie torpid, and lose their energy for want of exercise. How incapable of producing any thing of their own, those are, who have spent most of their time in making finished copies, is an observation well known to all who are conversant with our art."¹¹ We may be assured, therefore, that this great painter did not fall into the error here pointed out;— did not long continue the practice of copying the great works¹² which were at this period

¹¹ This observation occurs nearly in the same words in the first Discourse.

¹² Of the few copies which he made while he was at Rome, two are now in the possession of the Earl of Inchiquin, who married his niece, Miss Palmer; St. Mi-

b 2

*Finished
What does
he mean
Niggling
Without the
Correct &
Definite
Outline
If he means
he is a
bar. for that is the only School to the
Language of Art*

within his reach ; but rather employed his time in examining and fixing in his mind their peculiar and characteristick excellencies. Instead of copying the touches of the great masters, he aspired to copy their conceptions. “ From contemplating the works of Titian, Correggio, &c. (says he in another of his fragments,) we derive this great advantage ; we learn that certain niceties of expression are capable of being executed, which otherwise we might consider as beyond the reach of art: this inspires us with some degree of confidence, and we are thus incited to endeavour at other excellencies in the same line.”

Some account of his particular practice and habits of study, while he was in Italy, is, I know, much desired by several artists of the present day ; but these I have no means of

chael, the Archangel, slaying the Dragon, after Guido ; and the School of Athens, from Raffaele ; both masterly performances.

investigating. The method which he followed when he was at Venice, in order to ascertain the principles on which the great masters of colouring wrought, and to attain the true management of light and shade, he has himself particularly mentioned in a note on Du Fresnoy's Poem.¹³

While he was in Italy, he occasionally indulged himself in Caricatura, which was much in vogue at that time. Of pieces of this description, the only one which I have seen of his hand, is a large picture,¹⁴ containing about twenty figures, being all the English gentlemen of note who were then at Rome. This caricatura, however, was not like the more modern productions in that style, being done with the consent of the gentlemen represented. It was a kind of picturesque travesty of Raffaele's SCHOOL OF ATHENS.

¹³ Vol. III. p. 147.

¹⁴ In the collection of Joseph Henry, Esq. of Straffan in the county of Kildare, in Ireland.

After an absence of near three years, he began to think of returning home; and a slight circumstance which he used to mention, may serve to shew, that however great may have been the delight which he derived from residence in a country that Raffaello and Michael Angelo had embellished by their genius and their works, the prospect of revisiting his native land was not unpleasing. When he was at Venice, in compliment to the English gentlemen then residing there, the manager of the opera one night ordered the band to play an English ballad-tune. Happening to be the popular air which was played or sung in almost every street, just at the time of their leaving London, by suggesting to them that metropolis with all its connexions and endearing circumstances, it immediately brought tears into our author's eyes, as well as into those of his countrymen who were present.

On his arrival in London in 1752,¹⁵ he very soon attracted the publick notice; and

not long afterwards the whole-length portrait which he painted of his friend and patron, Admiral Keppel, exhibited such powers, that he was not only universally acknowledged to be at the head of his profession, but to be the greatest painter that England had seen since Vandyck. The whole interval between the time of Charles the First, and the conclusion of the reign of George the Second, though distinguished by the performances of Lely, Riley, and Kneller, seemed to be annihilated; and the only question was, whether the new painter, or Vandyck, were the more excellent. For several years before the period we are now speaking of, the painters of portraits contented themselves with exhibiting as correct a resemblance as they could; but seem not to have thought, or had not the power, of enlivening the canvas by giving a

²⁵ On his return from Italy he hired a large house in Newport-street, now divided into two houses. Here he continued to dwell till the year 1761, when he removed to Leicester-Fields.

kind of historick air to their pictures. Mr. Reynolds very soon saw how much animation might be obtained by deviating from the insipid manner of his immediate predecessors;¹⁶ hence in many of his portraits, particularly when combined in family-groups, we find much of the variety and spirit of a higher species of art. Instead of confining himself to mere likeness, in which however he was eminently happy, he dived, as it were, into the mind, and habits, and manners, of those who sat to him;¹⁷ and accordingly the majority of his portraits are so

¹⁶ Dahl, Richardson, Jervas, Thornhill, Hudson, Slaughter, &c.

¹⁷ The various portraits of Mr. Garrick, those of Dr. Johnson, Dr. Robinson Archbishop of Armagh, Lord Camden, Dr. Goldsmith, Mr. Burke, Mr. Mason, Mr. Foote, Mr. Sterne, Mr. Fox, Mr. Sheridan, Mr. Gibbon, Dr. Markham Archbishop of York, Lord Mansfield, Lord Thurlow, Lord Heathfield, the execrable Duke of Orleans, Lord Richard Cavendish, Mr. Andrew Stewart, Mr. Pott, Mr. Boswell, Mr. Windham, and Mr. Cholmondeley, are eminent instances of the truth of this observation.

appropriated and characteristick, that the many illustrious persons whom he has delineated, will be almost as well known to posterity, as if they had seen and conversed with them.

Very soon after his return from Italy, his acquaintance with Dr. Johnson commenced; and their intimacy continued uninterrupted to the time of Johnson's death. Happening to meet with the Life of Savage in Devonshire, which, though published some years before, was then new to him, he began to read it (as Mr. Boswell has informed us) "while he was standing with his arm leaning against a chimney-piece. It seized his attention so strongly, that not being able to lay down the book till he had finished it, when he attempted to move, he found his arm totally benumbed."¹⁸ Being then unacquainted with the author, he must naturally have had a strong desire to see and converse

¹⁸ Life of Dr. Samuel Johnson, i. 144.

with that extraordinary man; and, as the same writer relates, he about this time was introduced to him. “When Johnson lived in Castle-Street, Cavendish-Square, he used frequently to visit two ladies who lived opposite to him; [Mr. Reynolds;]¹⁹ Miss Cotterells, daughters of Admiral Cotterell. Reynolds used also to visit there, and thus they met. Mr. Reynolds, as I have observed above, had, from the first reading of his *Life of Savage*, conceived a very high admiration of Johnson’s powers of writing. His conversation no less delighted him, and he cultivated his acquaintance with the laudable zeal of one who was ambitious of general improvement. Sir Joshua indeed was lucky enough at their very first meeting to make a remark, which was so much above the common-place style of conversation, that Johnson at once perceived that Reynolds had the habit of thinking for himself. The ladies were regretting the death of a friend, to

¹⁹ In Newport-street.

whom they owed great obligations ; upon which Reynolds observed,—“ You have, however, the comfort of being relieved from the burthen of gratitude.” They were shocked a little at this alleviating suggestion, as too selfish ; but Johnson defended it in his clear and forcible manner, and was much pleased with the *mind*, the fair view of human nature, which it exhibited, like some of the Reflections of Rochefaucault. The consequence was, that he went home with Reynolds, and supped with him.

“ Sir Joshua told me a pleasant characteristic anecdote of Johnson, about the time of their first acquaintance. When they were one evening together at the Miss Cotterells,” the then Duchess of Argyle and another lady of high rank, came in. Johnson, thinking that the Miss Cotterells were too much engrossed by them, and that he and his friend were neglected, as low company of whom they were some what ashamed,

grew angry ; and resolving to shock their supposed pride, by making their great visitors imagine they were low indeed, he addressed himself in a loud tone to Mr. Reynolds, saying, ‘ How much do you think you and I could get in a week, if we were *to work as hard as we could?*’ as if they had been common mechanicks.”²⁰

How much he profited by his acquaintance with this excellent and extraordinary man, he intended to have particularly mentioned in the Discourse which, as I have already observed, he had it in contemplation to compose. “ I remember, (says he,) Mr. Burke, speaking of the essays of Sir Francis Bacon, said, he thought them the best of his works. Dr. Johnson was of opinion, ‘ that

²⁰ Life of Johnson, i. 217. Johnson, however, continued to live in intimacy with these ladies, whom he frequently mentions in his letters to Baretti. In that dated Dec. 11, 1762, he says, “ Miss Cotterell is still with Mrs. Porter: Miss Charlotte is married to Dean Lewis, and has three children.” *ibid.* p. 341. The elder of these ladies visited him not long before his death.

their excellence and their value consisted in being the observations of a strong mind operating upon life; and in consequence you find there what you seldom find in other books.'—It is this kind of excellence which gives a value to the performances of artists also. It is the thoughts expressed in the works of Michael Angelo, Correggio, Raffaele, Parmegiano, and perhaps some of the old Gothick masters, and not the inventions of Pietro da Cortona, Carlo Maratti, Luca Giordano, and others that I might mention, which we seek after with avidity. From the former we learn to think originally. May I presume to introduce myself on this occasion, and even to mention as an instance of the truth of what I have remarked, the very Discourses which I have had the honour of delivering from this place. Whatever merit they have, must be imputed, in a great measure, to the education which I may be said to have had under Dr. Johnson. I do not mean to say, though it certainly would

*Here is an Acknowledgmen-
of all that I
could wish
But if it is
True. Why
are we to be
told that
Masters who
could think
had not the
Judgment to
Perform the
Inferior*

Parts of Art as Reynolds artfully calls them. But

*that we are to learn to Think from Great Masters
& to learn to Perform from Underlings? Learn
to copy from Raphael & to execute from Rubens*

be to the credit of these Discourses, if I could say it with truth, that he contributed even a single sentiment to them; but he qualified my mind to think justly. No man had, like him, the faculty of teaching inferior minds the art of thinking. Perhaps other men might have equal knowledge; but few were so communicative. His great pleasure was to talk to those who looked up to him. It was here he exhibited his wonderful powers. In mixed company, and frequently in company that *ought* to have looked up to him, many, thinking they had a character for learning to support, considered it as beneath them to enlist in the train of his auditors; and to such persons he certainly did not appear to advantage, being often impetuous and overbearing. The desire of shining in conversation was in him indeed a predominant passion; and if it must be attributed to vanity, let it at the same time be recollected, that it produced that loquaciousness from which his more intimate

friends derived considerable advantage. The observations which he made on poetry, on life, and on every thing about us, I applied to our art ; with what success others must judge. Perhaps an artist in his studies should pursue the same conduct ; and instead of patching up a particular work on the narrow plan of imitation, rather endeavour to acquire the art and power of thinking. On this subject I have often spoken ; but it cannot be too often repeated, that the general power of composition may be acquired ; and when acquired, the artist may then lawfully take hints from his predecessors. In reality indeed it appears to me, that a man must begin by the study of others. Thus Bacon became a great thinker, by first entering into and making himself master of the thoughts of other men.”

In consequence of his connexion with Dr. Johnson, he in 1759 furnished that writer with three Essays on the subject of

painting, which appeared in the *IDLER*, and were, I believe, our author's first literary performance.

But though he derived great advantage and instruction from this very distinguished writer, with whom he lived in uninterrupted intimacy for thirty years, Johnson was not his original preceptor in the art of thinking; as has been suggested to me by our common friend, the late ever-to-be-lamented Mr. Burke; whose death, which happened a few months after the first edition of these works, would at any time have been a grievous loss to his country, but at the present distressful and momentous period is an irreparable calamity to the whole civilized world.—“I find,” (said this sagacious and profound observer, whose approbation and whose remarks are so interwoven, that I cannot avail myself of the latter without the former,) “I find but one thing material which you have omitted

in the life of our inestimable friend. You state very properly how much he owed to the writings and conversation of Johnson; and nothing shews more the greatness of Sir Joshua's parts, than his taking advantage of both, and making some application of them to his profession, when Johnson neither understood, nor desired to understand, any thing of painting, and had no distinct idea of its nomenclature, even in those parts which had got most into use in common life. But though Johnson had done much to enlarge and strengthen his habit of thinking, Sir Joshua did not owe his first rudiments of speculation to him. He has always told me, that he owed his first disposition to generalize, and to view things in the abstract, to old Mr. Mudge, Prebendary of Exeter, and brother to the celebrated mechanick of that name. I have myself seen Mr. Mudge the clergyman, at Sir Joshua's house. He was a learned and vene-

able old man; and as I thought, very much conversant in the Platonick Philosophy, and very fond of that method of philosophizing. He had been originally a dissenting minister; a description which at that time bred very considerable men, both among those who adhered to it, and those who left it. He had entirely cured himself of the unpleasant narrowness which in the early part of his life had distinguished those gentlemen, and was perfectly free from the ten times more dangerous enlargement which has been since then their general characteristic. Sir Joshua Reynolds had always a great love for the whole of that family, and took a great interest in whatever related to them. His acquaintance with the Mudges ought to be reckoned among the earliest of his literary connexions. It was from him that I first got a view of the few that have been published of Mr. Mudge's Sermons; and on conversing afterwards with Mr. Mudge, I found great traces of Sir Joshua Reynolds in

him, and, if I may say so, much of the manner of the master.”²²

²² Letter from the Right Hon. Edmund Burke to the Editor, dated Bath, May 4, 1797.

Our author's early friend and instructor died April 3, 1769, and his memory was honoured by the following characteristick encomium, written by Dr. Johnson, and inserted May 2, (under the article of DEATHS,) in the LONDON CHRONICLE:

“ The Reverend Mr. Zachariah Mudge, Prebendary of Exeter, and Vicar of St. Andrew's in Plymouth; a man equally eminent for his virtues and abilities, and at once beloved as a companion, and revered as a pastor. He had that general curiosity to which no kind of knowledge is indifferent or superfluous, and that general benevolence by which no order of men is hated or despised.

“ His principles both of thought and action were great and comprehensive. By a solicitous examination of objections, and judicious comparison of opposite arguments, he attained what enquiry never gives but to industry and perspicuity, a firm and unshaken settlement of conviction. But his firmness was without asperity; for, knowing with how much difficulty truth was sometimes found, he did not wonder that many missed it.

“ The general course of his life was determined by his profession: he studied the sacred volumes in the original languages; with what diligence and success, his Notes upon the Psalms give sufficient evidence. He

To mark the gradual progress of our illustrious painter's reputation from year to year, is not the object of the present memoir ; but the

once endeavoured to add the knowledge of Arabick to that of Hebrew ; but finding his thoughts too much diverted from other studies, after some time desisted from his purpose.

“ His discharge of parochial duties was exemplary. How his Sermons were composed, may be learned from the excellent volume which he has given to the publick ; but how they were delivered, can be known only to those that heard them ; for as he appeared in the pulpit, words will not easily describe him. His delivery, though unconstrained, was not negligent, and though forcible, was not turbulent ; disdaining anxious nicety of emphasis, and laboured artifice of action, it captivated the hearer by its natural dignity, it roused the sluggish and fixed the volatile, and detained the mind upon the subject, without directing it to the speaker.

“ The grandeur and solemnity of the preacher did not intrude upon his general behaviour ; at the table of his friends he was a companion communicative and attentive, of unaffected manners, of manly cheerfulness, willing to please, and easy to be pleased. His acquaintance was universally solicited, and his presence obstructed no enjoyment which religion did not forbid. Though studious, he was popular ; though inflexible, he was candid ; and though metaphysical, yet orthodox.”

Mr. Mudge's Sermons, which have been so highly and justly praised, were published in one volume, in 1739.

era of the establishment of that Academy which gave rise to the following DISCOURSES, forming a memorable epoch in the history of the Arts, may justly claim particular notice.

The Painters of Great Britain from about the year 1750,²³ with a view of promoting their art by painting from living models, associated together in a kind of Academy in St. Martin's Lane, which they supported by annual subscription. Their efforts, however, were not very successful till ten years afterwards;²⁴ when, in imitation of foreign

²³ The first effort towards an Institution of this kind in the present century, was made in 1724, when Sir James Thornhill opened an Academy for Drawing at his house in Covent-garden. He had before proposed to Lord Halifax to obtain the foundation of a Royal Academy, to be built at the upper end of the Mews, with apartments for the Professors, &c. See Walpole's ANECDOTES OF PAINTING, iv. 45.

²⁴ Their first Exhibition was in the year 1760. "The Artists (says Dr. Johnson in a letter to Joseph Baretti, dated London, June 10, 1761,) have instituted a yearly Exhibition of pictures and statues, in imitation, as I am told, of foreign Academies. This year was the *second*

Academies, they formed a scheme of an annual exhibition of their works, which, it was supposed, would be a probable means of attracting the publick attention. In this speculation they were not disappointed; and having thus secured a firmer footing, they afterwards (Jan. 26, 1765,) obtained a royal charter of incorporation.²⁵ Not long after their incorporation, however, the Artists who were not incorporated, conceiving some jealousy against this body, resolved no longer to submit to their regulations, and to undertake an Exhibition of their own; which was continued for a few years with no great success. To compose these jarring interests,

Exhibition. They please themselves much with the multitude of spectators, and imagine that the English School will rise in reputation." Boswell's Life of Johnson, i. 328.

²⁵ The principal artists from whom this scheme originated, were Mr. Moser, Mr. Wilson, Mr. Penny, Mr. Hayman, Mr. West, Mr. Sandby, Mr. Stubbs, and Mr. (afterwards Sir William) Chambers; whose ready access to his Majesty, in consequence of his official situation, facilitated and gave efficacy to his exertions.

and to give permanent dignity to a new establishment, his Majesty, in Dec. 1768,²⁶ was pleased to institute a ROYAL ACADEMY of Painting, Sculpture, and Architecture, composed of “the ablest and most respectable

²⁶ An Academy had been constituted under the royal patronage in 1767; but the plan was more confined, and the Institution was supported by an Annual Subscription. The new Royal Establishment instituted in 1768, which still subsists, was to be supported by the produce of an annual Exhibition; and the deficiency (if any) was to be supplied out of his Majesty's privy purse. For a few years the infant institution required the aid of his Majesty's bounty; who, at various times, was pleased to advance for its support above 5000*l*. The Exhibitions, however, becoming annually more profitable, in a short time were more than adequate to support the establishment; in consequence of which the Academy have now a considerable property in the Stocks, part of which they have lately appropriated to create a fund for decayed artists.—From 1769 to 1780 the Exhibitions produced, at an average, about 1500*l*. annually; from 1780 to 1796, about 2500*l*. The receipts in 1780, when the Academy exhibited their works for the first time at Somerset-Place, amounted to more than 3000*l*. and those of 1796 exceeded the sum produced by the Exhibition of 1780; being the year of the greatest receipt from the first institution of the Academy.

Artists resident in Great Britain ;”²⁷ and Mr. Reynolds, holding unquestionably the first rank in his profession, was nominated their President. Soon afterwards he received the honour of knighthood.

It was no part of the prescribed duty of his office to read lectures to the Academy; but our author voluntarily imposed this task upon himself, for the reasons which he has assigned in his fifteenth Discourse: “If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the President on the delivery of those prizes; and the President for his own credit

²⁷ The two principal objects of this Institution, as stated by the Artists in a Petition to his Majesty, November 28, 1768, were, 1. “the establishment of a well-regulated SCHOOL or ACADEMY OF DESIGN, for the use of Students in the Arts; and 2. an ANNUAL EXHIBITION open to all Artists of distinguished merit, where they might offer their performances to publick inspection, and acquire that degree of reputation and encouragement which they should be deemed to deserve.”

would wish to say something more than mere words of compliment; which, by being frequently repeated, would soon become flat and uninteresting, and by being uttered to many, would at last become a distinction to none: I thought, therefore, if I were to preface this compliment with some instructive observations on the art, when we crowned merit in the artists whom we rewarded, I might do something to animate and guide them in their future attempts." Such was the laudable motive which produced the fifteen DISCOURSES, pronounced by our author between the 2d of Jan. 1769, and the 10th of Dec. 1790:²⁸ a work which

²⁸ In the first year the President delivered two Discourses; in the three years following, a Discourse annually; afterwards, only every second year, with the exception of that spoken on the removal of the Royal Academy to Somerset-Place.

Previous to the publication of the first edition of these works, a wandering rumour had reached me, that the Discourses delivered by our author were not written by himself, but by his friend Dr. Johnson. This notion appearing to me too ridiculous and absurd to be gravely

contains such a body of just criticism on an extremely difficult subject, clothed in such

confuted, I took no notice of it; leaving those who were weak enough to give credit to such an opinion, to reconcile it with the account given by our author himself in a former page, in which, while he acknowledges how much he had profited by the conversation and instruction of that extraordinary man, who "had qualified his mind to think justly," he at the same time informs us, that Johnson had not contributed even a single sentiment to his Discourses.

A new hypothesis, however, has been lately suggested; and among many other statements concerning the late Mr. Burke, which I know to be erroneous, we have been confidently told that they were written by that gentleman.

The readers of poetry are not to learn, that a similar tale has been told of some of our celebrated English poets. According to some, Denham did not write his admired COOPER'S HILL; and with a certain species of criticks, our great moral poet tells us,

" ——— most authors steal their works, or buy;

" Garth did not write his own DISPENSARY.

Such insinuations, however agreeable to the envious and malignant, who may give them a temporary currency, can have but little weight with the judicious and ingenuous part of mankind, and therefore in general merit only silent contempt. But that Mr. Burke was the author of all such parts of these Discourses as do not relate to painting

The Man Either Painter or Poet
who learns or acquires all he knows from others,
Must be full of contradictions

The Contradictions in Reynolds's Discourses are strong Presumptions that they are the Work of several Hands

But this is no Proof that Reynolds did not

Write them

perspicuous, elegant, and nervous language, that it is no exaggerated panegyrick to assert,

and sculpture, (what these are, the discoverer of this pretended secret has not informed us,) has lately been so peremptorily asserted, and so particular an appeal has been made on this occasion to their editor, that I think it my duty to refute this injurious calumny, lest posterity should be deceived and misled by the minuteness of uncontradicted misrepresentation, delivered to the world with all the confidence of truth. Fortunately I am able to give a more decisive testimony on this subject, than could reasonably be expected from any one man concerning the writings of another.

To the question then, whether I have not found among my late friend's papers several of his Discourses in the handwriting of Mr. Burke, or of some other *unnamed* person, I answer, that I never saw any one of his Discourses in the handwriting of that illustrious statesman, or of any other person whatsoever, except Sir Joshua Reynolds; and secondly I say, that I am as firmly persuaded that the whole body of these admirable works was composed by Sir Joshua Reynolds, as I am certain that at this moment I am employing my pen in vindication of his fame. I do not mean to assert, that he did not avail himself of the judgment of his critical friends, to render them as perfect as he could; or that he was above receiving from them that species of literary assistance which every candid literary man is willing to receive, and which even that transcendent genius, Mr. Burke, in some instances did not disdain to accept. Of the early Discourses therefore I

that it will last as long as the English tongue, and contribute no less than the productions

have no doubt that some were submitted to Dr. Johnson, and some to Mr. Burke, for their examination and revision; and probably each of those persons suggested to their author some minute verbal improvements. Four of the latter Discourses, in his own handwriting, and warm from the brain, the author did me the honour to submit to my perusal; and with great freedom I suggested to him some verbal alterations, and some new arrangements, in each of them, which he very readily adopted. Of one I well remember he gave me the general outline in conversation, as we returned together from an excursion to the country, and before it was yet committed to paper. He soon afterwards composed that Discourse conformably to the plan which he had crayoned out, and sent it to me for such remarks on the language of it as should occur to me. When he wrote his last Discourse, I was not in London; and that Discourse, I know, was submitted to the critical examination of another friend; and that friend was not Mr. Burke. Such was the mighty aid that our author received from those whom he honoured with his confidence and esteem!

The reader has before him the testimony of Sir Joshua Reynolds himself, as far as this calumny relates to Dr. Johnson; he has the decisive testimony of Mr. Burke, both in the passage already quoted and in a further extract from one of his letters to the editor, which will be found in a subsequent page; and, if such high authorities can admit of any additional confirmation, he has (what-

of his pencil to render his name immortal.²⁹

ever it may be worth) the testimony of the editor also. Let this plain tale, therefore, for ever seal up the lips of those who have presumed most unjustly to sully and depreciate the literary reputation of a man, who is acknowledged by the unanimous voice of his contemporaries to have been a signal ornament of the age in which he lived; who was not less profound in the theory, than excellent in the practice, of his art; and whose admirable works, of each kind, will transmit his name with unfading lustre to the latest posterity.

²⁹ Some years after the publication of the first seven of the Discourses, the Author had the honour to receive from the late Empress of Russia, a gold box with a *basso relievo* of her Imperial Majesty in the lid, set round with diamonds; accompanied with a note within, written with her own hand, containing these words: “*Pour le Chevalier Reynolds, en temoignage du contentment que j'ai ressentie à la lecture de ses excellens Discours sur la peinture.*” Before he received this mark of her Imperial Majesty's favour, he had been commissioned to paint an Historical Picture for her, on any subject that he thought fit. The subject which he chose was, The Infant Hercules strangling the Serpents. For this picture, which is now at St. Petersburg, his Executors received from her Imperial Majesty, fifteen hundred guineas.

The first seven of the Discourses have been translated into French, and I believe into Italian; and doubtless a complete translation of all our author's works, in each of those languages, will soon appear.

To the fame of the Academy the President from its first institution contributed not a little, by exhibiting every year a considerable number of his admirable performances;³⁰ and he so highly respected Mr. Moser, to whose unwearied endeavours he conceived this excellent Institution in a great degree owed its establishment, that on his death in 1783, he honoured his memory by a publick testimonial, which probably appeared in some newspaper of the day, and so well deserves a more permanent repository, that I shall give it a place below.³¹

³⁰ Between 1769 and 1790, inclusive, he exhibited at the Royal Academy, two hundred and forty-four pictures; at the Exhibitions previous to the institution of the Academy, between 1760 and 1768, twenty-five. Total 269. In the whole of this period, the year 1767 was the only one in which he exhibited nothing.

³¹ I know not where this eulogy originally appeared; probably, however, it was published in some of the daily papers. It is now printed from a copy in our author's handwriting:

“ Jan. 24, 1783.

“ Yesterday died at his apartments in Somerset-Place,

What were the methods by which this great painter attained to such consummate

George Michael Moser, Keeper of the Royal Academy; aged seventy-eight years. He was a native of Switzerland, but came to England very young, to follow the profession of a Chaser in gold, in which art he has been always considered as holding the first rank. But his skill was not confined to this alone; he possessed a universal knowledge in all the branches of painting and sculpture, which perfectly qualified him for the place that he held in the Academy, the business of which principally consists in superintending and instructing the Students, who draw or model from the antique figures.

“ His private character deserves a more ample testimony than this transient memorial. Few have passed a more inoffensive or perhaps a more happy life; if happiness or the enjoyment of life consists in having the mind always occupied, always intent upon some useful art, by which fame and distinction may be acquired. Mr. Moser's whole attention was absorbed either in the practice, or something that related to the advancement, of art. He may truly be said in every sense to have been the FATHER of the present race of Artists; for long before the Royal Academy was established, he presided over the little Societies which met first in Salisbury-Court, and afterwards in St. Martin's Lane, where they drew from living models. Perhaps nothing that can be said, will more strongly imply his amiable disposition, than that all the different Societies with which he has been connected, have always turned their eyes upon him for their Treasurer and chief Manager; when perhaps they would not have

*I was once
looking over
the Prints from
Raphael & Michel
Angelo in the
Library of
the Royal Academy
Moser came
to me & said
You should
not study*

*these old Hard stuff & Dry Works of Art. Stay
little & I will show you what you should study
then went & took down Lettours & Rubens's Galleries
How I did secretly Rage. I also spoke my Mind*

*now can they men, be understand, the man who does not know the
beginning, never can know the end of Art*

excellence in his profession, it is now, I fear, too late to inquire; yet, as I find

contentedly submitted to any other authority. His early society was composed of men whose names are well known in the world; such as Hogarth, Rysbrach, Roubiliac, Wills, Ellis, Vanderbank, &c.

“ Though he had outlived all the companions of his youth, he might to the last have boasted of a succession equally numerous; for all that knew him, were his friends.

“ When he was appointed Keeper of the Royal Academy, his conduct was exemplary, and worthy to be imitated by whoever shall succeed him in that office. As he loved the employment of teaching, he could not fail of discharging that duty with diligence. By the propriety of his conduct he united the love and respect of the Students: he kept order in the Academy, and made himself respected, without the austerity or importance of office; all noise and tumult immediately ceased on his appearance; at the same time there was nothing forbidding in his manner, which might restrain the pupils from freely applying to him for advice or assistance.

“ All this excellence had a firm foundation; he was a man of sincere and ardent piety, and has left an illustrious example of the exactness with which the subordinate duties may be expected to be discharged by him, whose first care is to please GOD.

“ He has left one daughter behind him, who has distinguished herself by the admirable manner in which she paints and composes Pieces of Flowers, of which many

among his papers a few slight hints upon this subject, in which he speaks of his merits and defects with that candour which strongly marked his character, though they are only detached thoughts, and did not receive his final revision and correction, I am unwilling to suppress them :

“ Not having the advantage of an early academical education, I never had the facility of drawing the naked figure, which an artist ought to have. It appeared to me too late, when I went to Italy and began to feel my own deficiencies, to endeavour to acquire that readiness of invention which I observed others to possess. I consoled myself, however, by remarking that these ready inventors, are extremely apt to acquiesce in imperfection; and that if I had not their facility, I should

*Villainy
à l'air*

samples have been seen in the Exhibitions. She has had the honour of being much employed in this way by their Majesties, and for her extraordinary merit has been received into the Royal Academy.”

SOME ACCOUNT OF

for this very reason be more likely to avoid the defect which too often accompanies it; a trite and common-place mode of invention. How difficult it is for the artist who possesses this facility, to guard against carelessness and common-place invention, is well known, and in a kindred art Metastasio is an eminent instance; who always complained of the great difficulty he found in attaining correctness, in consequence of having been in his youth an *Improvvisatore*.--- Having this defect constantly in my mind, I never was contented with common-place attitudes³² or inventions of any kind.---

³² Our great artist's excellence in this respect has been highly extolled by the late Lord Orford:

“ How painting has rekindled from its embers, (says that lively and ingenious writer,) the works of many living artists demonstrate. The prints after the works of Sir Joshua Reynolds have spread his fame to Italy, where they have not at present [1780] a single painter that can pretend to rival an imagination so fertile, that the ATTITUDES of his portraits are as various as those of history. In what age were paternal despair and the hor-

I do not
know this
Anecdote

“ I considered myself as playing a great game, and, instead of beginning to save money, I laid it out faster than I got it, in purchasing the best examples of art that could be procured; for I even borrowed money for this purpose. The possessing portraits by Titian, Vandyck, Rembrandt, &c. I considered as the best kind of wealth. By studying carefully the works of great masters, this advantage is obtained; we find that certain niceties of expression are capable of being executed, which otherwise we might suppose beyond the reach of art. This gives us a confidence in ourselves; and we are thus incited to endeavour at not only the same happiness of execution, but also at

rouns of death pronounced with more expressive accents than in his picture of Count Ugolino? When was infantine loveliness, or embryo-passions, touched with sweeter truth, than in his portraits of Miss Price and the baby Jupiter?”—“ The exuberance of his inventions (the same writer observes, in a note,) will be the grammar of future painters of portraits.” ANECDOTES OF PAINTING, &c. vol. iv. Advertisement.

other congenial excellencies. Study indeed consists in learning to see nature, and may be called the art of using other men's minds. By this kind of contemplation and exercise we are taught to think in their way, and sometimes to attain their excellence. Thus, for instance, if I had never seen any of the works of Correggio, I should never perhaps have remarked in nature the expression which I find in one of his pieces; or if I had remarked it, I might have thought it too difficult or perhaps impossible to be executed.

“My success, and continual improvement in my art, (if I may be allowed that expression,) may be ascribed in a good measure to a principle which I will boldly recommend to imitation; I mean a principle of honesty; which, in this as in all other instances, is, according to the vulgar proverb, certainly the best policy: I always endeavoured to do my best. Great or vulgar, good subjects or bad, all had nature; by the exact repre-

sentation of which, or even by the endeavour to give such a representation, the painter cannot but improve in his art. - - -

“ My principal labour was employed on the whole together ;³³ and I was never weary of changing, and trying different modes and different effects. I had always some scheme

³³ This also, if I recollect right, is said to have been the principal object of Correggio; and, however toilsome, is in various places strongly recommended by our author. “ A steady attention to the general effect, (as he has observed in his fourteenth Discourse,) takes up more time, and is much more laborious to the mind, than any mode of high finishing, or smoothness, without such attention.”

Again in the eleventh Discourse :

“ There is nothing in our art which enforces such continued exertion and circumspection, as an attention to the general effect of the whole. It requires much study and much practice; it requires the painter's entire mind; whereas the *parts* may be finishing by nice touches, while his mind is engaged on other matters: he may even hear a play or a novel read, without much disturbance. The Artist who flatters his own indolence, will continually find himself evading this active exertion, and applying his thoughts to the ease and laziness of highly finishing the parts; producing at last what Cowley calls—“labo-
rious effects of idleness.”

Real

Working up

Effect is

more an

operation of indolence than the

Making out of the Parts: as far as

Greatest is more than least

*Speak here of Rembrandt, & Rubens, & Reynolds
Effect. - For Real Effect is Making out*

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in my mind, and a perpetual desire to advance. By constantly endeavouring to do my best, I acquired a power of doing that with spontaneous facility, which at first was the effort of my whole mind; and my reward was threefold; the satisfaction resulting from acting on this just principle, improvement in my art, and the pleasure derived from a constant pursuit after excellence.

“ I was always willing to believe that my uncertainty of proceeding in my works, that is, my never being sure of my hand, and my frequent alterations, arose from a refined taste, which could not acquiesce in any thing short of a high degree of excellence. I had not an opportunity of being early initiated in the principles of colouring: no man indeed could teach me. If I have never been settled with respect to colouring, let it at the same time be remembered, that my unsteadiness in this respect proceeded from an inordinate desire to possess every

kind of excellence that I saw in the works of others; without considering that there is in colouring, as in style, excellencies which are incompatible with each other: however, this pursuit, or indeed any similar pursuit, prevents the artist from being tired of his art.---We all know how often those masters who sought after colouring, changed their manner; whilst others, merely from not seeing various modes, acquiesced all their lives in that with which they set out. On the contrary, I tried every effect of colour, and by leaving out every colour in its turn, shewed every colour that I could do without it. As I alternately left out every colour, I tried every new colour; and often, as is well known, failed. The former practice, I am aware, may be compared by those whose first object is ridicule, to that of the poet mentioned in the Spectator, who in a poem of twenty-four books contrived in each book to leave out a letter. But I was influenced by no such idle or foolish affecta-

tion. My fickleness in the mode of colouring arose from an eager desire to attain the highest excellence.³⁴ This is the only merit I can assume to myself from my conduct in that respect.”

³⁴ Our author was so anxious to discover the method used by the Venetian Painters, that he destroyed some valuable ancient pictures by rubbing out the various layers of colour, in order to investigate and ascertain it.

Shortly before the first edition of these works was published, some hopes were entertained that the process employed by the great colourists of former times had been preserved; and I was furnished by an eminent artist with an account of the manner in which it had been discovered. Among the manuscript papers of Captain Morley, who had travelled into Italy in the beginning of the present century, was found one supposed to contain the process of colouring used by Titian, the Bassans, and other masters of the Venetian school; which appeared to several of our principal artists and connoisseurs so likely to be genuine, that they gave the possessor of these papers a valuable consideration for the secret that they contained, which was communicated to them under an obligation not to divulge it. As far however as it has hitherto been tried, this process has not, I conceive, answered the expectations that were previously entertained concerning it.

After the gross and unparalleled imposition practised on the publick in the year 1795, by means of forged Manuscripts under the name of SHAKSPEARE, (the fabri-

Thus ingenuously and modestly has this great painter spoken of himself in the few

cation of which, *though detected*, found a puny, but perfectly homogeneous, champion, whose mortified vanity prompted him to abet and countenance that silly fiction, by confident and groundless assertions, false quotations, and arguments still more flimsy and absurd than the imposture itself,) after such a deception, it was not at all surprising that the cautious inquirer should have been slow in giving credit to any new discovery of *ancient manuscripts*: but the cases were extremely different; for whether the process of colouring said to be discovered was the genuine method of the Venetian School, or at least one similar in its effects, was a matter of experiment, and easily ascertained. Some experiments have accordingly been made, and it seems, with no great success. However ancient therefore these documents may be, they hitherto appear to be of little value.

It is highly probable that the great colourists of former times used certain methods in mixing and laying on their colours, which they did not communicate to others, or at least did not set down in writing; their scholars contenting themselves with adopting as much of the practice of their masters as inspection and close observation would give them; and that by being thus confined to oral tradition, the mode which they followed, has been lost. Our great painter, however, had undoubtedly attained a part of the ancient process used in the Venetian School; and by various methods of his own invention produced a similar, though perhaps not quite so brilliant an effect of colour.

Oil
Colours
will not
do -

Why are we told that Reynolds is a Great Colourist
& yet inferior to the Venetians

fragments which I have found on this interesting subject. . . . On the last topick he might with great truth have added, that he not only always aspired to attain the highest excellence of colouring, but that in very many instances he did attain it; there being no one particular in which he left his contemporaries so far behind him, as the richness and mellowness of his tints, when his colours were successful and permanent.³⁵ Had he chosen to walk in the

³⁵ The set of pictures which he painted as designs for the window of New College Chapel, are eminent and *brilliant* instances of the truth of this observation. However high expectation may have been raised by Mr. Warton's very elegant verses on this subject, it will be fully gratified by the view of these admirable pieces. They now form a beautiful decoration of that apartment, which formerly was appropriated to the exhibition of the various works of this great master, after they were dismissed from his painting-room.

As the West Window of New College Chapel, decorated as it now is, will long continue to add to this great Painter's reputation, his own observations on this subject may not be unacceptable to the numerous visitors who shall hereafter be induced to view it. The original scheme, it appears, was, to distribute the various figures

common beaten path, he could have found no difficulty in following the ordinary method pursued by much inferior artists; by

in different places in the Chapel, but this plan was abandoned, as it should seem on our author's suggestion; and on his suggestion also the stone-work of the window was altered, so as to admit one large compartment for paintings in the centre: an alteration in effecting which the gentleman to whom Sir Joshua Reynolds addressed two letters on this occasion, who was then a fellow of New College, was actively instrumental. From these letters, which were obligingly communicated to me by Ozias Humphry, Esq. R. A. I subjoin the following extracts, in confirmation of what has been now stated.

Leicester-Fields, Dec. 27, 1777.

“ I am extremely glad to hear the Society have determined to place all our works together in the West Window, to make one complete whole, instead of being distributed in different parts of the Chapel. In my conversation with Mr. Jervais about it, he thought it might be possible to change the stone-work of the window, so as to make a principal predominant space in the centre, without which it will be difficult to produce a great effect. As Mr. Jervais is now at Oxford, I need add no more; I have already expressed to him how much I wished this alteration might be practicable.”-----

In a subsequent letter (Jan. 9th, 1778,) he says,—
“ Supposing this scheme to take place, [the alteration above proposed,] my idea is, to paint in the great space

deviating from it, he attained that grace which sheds such a lustre on far the greater part of his works.³⁶

in the centre, Christ in the manger, on the principle that Correggio has done it, in the famous picture called the *Notte*; making all the light proceed from Christ. These tricks of the art, as they may be called, seem to be more properly adapted to glass painting, than any other kind. This middle space will be filled with the Virgin, Christ, Joseph, and Angels; the two smaller spaces on each side I shall fill with the Shepherds coming to worship; and the seven divisions below with the figures of Faith, Hope, and Charity, and the Four Cardinal Virtues; which will make a proper rustick base or foundation for the support of the Christian Religion. Upon the whole it appears to me, that chance has presented to us materials so well adapted to our purpose, that if we had the whole window of our own invention and contrivance, we should not probably have succeeded better."-----

The original Picture of the Nativity, a copy of which occupies the middle compartment of this window, is in the collection of the Duke of Rutland.

³⁶ A notion prevails concerning this great painter, that in the *majority* of his works the colours have entirely faded and perished; but this is by no means the case: far the greater part of his pictures have preserved their original hue, and are in perfect preservation. Those which have failed, have been mentioned again and again, and thus have been multiplied in the imaginations of

Though the landscapes which he has given in the back-ground of many of his portraits, are eminently beautiful, he seldom exercised his hand in regular landscape-painting; his only works of this description, that I know of, being one in the collection of Sir Brooke Boothby, Bart., another in that of Lord Pelham at Stanmer, and the third a View from Richmond-Hill, in the collection of the Earl of Inchiquin. A few more may perhaps be found in other collections. But in the historical department he took a wider range; and by his successful exertions in that higher branch of his art, he has not only enriched various cabinets at home, but ex-

connoisseurs.—Nor should it be forgotten, that the pictures of other considerable painters have not been more durable than his. As many perished pictures of Gainsborough, I have been informed, may be found in cabinets, as of Sir Joshua Reynolds. Even the great colourists of antiquity were not entirely free from this defect. Several pictures of Titian and Vandyck, it is well known, have wholly lost that brilliancy which, without doubt, they once possessed.

tended the fame of the English School to foreign countries.³⁷

³⁷ The most considerable of his Historical and Miscellaneous Pieces are the following; to which, for the sake of posterity, I have adjoined the prices paid for them, and the purchasers' names, where I could discover them.

SUBJECTS.	PRICES.	PURCHASERS.
Garick, between Tragedy and Comedy.	300 Gs.	The Earl of Halifax. Since his death sold to Mr. Angerstein, for 250 Guineas.
Thais [Emily Pott]. . . .	100 . .	Hon. Mr. Greville.
Cleopatra dissolving the pearl [Kitty Fisher]. . .	—	—
Venus, chiding Cupid for learning arithmetick. . .	100 . .	The Earl of Charlemont.
Another,—the same subject.	100 . .	Sir B. Boothby, Bt.
A Captain of Banditti. . .	35 . .	John Crewe, Esq.
A Shepherd Boy.	50 . .	Lord Irwin.
Count Ugolino.	400 . .	The D. of Dorset.
A boy in a Venetian dress. .	— . .	Do.
Lesbia.	75 . .	Do.
Wang y Tong, a Chinese.	70 . .	Do.
A Gipsy telling fortunes. .	350 . .	Do.
A boy with a drawing in his hand.	50 . .	Do.

During the brilliant career which he ran,³⁸ his profession did not permit him often to make excursions from town. In the summer, however, he at different periods visited

SUBJECTS.	PRICES.	PURCHASERS.
Covent-Garden Cupid.	—	The D. of Dorset.
Cupid, as a link-boy.	—	Do.
A boy with a child on his back, and cabbage-nets in his hand.	—	Do.
The calling of Samuel.	50 Gs.	Do.
Another,—the same subject.	75	Earl of Darnley.
Mr. and Mrs. Garrick, sitting on a garden-seat; Mr. Garrick reading to her.	150	The Hon. T. Fitzmaurice.
A Girl with a mouse-trap.	50	Count D'Ademar.
A Landscape.	50	Earl of Aylesford.
A sleeping boy.	50	Do.
A Landscape.	50	Sir B. Boothby, Bt.
The Marchioness Townshend, Mrs. Gardiner, and Hon. Mrs. Berisford, decorating the statue of Hymen.	450	Viscount Mountjoy.
Hope nursing Love.	—	Lord Holland.
Another,—the same subject.	—	In the collection of the Earl of Inchiquin.
Another,—the same subject.	150	Henry Hope, Esq.

the seats of the Duke of Marlborough, Lord Boringdon, Lord Eliot, Lord Ossory, Lord

SUBJECTS.	PRICES.	PURCHASERS.
A Strawberry Girl.	50 Gs.	Earl of Carysfort.
A Nymph [Mrs. Hartley] and young Bacchus.	—	Do.
The Snake in the Grass. [This has been called, Love untying the zone of Beauty.]	200	Do.
Another	A present.	Henry Hope, Esq.
Another	100 Gs.	Prince Potemkin.
The Continnence of Scipio.	500	Do.
The Nativity [a design for the window of New Col- lege Chapel in Oxford].	1200	The D. of Rutland.
The infant Jupiter.	100	Do.
An old man reading a ballad.	—	Do.
The Calling of Samuel.	100	Do.
A boy praying.	50	Sent to France by Mr. Chamier, in 1778.
The Death of Dido.	200	Mr. Bryant.
The Theory of Painting.	—	In the Royal Aca- demy.
Another.	—	In the collection of the E. of Inchiquin.
A Shepherd Boy.	—	In the same collec- tion.
A Shepherdess with a lamb.	—	Do.

Palmerston, Mr. Burke, and other friends ;¹⁹
and occasionally spent a few days at his villa

SUBJECTS.	PRICES.	PURCHASERS.
A Girl with a kitten. . . .	— . .	In the collection of Lord Inchiquin.
A Girl with a muff.	— . .	Do.
Cælia lamenting the death of her sparrow. [Mrs. Col- lyer.]	— — —	—
L'Allegro [Mrs. Hale] ; fe- veral figures in the back- ground.	— . .	Lord Harewood.
Robinetta. [the Hon. Mrs. Tollemache.]	— — —	—
Diana. [Lady Napier.] . . .	— — —	—
Diana. [the Duchess of Manchester].	— . .	The Duke of Man- chester.
Master Wynne, as St. John.	— — —	—
Master Crewe, as Hen. VIII.	— . .	John Crewe, Esq.
Master Herbert, in the cha- racter of Bacchus.	75 Gs.	Lord Portchester.
Juno. [Lady Blake.]	— — —	—
Hebe [Miss Meyer, a whole length figure on a half- length canvass].	— — —	—
Melancholy [Miss Jones].	— — —	—
Young Hannibal [a boy in armour].	— — —	—

on Richmond-Hill; but he had very little relish for a country life, and was always glad

SUBJECTS.	PRICES.	PURCHASERS.
Francis, Duke of Bedford, as St. George; with his brothers, Lord John and Lord William Russel. .	— —	—
The Fortune-teller. [Lady Charlotte and Lord H. Spencer.]	— . .	The Duke of Marlborough.
Miranda [The Hon. Mrs. Tollemache] and Caliban.	— —	—
St. Agnes. [Mrs. Quarington].	50 Gs.	R. P. Knight, Esq.
The Triumph of Truth. [Dr. Beattie, with two figures representing Truth and Falshood].	— . .	Dr. Beattie.
A boy laughing.	50 . .	— Bromwell, Esq.
Ariadne.	35 . .	W. Lock, Esq.
Dionysius, Arcopagita. . .	— —	—
The Captive. [This has been called, the Banished Lord, and Cartouche.]	80 . .	Charles Long, Esq.
Lady Sarah Bunbury, sacrificing to the Graces. . .	— . .	Sir C. Bunbury Bt.
The infant Moses in the bulrushes.	125 . .	The Duke of Leeds.
Edwin.	55 . .	Do.

to return to London, to which he was not less attached than Dr. Johnson: with him,

SUBJECTS.	PRICES.	PURCHASERS.
A child with Angels. . . .	— . .	The Duke of Leeds.
The Virgin and Child. [This picture was not quite finished].	65 Gs.	Mr. J. Bannister.
The Angel contemplating the Cross; being the upper part of the Nativity. — . .	— . .	Bequeathed to the Duke of Portland.
The four Cardinal Virtues, Justice, Prudence, Temperance, and Fortitude; and Faith, Hope, and Charity; Designs for the Window of New College, Oxford, painted by Mr. Jervais.	— . .	In the collection of the Earl of Inchiquin.
A Bacchante.	50 . .	Sir W. Hamilton.
Another.	75 . .	The Earl of Lauderdale.
A holy family.	500 . .	Mr. Macklin, Print seller. Afterwards sold to L. Gwydir for 700 guineas.

justly considering that metropolis as the head-quarters of intellectual society. In

SUBJECTS.	PRICES.	PURCHASERS.
Tuccia, the Vestal Virgin.	200 Gs.	Mr. Macklin.
The Gleaners [Mrs. Macklin, her daughter, and Miss Pots].	300 . . . Do.	
St. John.	150 . . . —	Willet, Esq.
St. Cecilia [Mrs. Sheridan, and two daughters of — Coote Purdon, Esq]. . .	150 . . .	R. B. Sheridan, Esq.
<p>Two Groups, in the manner of Paul Veronese; one containing the portraits of the Duke of Leeds, Lord Dundas, Constantine Lord Mulgrave, Lord Seaforth, the Hon C. Greville, Charles Crowle, Esq. and the Right Hon. Sir Joseph Banks, Bart.; the other, those of Sir W. Hamilton, Sir W. W. Wynne, Bart. Richard Thompson, Esq. Sir John Taylor, — Payne Galway, Esq. John Smyth, Esq. and Spencer Stanhope, Esq. — . . . Society of Dilettanti.</p>		

July 1781, in order to view the most celebrated productions of the Flemish and Dutch

SUBJECTS.	PRICES.	PURCHASERS.
A boy with a port-folio.	50 Gs.	Earl of Warwick.
A studious boy.	—	G. Hardinge, Esq.
A powting girl.	—	Do.
The family of George, Duke of Marlborough.	700 . . .	The Duke of Marlborough.
Circe	35 . . .	Sir C. Bunbury, Bt.
The Children in the Wood.	50 . . .	Lord Palmerston.
A Girl leaning on a pedestal.	75 . . .	Do.
The Infant Academy	—	Do. by bequest.
Venus.	—	The Earl of Upper Ossory, by bequest.
Una, from Spencer. [Miss Beauclerk.]	—	In the collection of Lord Inchiquin.
King Lear.	—	Do.
Heads of Angels, a study, From a daughter of Lord William Gordon.	100 . . .	Lord W. Gordon.
Cardinal Beaufort.	500 . . .	Mr. Ald. Boydell.
Robin Goodfellow.	100 . . .	Do.
The Cauldron-Scene in Macbeth.	1000l. . .	Do.
Resignation, from Gold- smith's Deserted Village. —	—	In the collection of Lord Inchiquin.

Schools, in company with his friend Mr. Metcalfe, he made a tour to the Netherlands

SUBJECTS.	PRICES.	PURCHASERS.
Venus, and a boy piping.	250 Gs.	J. J. Angerstein, Esq.
Mrs. Siddons, in the character of the Tragick Muse.	700 . .	N. Desenfans, Esq.
The Infant Hercule: in the Cradle. [A single figure, painted before the large picture.]	150 . .	Earl Fitzwilliam.
Hercules, strangling the serpents.	1500 . .	Empress of Ruffia.
Cupid and Psyche	250 . .	Charles Long, Esq.
Cymon and Iphigenia. [This was the last fancy-picture painted by Sir Joshua Reynolds.]	— . .	In the collection of Lord Inchiquin.

*How much
Barry get*

³⁸ In a Letter to Mr. Baretti, June 10, 1761, Dr. Johnson says—“Reynolds is without a rival, and continues to add thousands to thousands.” Writing a few months afterwards to the same person, he says “Mr. Reynolds gets six thousand a year.”

³⁹ In 1762 he spent some weeks in his native county, Devonshire, accompanied by Dr. Johnson. Of this visit, during which they were entertained at the seats of

and Holland, and the fruit of his travel was a very pleasing account of their journey,⁴⁰ containing remarks on the pictures preserved in the various churches and cabinets that he visited; to which he has subjoined a masterly character of Rubens. His critical observations on the many excellent pieces that he viewed at Antwerp and Brussels, in the Dusseldorp Gallery, and at Amsterdam,

many noblemen and gentlemen in the West of England, Mr. Boswell has given a particular account in his *Life of Johnson*, i. 344. 8vo.

⁴⁰ Of this work Mr. Burke thus writes, in the Letter already quoted:

“ I have read over not only that *Life*, [the account of our author prefixed to the first edition,] but some part of the *DISCOURSES* with an unusual sort of pleasure; partly because, being faded a little in my memory, they have a sort of appearance of novelty; partly by reviving recollections mixed with melancholy and satisfaction. The *FLEMISH JOURNAL* I had never seen before. You trace in that, every where, the spirit of the *DISCOURSES*, supported by new examples. He is always the same man; the same philosophical, the same artist-like critick, the same sagacious observer, with the same minuteness, without the smallest degree of trifling.”

which are now for the first-time given to the world, have since his death acquired an additional value; for by the baleful success and ravages of the French plunderers, who since that period have desolated Europe, many of the most celebrated works of the Flemish School in the Netherlands (for I will not gratify our English republicans by calling it *Belgium*) have been either destroyed or carried away to that “OPPROBRIOUS DEN OF SHAME,” which it is to be hoped no polished Englishman will ever visit.—Many of the pictures of Rubens being to be sold in 1783, in consequence of certain religious houses being suppressed by the Emperor, he again in that year visited Antwerp and Brussels, and devoted several days to contemplating the productions of that great painter.⁴¹ On his return from his first tour,

⁴¹ On viewing the pictures of Rubens a second time, they appeared much less brilliant than they had done on the former inspection. He could not for some time account for this circumstance; but when he recollected,

*He regretted
I really
deserved
an angel
never
could have
followed
Rubens*

his own pieces (as he remarked to Mr. Metcalfe) seemed to him to want force; and the portraits which he painted between that period and 1789, it is observable, have still more animation, energy, and brilliancy of colouring, than his former works.

In the same year (1783) the late Mr. Mason having finished his elegant translation of Du Fresnoy's Art of Painting, our author enriched that work with a very ample and ingenious Commentary, which, together

that when he first saw them, he had his note-book in his hand, for the purpose of writing down short remarks, he perceived what had occasioned their now making a less impression in this respect than they had done formerly. By the eye passing immediately from the white paper to the picture, the colours derived uncommon richness and warmth. For want of this foil, they afterwards appeared comparatively cold.

This little circumstance was communicated to me by Sir George Beaumont, whose good taste and skill discovered, that in the two groups mentioned in a former page, our author had Paul Veronese in view; which, on the remark being made, he said was the case.

with the Poem to which it relates, is now published with his DISCOURSES; Mr. Mason having obligingly permitted his translation to be printed in this collection of his friend's works. The Annotations, indeed, without the poem, would not be intelligible. "The DISCOURSES," as their author has observed,⁴² "having scarce any relation to the mechanical part of the art,⁴³ these Notes may be considered as in some measure supplying that deficiency;" and we may with truth add, that these two works comprise the whole science and practice of painting.

On the death of Mr. Ramsay in the following year, our author (11th August, 1784,)

⁴² In a loose fragment.

⁴³ A few practical instructions are given in the eighth and twelfth Discourses; and in the former towards the conclusion, some of the means are pointed out, by which the Venetian painters produced such great effect in their pictures. Perhaps some useful hints also may be discovered by the Student, dispersed in the other Discourses.

was sworn principal painter in ordinary to his Majesty; which office he possessed to his death: and two months afterwards, on St. Luke's Day, he was presented with the freedom of the Painters' Company, an honour which, though to him of little value, he received with his usual complacency and politeness.

As posterity may be curious to know what were the prices paid at various periods to this great painter for his works, it may not perhaps be thought too minute to add, that about the year 1755 his price for a three-quarters, or as it is popularly called, a head, was but twelve guineas; in the beginning of 1758, twenty guineas; soon after 1760, twenty-five guineas; in 1770, thirty-five guineas; and in 1781, fifty guineas; which continued to be the price till he ceased to paint. The price of a half-length during this latter period was one hundred guineas; and for a whole-length two hundred guineas

were paid.⁴⁴ From a paper which I transcribed some years ago in the Lord Chamberlain's Office, from an office-book which formerly belonged to Philip, Earl of Pembroke and Montgomery, it appears that Vandyck in 1632 received but twenty-five pounds for a whole-length picture of Charles the First; for a half-length of the Queen, twenty pounds; and "for one great piece of his Majestie, the Queene, and their children, one hundred pounds:" which, however, considering the change in the value of money and the modes of life, may be estimated as equal to three hundred pounds at this day.

The personal character of Sir Joshua Reynolds is well known to many of his surviving friends and admirers; but it would be

⁴⁴ His pupils were Giuseppe Marchi, who accompanied him from Italy; Mr. Beech, Mr. Baron, Mr. Berridge, Mr. Parry, (son to the celebrated player on the harp,) Mr. Gill, Mr. Dusine, Mr. Northcote, R. A. Mr. Doughty, and Mr. Score.

great injustice to him, and an unpardonable inattention to Posterity, not to give in this place a slight sketch of his manners, habits, and endowments. He was in stature rather under the middle size; of a florid complexion, and a lively and pleasing aspect; well made, and extremely active.⁴⁵ His ap-

⁴⁵ The last portrait which he painted of himself, (with spectacles,) in 1788, is extremely like him, and exhibits him exactly as he appeared in his latter days, in domestick life. It is a three-quarters, in the collection of the Earl of Inchiquin; and his Grace the Duke of Leeds has a duplicate of it. There is a portrait of him by himself in the dining-room of the Society of *Dilettanti*, in Pall-Mall, a three-quarters also; he is dressed in a loose robe, and has his own hair. Another, (in which he holds his hand to his ear, to aid the sound,) painted for Mr. Thrale about 1775, is in possession of Mrs. Piozzi. Another (a half-length,) is in the Royal Academy, with a cap, and the gown of a Doctor of the Civil Law; which honour he received from the University of Oxford, July 9, 1773: in this picture is introduced the bust of Michael Angelo, on whom he pronounced so high an encomium in his last Discourse. Another in the same dress, a three-quarters, is at Belvoir Castle; and a third in the same dress, is in the gallery of the Great Duke at Florence. Another portrait of him is preserved in the Town-Hall at Plympton, also painted and presented by himself; in this pic-

pearance at first sight impressed the spectator with the idea of a well-born and well-bred

ture a red gown is thrown carelessly about him, and he is without a cap. One nearly resembling this, and painted before it, is at Taplow-Court. We have another portrait of our author in the dress of a Shepherd, with Mr. Jervais the Glass-Painter, in one of the pictures painted as designs for the great window of New College Chapel, in Oxford: and Mr. Farington, R. A. has a portrait of him, by himself, as a painter, with a canvass, easel, &c. before him. Another portrait of him, by himself is in possession of Robert Lovel Gwatkin, Esq. of Killiow, in Cornwall. Lord Inchiquin has two portraits of our author when young, one when he was about thirty years old, in his own hair; the other younger, (in the manner of Rembrandt,) in his own hair also, with his great coat and hat on. Another youthful portrait, done before he went to Italy, is said to be in the possession of Thomas Lane, Esq. of Coffleat in Devonshire.

There is also a portrait of him, painted by C. G. Stuart, an American, about the year 1784, in the possession of Mr. Alderman Boydell; another by Zaffanii, in a picture representing all the artists of the Academy about the year 1770, in the King's Collection; and not long before his death, when he was much indisposed, he sat to Mr. Breda, a Swedish painter, whose performance appeared a few years ago in the Exhibition.

Soon after Gainsborough settled in London, Sir Joshua Reynolds thought himself bound in civility to pay him a visit. That painter, however, (as our author told me,)

English gentleman. With an uncommon equability of temper, which, however, never

took not the least notice of him for several years; but at length called on him, and requested him to sit for his picture. Sir Joshua complied, and sat once to that artist; but being soon afterwards taken ill, he was obliged to go to Bath for his health. On his return to London perfectly restored, he sent Gainsborough word that he was returned, to which Gainsborough, who was extremely capricious, only replied, that he was glad to hear that Sir Joshua Reynolds was well; and he never afterwards desired Sir Joshua to sit, nor had any other intercourse with him, till Gainsborough was dying, when he sent to request to see him, and thanked him for the very liberal and favourable manner in which he had always spoken of his works; a circumstance which our author has thought worth recording in his Fourteenth Discourse. The capricious conduct of Gainsborough did not prevent our author from purchasing from him his well-known picture of a girl tending pigs, for which one hundred guineas were paid.

A marble bust of Sir Joshua Reynolds by Cirachi, an Italian Sculptor, is in possession of the Earl of Inchiquin; and another bust, modelled from the life, in *terra cotta*, more like than the marble bust, which was done from it, was sold by auction by Greenwood, in 1792. I have a medallion modelled in wax by Mountstephen, which is a very faithful representation of this great painter, in his usual evening dress. It was done in 1790, when he was in his sixty-seventh year.

degenerated into insipidity or apathy, he possessed a constant flow of spirits, which

The Engravings that have been made from his various portraits are, 1. By V. Green, in Mezzotinto, from the picture in the Academy. 2. By J. Collyer, from the same; a small oval. 3. By James Watson, in Mezzotinto, from the picture belonging to the Society of *Dilettanti*. 4. By C. Townly, from the picture in the Gallery at Florence. 5. By I. K. Sherwin, from the same picture. 6. By R. Earlom, from Zaffanii's picture of the Academy. 7. By Pariset, from a drawing by Falconet. 8. By Facius, from the window in New College Chapel. 9. Another, when young, his hand shading his forehead; by S. W. Reynolds, from the picture in Mr. Lane's possession. 10. By Caroline Kirkley; from Mr. Gwatkin's picture. 11. That prefixed to the present edition of his works; engraved by Caroline Watson, from the portrait in the collection of Lord Inchiquin. There is, I believe, a copy of this by T. Holloway. 12. By ———, from Mr. Breda's picture.

The tricks which are often practised with engraved copper-plates, are well known. At the time the person so justly execrated, and branded with the name of THE MONSTER, made much noise, the dealers in articles of this kind were very desirous of some representation of him; but not being able suddenly to procure one, they made an old plate, which had been engraved for a magazine, and with the aid of the name subjoined was intended to pass for the portrait of our author, serve their purpose. As the print had no resemblance to Sir Joshua Reynolds, and

rendered him at all times a most pleasing companion; always cheerful, and ready to be amused with whatever was going forward, and from an ardent thirst of knowledge anxious to obtain information on every subject that was presented to his mind. In conversation, his manner was perfectly natural, simple, and unassuming. Though he had occasionally dipped into many books, not having had time for regular and systematic study, some topics which had been long discussed and settled, were new to him; and hence merely by the vigour of his excellent understanding, he often suggested ingenious theories, and formed just conclusions, which had already been deduced by the laborious disquisitions of others. Finding how little time he could spare from his profession, for the purpose of acquiring general knowledge from books, he very early and

had indeed a most *formidable* appearance, by striking out the original inscription, and substituting THE MONSTER, it did very well.

wisely resolved to partake as much as possible of the society of all the ingenious and learned men of his own time;⁴⁶ in consequence of which, and of his cheerful and convivial habits, his table⁴⁷ for above thirty years exhibited an assemblage of all the talents of Great-Britain and Ireland; there being during that period scarce a person in the three kingdoms distinguished for his attainments in literature or the arts,

⁴⁶ He has strongly recommended the same practice to other artists, in his Seventh Discourse, p. 191.

⁴⁷ The *noctes cœnæque Deûm* enjoyed at this table, (as Mr. Boswell, in the Dedication prefixed to his most instructive and entertaining Life of Dr. Johnson, has justly described the *symposium* of our author,) will be long remembered by those who had the happiness to partake of them; but the remembrance must always be accompanied with regret, when it is considered that the death of their amiable and illustrious host has left a chasm in society, and that no such common centre of union for the accomplished and the learned now exists, or is likely soon to exist, in London. I remember on one occasion to have sat down at Sir Joshua Reynolds's table with fifteen persons, eleven or twelve of whom had made a distinguished figure in the world.

or for his exertions at the bar, in the senate, or the field, who was not occasionally found there. The pleasure and instruction which he derived from such company induced him, in conjunction with Dr. Johnson, to establish what has been called the **LITERARY CLUB**, though its members have never assumed that denomination; a society which has now subsisted for more than thirty years, and can boast of having had enrolled among them many of the most celebrated characters of the present century.⁴⁸

⁴⁸ As Sir Joshua Reynolds was the first proposer and founder of this Club, a short account of it may not be here improper. It was founded in the year 1764; and the original scheme was, that it should consist of only twelve members, and that they should be men of such talents, and so well known to each other, that any two of them, if they should not happen to be joined by more, might be good company to each other.

The original members were, Sir Joshua Reynolds, Dr. Johnson, Mr. Burke, Dr. Nugent, Mr. Langton, Mr. Antony Chamier, Sir John Hawkins, the Hon. Topham Beauclerk, and Dr. Goldsmith. Mr. Samuel Dyer, Sir Robert Chambers, and Dr. Percy, now Lord

In the fifteen years during which I had the pleasure of living with our author on

Bishop of Dromore, were soon afterwards elected. They at first met once a week, on Monday evening, at the Turk's Head in Gerrard-street. In 1772, the Club still consisted of only twelve members. On its enlargement in March 1773, two new members were added; the Earl of Charlemont, and Mr. Garrick; and not long afterwards several other members were chosen. About the year 1775, instead of supping together once a week, they resolved to dine together once a fortnight during the sitting of Parliament; and on that footing this Society (which has gradually been increased to thirty-five members, and can never exceed forty) still subsists. They now meet at Parsloe's in St. James's-street.

The total number of persons who have been members of this Club, is fifty-four. Of these the following twenty-four are dead: Sir J. Reynolds, Dr. Johnson, Mr. Burke, Dr. Nugent, Mr. Chamier, Mr. Beauclerk, Sir John Hawkins, Mr. Dyer, Dr. Goldsmith, Mr. Garrick, John Dunning Lord Ashburton, Dr. Adam Smith, Mr. Colman, Dr. Shipley Bishop of St. Asaph, Mr. Vesey, Mr. Thomas Warton, Mr. Gibbon, Dr. Hinchliffe Bishop of Peterborough, Sir William Jones, Mr. Richard Burke, junior, Mr. Boswell, the Marquis of Bath, Dr. Warren, and the Rev. Dr. Farmer.

The present members are, Mr. Langton, Sir Robert Chambers, Dr. Percy Bishop of Dromore, Lord Charlemont, Mr. Fox, Sir Charles Bunbury, Dr. George For-

terms of great intimacy and friendship, he appeared to me the happiest man I have ever known. Indeed he acknowledged to a friend in his last illness, that he had been fortunate and happy beyond the common lot of humanity. The dissipated, the needy, and the industrious, are apt to imagine, that the idle and the rich are the chosen favourites of heaven, and that they alone possess what all mankind are equally anxious to attain: but, supposing always a decent competence, the genuine source of happiness is

dyce, Mr. Steevens, Sir Joseph Banks, Sir William Scott, Lord Spencer, Mr. Sheridan, Mr. Windham, Dr. Barnard Bishop of Limerick, Dr. Joseph Warton, Dr. Marlay Bishop of Waterford, Lord Ossory, Lord Lucan, Lord Eliot, Sir William Hamilton, Dr. Burney, Lord Palmerston, Lord Macartney, Mr. Courtenay, the Duke of Leeds, Dr. Douglas Bishop of Salisbury, Sir Charles Blagden, Major Rennel, the Hon. Frederick North, and the writer of this account. They are all placed in the order of their constitution and election, except the person last mentioned, who had the honour to be chosen a member in 1782, immediately before Sir William Hamilton.

virtuous employment, pursued with ardour, and regulated by our own choice. Sir Joshua Reynolds was constantly employed in a lucrative profession, the study and practice of which afforded him inexhaustible entertainment, and left him not one idle or languid hour; and he enjoyed as much fame as the most ambitious candidate for popular approbation could desire. That he should have been unconscious of the very high rank that he held in the publick estimation, and of the extraordinary excellence which he had attained in his art, was not to be expected; but he never shewed any such consciousness, and was as perfectly free from vanity and ostentation, as he was from artifice or affectation of any kind. His ardent love of truth, in which respect he was a zealous disciple of Dr. Johnson, and his strong antipathy to all false pretensions, and to any thing indirect, artificial, or affected, formed a striking part of his character; and

were indeed, if I do not greatly deceive and flatter myself, the congenial sentiments which principally operated in attaching him to the person to whose province it has fallen to pay this slight tribute to his memory. While engaged in his painting-room, he had the pleasure of seeing and conversing with all the beautiful,⁴⁹ accomplished, and illustrious characters of his time ; and when not employed in his art, his hours were generally passed in the most pleasing and enlightened society that London could produce. His mind was never torpid ; but always at work on some topick or other. He had a strong turn and relish for humour, in all its various forms, and very quickly saw the weak sides of things. Of the numerous characters which presented themselves to him in the mixed companies in which he lived, he was a nice and sagacious observer, as I have had frequent occasion to re-

⁴⁹ He had painted, as he once observed to me, *two generations* of the beauties of England.

mark;⁵⁰ and I have found among his papers some very ingenious, though unfinished, observations on the manners and habits of two very eminent men of his acquaintance. He delighted much in marking the dawning traits of the youthful mind, and the actions and bodily movements of young persons; a circumstance which probably enabled him to portray children with such exquisite happiness and truth. It was one of his favourite maxims, that all the gestures of children are graceful, and that the reign of distortion and unnatural attitude commences with the introduction of the dancing-master.

Though from the time of his returning from Italy he was very deaf,⁵¹ he contrived

⁵⁰ In confirmation of this remark, I may produce the testimony of Dr. Johnson, who said to Mr. Boswell, in 1780, that "he knew no man who had passed through life with more observation than Sir Joshua Reynolds." *Life of Johnson*, iii. 252.

⁵¹ His deafness was originally occasioned by a cold that he caught in the Vatican, by painting for a long

by the aid of an ear-trumpet ⁵² to partake of the conversation of his friends with great facility and address ; and such was the serenity of his temper, that what he did not hear, he never troubled those with whom he conversed, to repeat. To this gentle composure of mind, Goldsmith alluded, when in describing Sir Joshua Reynolds he employed the epithet *bland*, a word eminently happy, and characteristick of his easy and placid manners ;⁵³ but taking into our consideration

time near a stove, by which the damp vapours of that edifice were attracted, and affected his head. When in company with only one person, he heard very well, without the aid of a trumpet.

⁵² Le Sage, the celebrated author of *GILBLAS*, (as Mr. Spence mentions in his *ANECDOTES*,) though very deaf, enjoyed the conversation of his friends by the same means, (the aid of a *cornette*,) and was a very pleasing companion.

⁵³ See *RETALIATION*, a poem by Dr. Goldsmith, in which he has drawn the characters of several of his friends, in the form of epitaphs to be placed on their tombs :

* * * * *

“ Here Reynolds is laid, and, to tell you my mind,

“ He has not left a wiser or better behind :

*A Sly Dog
So can Ever
Body; but
bring Two Pees
& the Hearing
is Stopped*

at once the soundness of his understanding, and the mildness and suavity of his deportment, perhaps Horace's description of the amiable friend of the younger Scipio,—the *mitis sapientia Læli*,⁵³ may convey to posterity

Such Men
Goldsmith

ought not to
we been acquainted

to such Men
Reynolds

“ His pencil was striking, resistless, and grand ;

“ His manners were gentle, complying, and bland ;

“ Still born to improve us in every part,

“ His pencil our faces, his manners our heart :

“ To coxcombs averse, yet most civilly steering,—

“ When they judg'd without skill, he was still hard
of hearing ;

“ When they talk'd of their Raffaelles, Correggios,
and stuff,

“ He shifted his trumpet, and only took snuff.”

* * * * *

These were the last lines the author wrote. He had written half a line more of this character, when he was seized with the nervous fever which carried him in a few days to the grave. He intended to have concluded with his own character.

⁵³ Even the classical reader may not perhaps immediately recollect in how many points these two celebrated persons resemble each other. Each of them certainly had some qualifications, to which the other had no pretensions; as Lælius knew nothing of painting, so our author had no claim either to the character of a military commander, or a distinguished orator. But the qualities which they possessed in common, are so numerous, as fully to justify the present juxta-position.

a more perfect idea of our illustrious painter, than the unfinished delineation of his poetical friend, to which I allude.

The portrait of Lælius has been drawn by Mr. Melmoth, with his usual fidelity. “ He seems (says that very elegant writer) to have united in his character, whether considered in a moral, a civil, or a philosophical view, all those talents of the mind and qualities of the heart, that could justly recommend him to the general esteem of his own times, and transmit his name with honour to posterity. There was a politeness and affability in his address, a sprightliness and vivacity in his conversation, together with a constant equality in his temper, that wonderfully recommended him to all those with whom he had any connection; insomuch that what was observed of Socrates, was equally remarked in Lælius, that he always appeared with a serene and placid countenance.

“ To the advantages of these captivating manners, were added the ornaments of a most cultivated and improved understanding: he was not only one of the finest gentlemen, but of the first orators, and the most elegant scholars of the age. Lælius and Scipio indeed, united as they were by genius and talents, no less than by esteem and affection, equally conspired in refining the taste, and encouraging the literature of their countrymen. They were the patrons, after having been the disciples, of Panætius and Polybius; and both the philosopher and the historian had the honour and happiness of constantly sharing with them those hours that were not devoted to

If it should be asked,—amidst so many excellent and amiable qualities, were there

the publick service. But the severer muses did not entirely engross those intervals of leisure, which these illustrious friends occasionally snatched from the great business of the state: Terence and Lucilius were frequently admitted into these parties; where wit and wisdom jointly conspired to render the conversation at once both lively and instructive.”—LÆLIUS, or an ESSAY ON FRIENDSHIP, &c. *Remarks*, p. 168.

The ingenious writer then proceeds to consider this celebrated person in a political light; but as it is not here necessary to place him in this point of view, I do not transcribe that part of his encomium.—He has not quoted the authorities on which this representation is founded; I shall therefore add here such passages (principally from Cicero) as I suppose he had in contemplation, which may serve further to illustrate the character in question.

“Erat in C. Lælio *multa hilaritas*; in ejus familiari Scipione *ambitio major, vita tristior.*” DE OFF. i. 30.

“—— in rebus prosperis, et ad voluntatem nostram fluentibus, *superbiam, fastidium, arrogantiamque magno-pere fugiamus*: nam ut adversas res, sic secundas immoderatè ferre, *levitatis est; præclaraque est æquabilitas in omni vitâ, et idem semper vultus, eademque frons*; ut de Socrate, *item de C. LÆLIO accepimus.* Ibid. i. 26.

“Hujusmodi Scipio ille fuit, quem non pœnitebat facere idem quod tu; habere eruditissimum hominem et pene divinum, [Panætium] domi; cujus oratione et præceptis, quanquam erant eadem ista quæ te delectant,

no failings?—I wish to answer the inquiry in the words of Mr. Burke, who on a paper

tamen asperior non est factus, sed (ut accepi à senibus) lenissimus. *Quis vero C. LÆLIO comior? quis jucundior, eodem ex studio isto? quis illo gravior? sapientior?*"
ORAT. pro Murena, 31.

"Ex hoc esse hunc numero, quem patres nostri viderunt, divinum hominem Africanum; ex hoc C. LÆLIUM, L. Furium, *moderatissimos homines et continentissimos.*"
Pro. Arch. 7.

"—Viriatius Lasitanus, cui quidem etiam exercitus nostri imperatoresque cesserunt; quem C. LÆLIUS, is qui *sapiens* usurpatur, prætor fregit, et comminuit, ferocitatemque ejus ita repressit, ut facilè bellum reliquis traderet." DE OFF. ii. 11.

"Similemne putas C. LÆLII unum consulatum fuisse, et eum quidem cum repulsâ, (si cum *sapiens et bonus vir*, qualis ille fuit, suffragiis præteritur, non populus a bono consule potius quam ille a vano populo repulsam fert,) sed tamen utrum mallet te, si potestas esset, semel, ut LÆLIUM, consulem, an ut Cinnam, quater?" TUSCUL. v. 19.

"Quando enim me in hunc locum deduxit oratio, docebo, meliora me didicisse de colendis diis immortalibus jure pontificio, et *majorum more*, capedunculis iis quas Numa nobis reliquit, de quibus in illa *aureolâ oratiunculâ* dicit LÆLIUS, quam rationibus Stoicorum." DE NAT. DEOR. iii. 17.

"— itaque quos ingenio, quos studio, quos doctrinâ præditos vident, quorum *vitam constantem et proba-*

(blotted with his tears) which has been transmitted to me while these sheets were

tam, ut Catonis, LÆLII, Scipionis, aliorumque plurimum, rentur eos esse quales se ipsi velint." TOP. 20.

" Sæpe ex socero meo audivi, quum is diceret, socerum suum Lælium semper fere cum Scipione solitum rusticari, eosque incredibiliter repuerascere esse solitos, quum rus ex urbe, tanquam e vinculis, evolavissent. Non audeo dicere de talibus viris, sed tamen ita solet narrare Scævola, conchas eos et umbilicos ad Cajetam et ad Laurentum legere consuêsse, et ad omnem animi remissionem ludumque descendere." DE ORAT. ii. 6.

An old Scholiast on Horace goes still further, and informs us, that these two great men sometimes indulged themselves in the same kind of boyish playfulness which has been recorded of the flagitious Cromwell and one of his fellow-regicides: " Scipio Africanus et LÆLIUS feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Lælio circum lectos triclinii fugienti Lucilius superveniens, eum obtortâ mappâ, quasi feriturus, sequeretur."

" Memoriâ teneo, Smyrnæ me ex P. Rutilio Rufo audisse, quum diceret adolescentulo se accidisse, ut ex Senatus-consulto P. Scipio et D. Brutus, ut opinor, consules, de re atroci magnâque quærerent. Nam quum in silvâ Silâ facta cædes esset, notique homines interfecti; insimulareturque familia, partim etiam liberi, societatis ejus, quæ picarias de P. Cornelio, L. Mummio, censoribus, redemisset; decrevisse senatum, ut de eâ re cognoscerent et statuerent consules: causam pro publicanis

passing through the press, has written—

“ I do not know a fault or weakness of his

accuratè, ut semper solitus esset, eleganterque dixisse Lælium. Quum consules, re auditâ, *amplius* de consilii sententiâ pronuntiavissent, paucis interpositis diebus, iterum Lælium multo diligentius meliusque dixisse; iterumque eodem modo a consulibus rem esse prolatam. Tum Lælium, quum eum socii domum reduxissent, egissentque gratias, et ne defatigaretur oravissent, locutum esse ita; se quæ fecisset, honoris eorum causâ, *studiosè, accuratèque* fecisse; sed se arbitrari causam illam a Ser. Galbâ, quod is in dicendo *fortior acriorque* esset, gravius et *vehementius* posse defendi. Itaque auctoritate C. Lælii publicanos causam detulisse ad Galbam.”— After informing us that Galba pleaded this cause with great spirit and vigour, and obtained a decision in favour of his clients, Cicero adds—“ Ex hac Rutilianâ narratione suspicari licet, quum duæ summæ sint in oratore laudes, una subtiliter disputandi, ad docendum; altera graviter agendi, ad animos audientium permovendos; multoque plus proficiat is qui inflammet judicem, quam ille qui doceat; *elegantiam* in Lælio, vim in Galbâ fuisse.” BRUT. xxii.

From the foregoing passages, which I have collected with a view to illustrate the character of Lælius, (though some of them may seem not perfectly applicable to the present purpose,) a very competent notion of this celebrated person may be formed; and I trust that the comparison of these two characters will not appear, like many of Plutarch's, forced and constrained into parallelism.

that he did not convert into something that bordered on a virtue, instead of pushing it to the confines of a vice."⁵⁴

If our author was not much inclined to exchange the animated scenes of the metropolis, for the quiet and retirement of the country, yet when he was there, (and indeed in other situations, when not engaged in grave employments,) he was as playful as either Lælius or his illustrious friend, and would as readily have gathered pebbles on the sea-shore; and though he was not an orator, if his studies and pursuits had originally led him to a popular profession, and he had been obliged to address a publick assembly, it is clear from his manners and his writings, that in the character of his eloquence he would have resembled the perspicuous and elegant Lælius, rather than the severe and vehement Galba. For the rest, the conformity is greater than at the first view may be supposed. As Lælius was the disciple and protector of Panætius, and the patron and companion of Lucilius, Sir Joshua Reynolds was the scholar and friend of Johnson, and the friend and benefactor of Goldsmith. What the illustrious Scipio was to Lælius, the all-knowing and all-accomplished Burke was to Reynolds. For the pleadings and *aureola oratiuncula* of the amiable Roman, we have the luminous, I had almost said, the *golden* Discourses of our author. As Lælius, admired and respected as he was, was repulsed from the consulate, Sir Joshua Reynolds, in consequence of an unhappy misunderstanding was forced for a short time to relinquish the Presidency of the Aca.

The detail of his domestick day, however minute or trifling it may appear at present,

demy.—In publick estimation, in uniform success in life, in moderation in prosperity, in the applause and admiration of contemporaries, in simplicity of manners and playfulness of humour, in good sense and elegant attainments, in modesty and equability of temper, in un-deviating integrity, in respect for received and long-established opinions, in serenity, cheerfulness, and urbanity, the resemblance must be allowed to be uncommonly striking and exact.

⁵⁴ While I was employed in drawing up an account of our author's life, I requested Mr. Burke to communicate to me his thoughts on the subject; but he was then so ill, that he was able only to set down two or three hints, to be afterwards enlarged on; one of which is that given above. In this paper (which was not found till the former part of these sheets was worked off at the press,) he has noticed our author's disposition to generalize, and his early admiration of Mr. Mudge, which makes part of the subject of his subsequent letter, from which an extract has been given in a former page; but as the observation, as it appears in this fragment, has somewhat of a different shape and colouring, I subjoin it, that no particle of so great a writer may be lost:

“ He was a great generalizer, and was fond of reducing every thing to one system, more perhaps than the variety of principles which operate in the human mind and in every human work, will properly endure. But this disposition to abstractions, to generalizing and classi-

will, I am confident, at a future period not be unacceptable. He usually rose about eight o'clock, breakfasted at nine, and was in his painting-room before ten. Here he generally employed an hour on some study, or on the subordinate parts of whatever portrait happened to be in hand; and from eleven the following five hours were devoted to those who sat for their pictures: with occasionally short intervals, during which he sometimes admitted the visit of a friend. Such was his love of his art, and such his ardour to excel, that he often declared he had, during the greater part of his life, laboured

fiction, is the great glory of the human mind, *that* indeed which most distinguishes man from other animals; and is the source of every thing that can be called science. I believe, his early acquaintance with Mr. Mudge of Exeter, a very learned and thinking man, and much inclined to philosophize in the spirit of the Platonists, disposed him to this habit. He certainly by that means liberalized in a high degree the theory of his own art; and if he had been more methodically instituted in the early part of life, and had possessed more leisure for study and reflection, he would in my opinion have pursued this method with great success."

Generalize
to be an
Idiot

Particularize
is the Alone
Distinction

Merit

that Idiot's paper

General knowledges are those knowledges

as hard with his pencil, as any mechanick working at his trade for bread.⁵⁵ About two days in the week, during the winter, he dined abroad; once, and sometimes oftener, he had company at home by invitation; and during the remainder of the week he dined with his family, frequently with the addition of two or three friends. It must not be understood that the days of every week were thus regularly distributed by a fixed plan; but this was the general course. In the evenings, when not engaged by the Academy, or in some publick or private assembly, or at the theatre, he was fond of collecting a few friends at home, and joining in a party at whist, which was his favourite game.

⁵⁵ An observation made by Dr. Johnson on Pope, is extremely applicable to our author, when employed in his painting-room. "He was one of those few whose labour is their pleasure: he was never elevated into negligence, nor wearied to impatience; he never passed a fault uncorrected by indifference, nor quitted it by despair. He laboured his works, first to gain reputation, and afterwards to keep it." LIVES OF THE POETS, iv. 163.

*The Man who does
not labour more
than the Heron
must be a poor
Devil.*

In consequence of being acquainted with a great variety of persons, he frequently collected a company of seven or eight at dinner, in the morning of the day on which they met: as the greater part of his friends were men well known in the world, they seldom found themselves unacquainted with each other; and these extemporaneous entertainments were often productive of greater conviviality than more formal and premeditated invitations. The marked character of his table, I think, was, that though there was always an abundant supply of those elegancies which the season afforded, the variety of the courses, the excellence of the dishes, or the flavour of the burgundy, made the least part of the conversation: though the appetite was gratified by the usual delicacies, and the glass imperceptibly and without solicitation was cheerfully circulated, every thing of this kind appeared secondary and subordinate; and there seemed to be a general, though tacit, agreement among the guests, that *mind*

should predominate over *body*; that the honours of the turtle and the haunch should give place to the feast of wit, and that for a redundant flow of wine the flow of soul should be substituted. Of a table thus constituted, with such a host and such guests, who would not wish to participate?

To enumerate all the eulogies which have been made on our author, would exceed the limits that I have prescribed to myself in this short narrative; but I ought not to omit the testimony borne to his worth by Dr. Johnson, who declared him to be “the most invulnerable man he knew; whom, if he should quarrel with him, he should find the most difficulty how to abuse.”⁵⁶ Johnson’s well-known and rigid adherence to truth on all occasions, gives this encomium great additional value.

He has, however, one claim to praise,

⁵⁶ Boswell’s Life of Dr. Johnson;—Dedication.

which I think it my duty particularly to mention, because otherwise his merit in this respect might perhaps be unknown to future ages; I mean, the praise to which he is entitled for the rectitude of his judgment concerning those pernicious doctrines, that were made the basis of that Revolution which took place in France not long before his death. Before the publication of Mr. Burke's REFLECTIONS on that subject,⁵⁷ he had been favoured with a perusal of that incomparable work, and was lavish in his encomiums upon it. He was indeed never weary of expressing his admiration of the profound sagacity which saw, in their embryo state, all the evils with which this country was threatened by that tremendous convulsion; he well knew how eagerly all the wild and erroneous principles of government attempted to be established by the pretended philosophers of France, would be

⁵⁷ October, 1790.

cherished and enforced by those turbulent and unruly spirits among us, whom *no King could govern, nor no GOD could please;*⁵⁸ and long before that book was written, frequently avowed his contempt of those “Adam-wits,” who set at nought the accumulated wisdom of ages, and on all occasions are desirous of beginning the world anew. He did not live to see the accomplishment of almost every one of the predictions of the prophetick and philosophical work alluded to: happily for himself he did not live to partici-

⁵⁸ How justly may we apply the immediately following lines of the same great Poet, to those demagogues among us, who since the era above mentioned, have not only on all occasions gratuitously pleaded the cause of the enemies of their country with the zeal of fee'd advocates, but by every other mode incessantly endeavoured to debase and assimilate this *free and happy* country to the model of the *ferocious and enslaved* Republick of France!

“ These Adam-wits, too fortunately free,
 “ Began to dream they wanted liberty;
 “ And when no rule, no precedent was found
 “ Of MEN, by laws less circumscribed and bound,
 “ They led their wild desires to woods and caves,
 “ And thought that all but SAVAGES were slaves.”

*When France got free Europe twist folly & inave,
 Were Savage first to France & after: slaves,*

pate of the gloom which now saddens every virtuous bosom, in consequence of all the civilized States of Europe being shaken to their foundations by those "*troublers of the poor world's peace,*" whom Divine Providence has been pleased to make the scourge of human kind. Gloomy as our prospect is, (on this account alone,⁵⁹) and great as is the danger with which we are threatened, (I mean *internally*, for as to external violence, we are fully equal to any force which our

⁵⁹ I say, on this account *alone*; because in all other respects England is at present in an unparalleled state of wealth and prosperity, though there is a temporary distress occasioned by the want of the ordinary circulating medium of commerce. It appears from authentick and indisputable documents, that the trade of England from 1784 to the present time, has *doubled*; and that our Exports in the year 1796 amounted to THIRTY MILLIONS; and it is well known that the rate of the purchase of land, contrary to the experience of all former wars, continues nearly as high as it was in the time of the most profound peace. These FACTS ought to be sounded from one end of England to the other, and furnish a complete answer to all the SEDITIOUS DECLAMATIONS that have been, or shall be, made on this subject.

This Whole
Book was
Written
to Serve
Political
Purposes

assailants can bring against us,) I still cherish a hope that the cloud which hangs over us will be dispersed, and that we have *stamina* sufficiently strong to resist the pestilential contagion suspended in our atmosphere: and my confidence is founded on the good sense and firmness of my countrymen; of whom far the greater part, justly valuing the blessings which they enjoy, will not lightly hazard their loss; and rather than suffer the smallest part of their inestimable Constitution to be changed, or any one of those detestable principles to take root in this soil, which our domestick and foreign enemies with such mischievous industry have endeavoured to propagate, will, I trust, risk every thing that is most dear to man. To be fully apprised of our danger, and to shew that we are resolved firmly to meet it, may prove our best security. If, however, at last we must fall, let us fall beneath the ruins of that fabric, which has been erected by the wisdom

and treasure of our ancestors, and which they generously cemented with their blood.

For a very long period Sir Joshua Reynolds enjoyed an uninterrupted state of good health, to which his custom of painting, standing, (a practice which, I believe, he first introduced,) may be supposed in some degree to have contributed; at least by this means he escaped those disorders which are incident to a sedentary life. He was indeed in the year 1782 distressed for a short time by a slight paralytick affection; which, however, made so little impression on him, that in a few weeks he was perfectly restored, and never afterwards suffered any inconvenience from that malady. But in July 1789, when he had very nearly finished the portrait of lady Beauchamp, (now Marchioness of Hertford,) the last female portrait he ever painted,⁶⁰ he for the first time perceived his

⁶⁰ The last two portraits of gentlemen that he painted,

sight so much affected, that he found it difficult to proceed; and in a few months afterwards, in spite of the aid of the most skilful oculists, he was entirely deprived of the sight of his left eye. After some struggles, lest his remaining eye should be also affected, he determined to paint no more: a resolution which to him was a very serious misfortune, since he was thus deprived of an employment that afforded him constant amusement, and which he loved much more for its own sake than on account of the great emolument with which the practice of his art was attended. Still, however, he retained his usual spirits, was amused by reading, or hearing

were those of the Right Honourable William Windham, and George J. Cholmondeley, Esq. and they are generally thought to be as finely executed as any he ever painted. In this respect he differed from Titian, whose latter productions are esteemed much inferior to his former works.—He afterwards attempted to finish the portrait of Lord Macartney, for which that nobleman had sat some time before; but he found himself unable to proceed.

others read to him, and partook of the society of his friends with the same pleasure as formerly;⁶¹ but in October 1791, having strong apprehensions that a tumour accompanied with an inflammation,⁶² which took place over the eye that had perished, might affect the other also, he became somewhat dejected. Meanwhile he laboured under a much more dangerous disease, which deprived him both of his wonted spirits and his appetite, though he was wholly unable to explain to his phy-

⁶¹ Early in September, 1791, he was in such health and spirits, that in our return to town from Mr. Burke's seat near Beaconsfield, we left his carriage at the inn at Hayes, and walked five miles on the road, in a warm day, without his complaining of any fatigue. He had at that time, though above sixty-eight years of age, the appearance of a man not much beyond fifty, and seemed as likely to live for ten or fifteen years, as any of his younger friends.

⁶² This inflammation, after various applications having been tried in vain, was found to have been occasioned by extravasated blood; and had no connection with the optick nerves.

sicians the nature or seat of his disorder. During this period of great affliction to all his friends, his malady was by many supposed to be imaginary; and it was conceived, that, if he would but exert himself, he could shake it off. This instance, however, may serve to shew, that the patient best knows what he suffers, and that few long complain of bodily ailments without an adequate cause; for at length (but not till about a fortnight before his death) the seat of his disorder was found to be in his liver, of which the inordinate growth, as it afterwards appeared,⁶³ had incommoded all the functions of life; and of this disease, which he bore with the greatest fortitude and patience, he died, after a confinement of near three months, at his house in Leicester-Fields, on Thursday evening, Feb. 23, 1792.

⁶³ On his body being opened, his liver, which ought to have weighed about five pounds, was found to have increased to an extraordinary size, weighing nearly eleven pounds. It was also somewhat schirrous.

*When Sir Joshua Reynolds died
 All Nature was degraded:
 The King drop'd a Tear into the Queen's Ear:
 And all his Pictures Faded.*

He seemed from the beginning of his illness to have had a presentiment of the fatal termination with which it was finally attended ; and therefore considered all those symptoms as delusive, on which the ardent wishes of his friends led them to found a hope of his recovery. He however continued to use all the means of restoration proposed by his physicians, and for some time to converse daily with his intimate acquaintance; and when he was at length obliged to confine himself to his bed, awaited the hour of his dissolution, (as was observed by one of his friends soon after his death,) with an equanimity rarely shewn by the most celebrated Christian philosophers.—On Saturday, the 3d of March, his remains were interred in the crypt of the cathedral of St. Paul, near the tomb of Sir Christopher Wren, with every honour that could be shewn to genius and to worth by a grateful and enlightened nation; a great number of the most distinguished persons attending the funeral cere-

mony, and his pall being borne up by three Dukes, two Marquisses, and five other noblemen.⁶⁴

A Hook

⁶⁴ The following account of the ceremonial was written by a friend the day after the funeral, and published in several of the News-papers.

“ On Saturday last, at half an hour after three o’clock, was interred the body of Sir Joshua Reynolds, Knt. Doctor of Laws in the Universities of Oxford and Dublin, Principal Painter to his Majesty, President of the Royal Academy of Painting, Sculpture, and Architecture, Fellow of the Royal Society, and Fellow of the Society of Antiquaries.

“ He was interred in the vast crypt of the Cathedral Church of St. Paul, next to the body of Dr. Newton, late Bishop of Bristol, himself an eminent critick in Poetry and Painting, and close by the tomb of the famous Sir Christopher Wren, the architect of that great edifice.

“ The body was conveyed on the preceding night to the Royal Academy, according to the express orders of his Majesty, by a condescension highly honourable to the memory of Sir Joshua Reynolds, and gratifying to the wishes of that Society of eminent Artists. It lay that night, and until the beginning of the funeral procession, in state, in the Model-Room of the Academy.

“ The company who attended the funeral, assembled in the Library and Council-Chamber; the Royal Academy in the Exhibition-Room.

“ The company consisted of a great number of the most

Though his friend Dr. Johnson was buried in Westminster-Abbey, and it had been de-

distinguished persons, who were emulous in their desire of paying the last honours to the remains of him, whose life had been distinguished by the exertions of the highest talents, and the exercise of every virtue that can make a man respected and beloved. Many more were prevented by illness, and unexpected and unavoidable occasions, which they much regretted, from attending.

“ Never was a publick solemnity conducted with more order, decorum, and dignity. The procession set out at half an hour after twelve o'clock. The herse arrived at the great western gate of St. Paul's, about a quarter after two, and was there met by the Dignitaries of the Church, and by the Gentlemen of the Choir, who chaunted the proper Psalms, whilst the procession moved to the entrance of the choir, where was performed, in a superior manner, the full choir-evening-service, together with the famous Anthem of Dr. Boyce; the body remaining during the whole time in the centre of the choir.

“ The Chief Mourner and Gentlemen of the Academy, as of the family, were placed by the Body. The Chief Mourner in a chair at the head; the two attendants at the feet; the Pall-Bearers and Executors in the seats on the decanal side; the other Noblemen and Gentlemen on the cantorial side. The Bishop of London was in his proper place, as were the Lord Mayor and Sheriffs.

“ After the service, the body was conveyed into the crypt, and placed immediately beneath the perforated brass-plate, under the centre of the dome. Dr. Jefferies,

terminated to erect a monument to him there, so desirous was Sir Joshua Reynolds that St.

Canon Residentiary, with the other Canons, and the whole Choir, came under the dome; the grave-digger attending in the middle with a shovel of mould, which at the proper time was thrown through the aperture of the plate, on the coffin. The funeral service was chaunted, and accompanied on the organ in a grand and affecting manner. When the funeral service was ended, the Chief Mourners and Executors went into the crypt, and attended the corpse to the grave, which was dug under the pavement.

The Lord Mayor and Sheriffs honoured the procession by coming to Somerset-Place, where an officer's guard of thirty men was placed at the great court-gate. After the procession had passed through Temple-Bar, the gates were shut by order of the Lord Mayor, to prevent any interruption from carriages passing to or from the City.

The spectators, both in the church and in the street, were innumerable. The shops were shut, the windows of every house were filled, and the people in the streets, who seemed to share in the general sorrow, beheld the whole with respect and silence.

The Order of the Procession was as follows :

The Lord Mayor and Sheriffs, and City Marshals.

The undertaker and ten conductors, on horseback.

A lid with plumes of feathers.

The HEARSE with six horses.

Paul's should be decorated by Sculpture, which he thought would be highly beneficial

Ten pall-bearers, viz.

The Duke of Dorset, Lord High Steward of his Majesty's Household.

Duke of Leeds.

Duke of Portland.

Marquis Townshend.

Marquis of Abercorn.

Earl of Carlisle.

Earl of Inchiquin.

Earl of Upper-Ossory.

Lord Viscount Palmerston.

Lord Eliot.

Robert Lovel Gwatkin, Esq. Chief Mourner.

Two Attendants of the Family.

The Rt. Hon. Edmund Burke,

Edmond Malone, Esq.

Philip Metcalfe, Esq.

} Executors.

The Royal Academicians, and Students.

Bennet Langton, Esq. (Professor in ancient literature.)

James Boswell, Esq. (Secretary for foreign correspondence.)

The Archbishop of York. The Marquis of Buckingham.

Earl of Fife. Earl of Carysfort.

Lord St. Asaph. Lord Bishop of London.

Lord Fortescue. Lord Somers.

Lord Lucan. The Dean of Norwich.

Right Hon. W. Windham. Sir Abraham Hume, Bt.

Sir George Beaumont, Bt. Sir Thomas Dundas, Bt.

to the Arts,⁶⁵ that he prevailed on those who were associated with him in the management

Sir Charles Bunbury, Bt. Sir William Forbes, Bt.
 Dr. George Fordyce, Dr. Ash.
 Dr. Brocklesby, Dr. Blagden.
 Sir William Scott, M. P. George Rose, Esq. M. P.
 John Rolle, Esq. M. P. William Weddell, Esq. M. P.
 Reginald Pole Carew, Esq. M. P. Richard Clarke, Esq.
 Mat. Montagu, Esq. M. P.—R^d. P. Knight, Esq. M. P.
 Dudley North, Esq. M. P. Charles Townley, Esq.
 Abel Moysey, Esq. John Cleveland, Esq. M. P.
 John Thomas Batt, Esq. Welbore Ellis Agar, Esq.
 Colonel Gwyn, Captain Pole.
 Dr. Laurence, William Seward, Esq.
 James Martin, Esq. — Drewe, Esq.
 Edward Jerningham, Esq. William Vachel, Esq.
 Richard Burke, Esq. Thomas Coutts, Esq.
 John Julius Angerstein, Esq. Edward Gwatkin, Esq.
 Charles Burney, Esq. John Hunter, Esq.
 William Cruikshank, Esq. — Home, Esq.
 John Philip Kemble, Esq. Joseph Hickey, Esq.
 Mr. Alderman Boydell, John Devaynes, Esq.
 Mr. Poggi, Mr. Breda.

“The company were conveyed in forty-two mourning coaches; and forty-nine coaches belonging to the Noblemen and Gentlemen attended empty.”

To each of the gentlemen who attended on this occasion, was presented a print engraved by Bartolozzi, representing a female clasping an urn; accompanied by the Genius of Painting, holding in one hand an extinguished torch,

of Johnson's monument,⁶⁶ to consent that it should be placed in that cathedral; in which, I know, some of them reluctantly acquiesced. In consequence of the ardour which he expressed on this subject, it was thought proper to deposite his body in the crypt of that magnificent church; which indeed had another claim also to the remains of this great Painter, for in the same ground (though the ancient building constructed upon it has given place to another edifice,) was interred,

and pointing with the other to a sarcophagus, on the tablet of which is written—

Succedet famâ, vivusque per ora feretur.

⁶⁵ He wished that St. Paul's should be decorated by Paintings as well as Sculpture, and has enlarged on this subject in his "Journey to Flanders," page 341. A scheme of this kind was proposed about the year 1774, and warmly espoused by our Author; but it was prevented from being carried into execution by Dr. Terrick, then Bishop of London. Since that time, *monuments*, under certain regulations, have been admitted.

⁶⁶ Sir William Scott, Mr. Burke, Sir Joseph Banks, Mr. Windham, Mr. Metcalfe, Mr. Boswell, Mr. Malone:

in the middle of the last century, his great predecessor, Sir Antony Vandyck.

By his last Will, which was made on the 5th of November preceding his death, he bequeathed the greater part of his fortune to his niece, Miss Palmer, now Countess of Inchiquin ; ten thousand pounds in the funds to her younger sister, Mrs. Gwatkin, the wife of Robert Lovel Gwatkin, Esq. of Killiow, in the county of Cornwall ; a considerable legacy to his friend, the Right Hon. Edmund Burke, with whom he had lived in great intimacy for more than thirty years ; and various memorials to other friends.⁶⁷

⁶⁷ To the Earl of Upper-Ossory, any picture of his own painting, remaining undisposed of at his death, that his lordship should choose.

To Lord Palmerston, "the second choice."

To Sir Abraham Hume, Bart. "the choice of his Claude Lorraines."

To Sir George Beaumont, Bart. his "Sebastian Bourdon,—the Return of the Arc."

To the Duke of Portland, "the Angel Contemplation, —the upper part of the Nativity."

To the brief enumeration that has been given of the various qualities which rendered him at once so distinguished an ornament and so valuable a member of society, it is

To Edmond Malone, Philip Metcalfe, James Boswell, Esqrs. and Sir William Scott, [his Majesty's Advocate General,] £.200 each, to be laid out, if they should think proper, in the purchase of some picture at the sale of his Collection, "to be kept for his sake."

To the Reverend William Mason, "the Miniature of Milton by Cooper."

To Richard Burke, junior, Esq. his Cromwell, by Cooper.

To Mrs. Bunbury, her son's picture; and to Mrs. Gwyn, "her own picture with a turban."

To his nephew, William Johnston, Esq. of Calcutta, his watch, &c.

To his old servant, Ralph Kirkley, (who had lived with him twenty-nine years,) one thousand pounds.

Of this Will, he appointed Mr. Burke, Mr. Metcalfe, and the present writer, Executors.

In March, 1795, his fine Collection of Pictures by the Ancient Masters, was sold by Auction for 10,319l. 2s. 6d.; and in April, 1796, various historical and fancy-pieces of his own painting, together with some unclaimed portraits, were sold for 4505l. 18s. His very valuable Collection of Drawings and Prints yet remains to be disposed of.

almost needless to add, that the death of this great Painter, and most amiable man, was not less a private loss, than a publick misfortune; and that however that loss may have been deplored by his numerous friends, by none of them was it more deeply felt, than by him, to whom the office of transmitting to posterity this imperfect memorial of his talents and his virtues has devolved.

Its imperfection however will, I trust, be amply compensated by the following characteristick eulogy, in which the hand of the great master, and the affectionate friend, is so visible, that it is scarcely necessary to inform the reader that it was written by Mr. Burke, not many hours after the melancholy event which it commemorates, had taken place :

* * * * *

“ His illness was long, but borne with a
“ mild and cheerful fortitude, without the

“ least mixture of any thing irritable, or
“ querulous, agreeably to the placid and
“ even tenour of his whole life. He had,
“ from the beginning of his malady, a dis-
“ tinct view of his dissolution; and he con-
“ templated it with that entire composure,
“ which nothing but the innocence, integrity,
“ and usefulness of his life, and an unaffected
“ submission to the will of Providence,
“ could bestow. In this situation he had
“ every consolation from family tenderness,
“ which his own kindness had indeed well
“ deserved.

“ Sir Joshua Reynolds was, on very many
“ accounts, one of the most memorable men
“ of his time. He was the first English-
“ man, who added the praise of the elegant
“ arts to the other glories of his country,
“ In taste, in grace, in facility, in happy
“ invention, and in the richness and harmony
“ of colouring, he was equal to the great
“ masters of the renowned ages. In Por-

“ trait he went beyond them ; for he com-
“ municated to that description of the art,
“ in which English artists are the most en-
“ gaged, a variety, a fancy, and a dignity
“ derived from the higher branches, which
“ even those who professed them in a su-
“ perior manner, did not always preserve,
“ when they delineated individual nature.
“ His Portraits remind the spectator of the
“ invention of history, and the amenity of
“ landscape. In painting portraits, he ap-
“ peared not to be raised upon that platform,
“ but to descend to it from a higher sphere.
“ His paintings illustrate his lessons, and
“ his lessons seem to be derived from his
“ paintings.

He possessed the theory as perfectly as
“ the practice of his art. To be such a
“ painter, he was a profound and penetrating
“ philosopher.

“ In full affluence of foreign and domestick

“ fame, admired by the expert in art, and
 “ by the learned in science, courted by the
 “ great, caressed by Sovereign Powers, and
 “ celebrated by distinguished poets,⁶⁸ his

⁶⁸ Goldsmith, Mason, T. Warton, &c.—The encomiums on our author in prose, are not less numerous. When the DISCOURSES were mentioned in a former page, I did not recollect that they have been very highly commended by my learned and ingenious friend, Dr. Joseph Warton, one of the few yet left among us, of those who began to be distinguished in the middle of the present century, soon after the death of Pope, and may now therefore be considered as the *ultimi Romanorum*. The praise of so judicious a critick being too valuable to be omitted, I shall introduce it here :

“ One cannot forbear reflecting on the great progress the Art of Painting has made in this country, since the time that Jervas was thought worthy of this panegyrick : [Pope’s Epistle to that Painter, in 1716 :] a progress, that, we trust, will daily increase, if due attention be paid to the incomparable Discourses that have been delivered at the Royal Academy ; which Discourses contain more solid instruction on that subject, than, I verily think, can be found in any language. The precepts are philosophically founded on truth and nature, and illustrated with the most proper and pertinent examples. The characters are drawn with a *precision* and *distinctness*, that we look for in vain in Felibien, De Piles, and even Vasari, or Pliny himself. Nothing, for example, can be more just

“ native humility, modesty, and candour,
“ never forsook him, even on surprise or
“ provocation ; nor was the least degree of
“ arrogance or assumption visible to the most
“ scrutinizing eye, in any part of his con-
“ duct or discourse.

“ His talents of every kind, powerful
“ from nature, and not meanly cultivated by
“ letters, his social virtues in all the relations
“ and all the habitudes of life, rendered him
“ the centre of a very great and unparalleled
“ variety of agreeable societies, which will
“ be dissipated by his death. He had too
“ much merit not to excite some jealousy,
“ too much innocence to provoke any enmity.
“ The loss of no man of his time can be felt

and elegant, as well as profound and scientific, than the comparison between Michael Angelo and Raffaele in the fifth of these Discourses. Michael Angelo is plainly the hero of Sir Joshua Reynolds, for the same reason that Homer by every great mind is preferred to Virgil.”
Essay on the Genius and Writings of Pope, ii. 394.

“ with more sincere, general, and unmixed
“ sorrow.

“ HAIL! AND FAREWELL!”

W. A. S.

QUEEN-ANNE-STREET, EAST,
February 10, 1798.

DISCOURSE I.

DELIVERED AT THE OPENING OF

THE ROYAL ACADEMY,

JANUARY 2, 1769.

VOL. I.

the Simulations of the Hypocrite who smiles
artificially where he means to Betray. His Praise
of Rafael is like the Hysteric Smile of Revenge
by Softness & Candour, the hidden trap, &
the poisoned feast. He praises Michael Angelo
for Qualities which Michael Angelo Abhorred; &
He blames Rafael for the only Qualities which
Rafael Valued, whether Reynolds knew what
he was doing, is nothing to me; the Mischief is
just the same, whether a Man does it Ignorantly
or knowingly: I always considered True Art
& True Artists to be particularly Insulted &
Degraded by the Reputation of these Discourses
as much as they were Degraded by the Reputation
of Reynolds's Paintings. & that such Artists
as Reynolds, are at all times Hured by the
Satanis, for the Depression of Art
A. Presence of Art: To Destroy Art

*intending to the encouragement of Art as a sufficient
justification of the proposed Independence of India
in the field of the arts which has not been
the subject of employment of such a course*

TO

THE MEMBERS

OF

THE ROYAL ACADEMY.

GENTLEMEN,

THAT you have ordered the publication of this discourse, is not only very flattering to me, as it implies your approbation of the method of study which I have recommended ; but likewise, as this method receives from that act such an additional weight and authority, as demands from the Students that deference and respect, which

can be due only to the united sense of so considerable a BODY of ARTISTS.

I am,

With the greatest esteem and respect,

GENTLEMEN,

27 AP 53

Your most humble,

and obedient Servant,

JOSHUA REYNOLDS.

*The Rich Men of England form themselves into a Society to Sell & Not to Buy Pictures
The Artist who does not throw his Contempt on such Trading Exhibitions, does not know either his own Interest or his Duty.*

*When Nations grow Old. The Arts grow Cold
And Commerce settles on every Tree
And the Poor & the Old can live upon Gold
For all are Born Poor. Aged Saty three*

*be Taught & that all Professions is improved
in a Letter & a Decree to send the same to the Fe
of it & a Decree the whole of it*

DISCOURSE I.

~~OF THE ADVANTAGES~~

THE ADVANTAGES PROCEEDING FROM THE INSTITUTION
OF A ROYAL ACADEMY.—HINTS OFFERED TO THE
CONSIDERATION OF THE PROFESSORS AND VISITORS;
—THAT AN IMPLICIT OBEDIENCE TO THE RULES OF
ART BE EXACTED FROM THE YOUNG STUDENTS;—
THAT A PREMATURE DISPOSITION TO A MASTERLY
DEXTERITY BE REPRESSED;—THAT DILIGENCE BE
CONSTANTLY RECOMMENDED, AND (THAT IT MAY
BE EFFECTUAL) DIRECTED TO ITS PROPER OBJECT.

GENTLEMEN,

AN Academy, in which the Polite Arts
may be regularly cultivated, is at last opened
among us by Royal Munificence. This
must appear an event in the highest degree
interesting, not only to the Artists, but to
the whole nation.

It is indeed difficult to give any other
reason, why an empire like that of BRI-
TAIN should so long have wanted an orna-
ment so suitable to its greatness, than that
slow progression of things, which naturally

*The Inquiry in England is not whether a Man has
Talent, & Genius? But whether he is Polite & Polite
& a Virtuous Ass: & obedient to Noblemen's Opinions in
Art & Science. If he is; He is a Good Man: If No
He is not to be trusted.*

makes elegance and refinement the last effect of opulence and power.

An Institution like this has often been recommended upon considerations merely mercantile ; but an Academy, founded upon such principles, can never effect even its own narrow purposes. If it has an origin no higher, no taste can ever be formed in manufactures ; but if the higher Arts of Design flourish, these inferior ends will be answered of course.

We are happy in having a PRINCE, who has conceived the design of such an institution, according to its true dignity ; and who promotes the Arts, as the head of a great, a learned, a polite, and a commercial nation ; and I can now congratulate you, Gentlemen, on the accomplishment of your long and ardent wishes.

The numberless and ineffectual consultations which I have had with many in this assembly, to form plans and concert schemes for an Academy, afford a sufficient proof of the impossibility of succeeding but by the influence of MAJESTY. But there have,

perhaps, been times, when even the influence of MAJESTY would have been ineffectual; and it is pleasing to reflect, that we are thus embodied, when every circumstance seems to concur from which honour and prosperity can probably arise.

There are, at this time, a greater number of excellent artists than were ever known before at one period in this nation; there is a general desire among our Nobility to be distinguished as lovers and judges of the Arts; there is a greater superfluity of wealth among the people to reward the professors; and, above all, we are patronized by a Monarch, who, knowing the value of science and of elegance, thinks every art worthy of his notice, that tends to soften and humanise the mind.

After so much has been done by HIS MAJESTY, it will be wholly our fault, if our progress is not in some degree correspondent to the wisdom and generosity of the Institution: let us shew our gratitude in our diligence, that, though our merit may not

3 Farthing ✓

THE FIRST DISCOURSE.

answer his expectations, yet, at least, our industry may deserve his protection.

But whatever may be our proportion of success, of this we may be sure, that the present Institution will at least contribute to advance our knowledge of the Arts, and bring us nearer to that ideal excellence, which it is the lot of genius always to contemplate and never to attain.

The principal advantage of an Academy is, that, besides furnishing able men to direct the Student, it will be a repository for the great examples of the Art. These are the materials on which Genius is to work, and without which the strongest intellect may be fruitlessly or deviously employed. By studying these authentick models, that idea of excellence which is the result of the accumulated experience of past ages, may be at once acquired; and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way. The Student receives, at one glance, the principles which many Artists have spent their whole lives in

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ascertaining; and, satisfied with their effect, is spared the painful investigation by which they came to be known and fixed. How many men of great natural abilities have been lost to this nation, for want of these advantages! They never had an opportunity of seeing those masterly efforts of genius, which at once kindle the whole soul, and force it into sudden and irresistible approbation.

Raffaële, it is true, had not the advantage of studying in an Academy; but all Rome, and the works of Michael Angelo in particular, were to him an Academy. On the sight of the Capella Sistina, he immediately from a dry, Gothick, and even insipid manner, which attends to the minute accidental discriminations of particular and individual objects, assumed that grand style of painting, which improves partial representation by the general and invariable ideas of nature.

I do not believe that Raphael taught Mich. Angelo or the Mich. Ang. taught Raphael. I believe that R. Rose teaches the Lilly how to grow or the Apple tree teaches the Pear tree how to bear fruit. I do not believe the

Every seminary of learning may be said to be surrounded with an atmosphere of floating knowledge, where every mind may

tales of Anecdote writers when they militate against Individual Character

*Minute
discrimination
& accidental
Sublimity
based on
minute
imagination*

imbibe somewhat congenial to its own original conceptions. Knowledge, thus obtained, has always something more popular and useful than that which is forced upon the mind by private precepts, or solitary meditation. Besides, it is generally found, that a youth more easily receives instruction from the companions of his studies, whose minds are nearly on a level with his own, than from those who are much his superiors; and it is from his equals only that he catches the fire of emulation.

One advantage, I will venture to affirm, we shall have in our Academy, which no other nation can boast. We shall have nothing to unlearn. To this praise the present race of Artists have a just claim. As far as they have yet proceeded, they are right. With us the exertions of genius will henceforward be directed to their proper objects. It will not be as it has been in other schools, where he that travelled fastest, only wandered farthest from the right way.

Impressed, as I am, therefore, with

such a favourable opinion of my associates in this undertaking, it would ill become me to dictate to any of them. But as these Institutions have so often failed in other nations; and as it is natural to think with regret, how much might have been done, I must take leave to offer a few hints, by which those errors may be rectified, and those defects supplied. These the Professors and Visitors may reject or adopt as they shall think proper.

I would chiefly recommend, that an implicit obedience to the *Rules of Art*, as established by the practice of the great MASTERS, should be exacted from the *young Students*. That those models, which have passed through the approbation of ages, should be considered by them as perfect and infallible guides; as subjects for their imitation, not their criticism.

*imitation
& criticism*

I am confident, that this is the only efficacious method of making a progress in the Arts; and that he who sets out with doubting, will find life finished before he becomes

master of the rudiments. For it may be laid down as a maxim, that he who begins by presuming on his own sense, has ended his studies as soon as he has commenced them. Every opportunity, therefore, should be taken to discountenance that false and vulgar opinion, that rules are the fetters of genius; they are fetters only to men of no genius; as that armour, which upon the strong is an ornament and a defence, upon the weak and mis-shapen becomes a load, and cripples the body which it was made to protect.

How much liberty may be taken to break through those rules, and, as the Poet expresses it,

To snatch a grace beyond the reach of art,

may be a subsequent consideration, when the pupils become masters themselves. It is then, when their genius has received its utmost improvement, that rules may possibly be dispensed with. But let us not destroy the scaffold, until we have raised the building.

The Directors ought more particularly to watch over the genius of those Students, who, being more advanced, are arrived at that critical period of study, on the nice management of which their future turn of taste depends. At that age it is natural for them to be more captivated with what is brilliant, than with what is solid, and to prefer splendid negligence to painful and humiliating exactness.

A facility in composing,—a lively, and what is called a masterly, handling of the chalk or pencil, are, it must be confessed, captivating qualities to young minds, and become of course the objects of their ambition. They endeavour to imitate those dazzling excellencies, which they will find no great labour in attaining. After much time spent in these frivolous pursuits, the difficulty will be to retreat; but it will be then too late; and there is scarce an instance of return to scrupulous labour, after the mind has been debauched and deceived by this fallacious mastery.

By this useless industry they are excluded from all power of advancing in real excellence. Whilst boys, they are arrived at their utmost perfection; they have taken the shadow for the substance; and make the mechanical felicity the chief excellence of the art, which is only an ornament, and of the merit of which few but painters themselves are judges.

This seems to me to be one of the most dangerous sources of corruption; and I speak of it from experience, not as an error which may possibly happen, but which has actually infected all foreign Academies. The directors were probably pleased with this premature dexterity in their pupils, and praised their dispatch at the expence of their correctness.

But young men have not only this frivolous ambition of being thought masters of execution, inciting them on one hand, but also their natural sloth tempting them on the other. They are terrified at the prospect before them, of the toil required to attain

*Mechanical
Excellence
is the Only
Vehicle
of Genius*

*This is
all
False
& Self-
contradictory*

*Execution
is the
Harvest
of Genius*

exactness. The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires, from mere impatience of labour, to take the citadel by storm. They wish to find some shorter path to excellence, and hope to obtain the reward of eminence by other means than those, which the indispensable rules of art have prescribed. They must therefore be told again and again, that labour is the only price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good Painter.

*This is all
Self-Contradictory!
Truth &
Falseness
jumbled
together*

When we read the lives of the most eminent Painters, every page informs us, that no part of their time was spent in dissipation. Even an increase of fame served only to augment their industry. To be convinced with what persevering assiduity they pursued their studies, we need only reflect on their method of proceeding in their most celebrated works. When they conceived a subject, they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part,

*The Lives of
Painters say
that Raphael
died of
Dissipation
& Idleness
is one
thing &
Dissipation*

*Another
He who has Nothing to dissipate cannot dissipate
A Weak Man may be virtuous enough but will
Never be an Artist
Painters are invited for being dissipated & Idle.*

This is False
 —heads, hands, feet, and pieces of drapery; they then painted the picture, and after all re-touched it from the life. The pictures, thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty Genius had struck them off at a blow.

Excellent
 But, whilst diligence is thus recommended to the Students, the Visitors will take care that their diligence be effectual; that it be well directed, and employed on the proper object. A Student is not always advancing because he is employed; he must apply his strength to that part of the art where the real difficulties lie; to that part which distinguishes it as a liberal art; and not by mistaken industry lose his time in that which is merely ornamental. The Students, instead of vying with each other which shall have the readiest hand, should be taught to contend who shall have the purest and most correct out-line; instead of striving which shall produce the brightest tint, or, curiously trifling, shall give the gloss of stuffs, so as to appear real, let their ambition be directed to contend, which shall dispose his drapery in the most

graceful folds, which shall give the most grace and dignity to the human figure.

I must beg leave to submit one thing more to the consideration of the Visitors; which appears to me a matter of very great consequence, and the omission of which I think a principal defect in the method of education pursued in all the Academies I have ever visited. The error I mean is, that the students never draw exactly from the living models which they have before them. It is not indeed their intention; nor are they directed to do it. Their drawings resemble the model only in the attitude. They change the form according to their vague and uncertain ideas of beauty, and make a drawing rather of what they think the figure ought to be, than of what it appears. I have thought this the obstacle that has stopped the progress of many young men of real genius; and I very much doubt,

*This is
Admirably
said. They
do, he not
always show
as much*

before him, not only acquires a habit of exactness and precision, but is continually advancing in his knowledge of the human figure; and though he seems to superficial observers to make a slower progress, he will be found at last capable of adding (without running into capricious wildness) that grace and beauty, which is necessary to be given to his more finished works, and which cannot be got by the moderns, as it was not acquired by the ancients, but by an attentive and well compared study of the human form.

What I think ought to enforce this method is, that it has been the practice (as may be seen by their drawings) of the great Masters in the Art. I will mention a drawing of Raffaele, *The Dispute of the Sacrament*, the print of which, by Count Cailus, is in every hand. It appears, that he made his sketch from one model; and the habit he had of drawing exactly from the form before him appears by his making all the figures with the same cap, such as his model then happened to wear; so servile a

copyist was this great man, even at a time when he was allowed to be at his highest pitch of excellence.

I have seen also Academy figures by Annibale Caracci, though he was often sufficiently licentious in his finished works, drawn with all the peculiarities of an individual model.

This scrupulous exactness is so contrary to the practice of the Academies, that it is not without great deference, that I beg leave to recommend it to the consideration of the Visitors ; and submit to them, whether the neglect of this method is not one of the reasons why Students so often disappoint expectation, and, being more than boys at sixteen, become less than men at thirty.

In short, the method I recommend can only be detrimental where there are but few living forms to copy ; for then Students, by always drawing from one alone, will by habit be taught to overlook defects, and mistake deformity for beauty. But of this

there is no danger; since the Council has determined to supply the Academy with a variety of subjects; and indeed those laws which they have drawn up, and which the Secretary will presently read for your confirmation, have in some measure precluded me from saying more upon this occasion. Instead, therefore, of offering my advice, permit me to indulge my wishes, and express my hope, that this institution may answer the expectation of its ROYAL FOUNDER; that the present age may vie in Arts with that of LEO the Tenth; and that *the dignity of the dying Art* (to make use of an expression of Pliny) may be revived under the Reign of GEORGE THE THIRD.

DISCOURSE II.

DELIVERED TO THE STUDENTS OF

THE ROYAL ACADEMY,

ON THE

DISTRIBUTION OF THE PRIZES,

DECEMBER 11, 1769.

The Labour Works of journeymen
employed by Correggio. Titian Veronesi
and all the Venetians ought not to be
shown to the young Artist as the works
of original Conception any more
than the Engravings of Stradanus
Bartolozzi or Woodcut. They
are Works of Manual labour



DISCOURSE II.

THE COURSE AND ORDER OF STUDY.—THE DIFFERENT STAGES OF ART.—MUCH COPYING DISCOURAGED.—THE ARTIST AT ALL TIMES AND IN ALL PLACES SHOULD BE EMPLOYED IN LAYING UP MATERIALS FOR THE EXERCISE OF HIS ART.

*What is Laying
up materials
but copying*

GENTLEMEN,

I Congratulate you on the honour which you have just received. I have the highest opinion of your merits, and could wish to show my sense of them in something which possibly may be more useful to you than barren praise. I could wish to lead you into such a course of study as may render your future progress answerable to your past improvement; and, whilst I applaud you for what has been done, remind you how much yet remains to attain perfection.

I flatter myself, that from the long experience I have had, and the unceasing assiduity with which I have pursued those

studies, in which, like you, I have been engaged, I shall be acquitted of vanity in offering some hints to your consideration. They are indeed in a great degree founded upon my own mistakes in the same pursuit. But the history of errors, properly managed, often shortens the road to truth. And although no method of study that I can offer, will of itself conduct to excellence, yet it may preserve industry from being misapplied.

In speaking to you of the Theory of the Art, I shall only consider it as it has a relation to the *method* of your studies.

Dividing the study of painting into three distinct periods, I shall address you as having passed through the first of them, which is confined to the rudiments ; including a facility of drawing any object that presents itself, a tolerable readiness in the management of colours, and an acquaintance with the most simple and obvious rules of composition.

This first degree of proficiency is, in painting, what grammar is in literature, a

general preparation for whatever species of the art the student may afterwards choose for his more particular application. The power of drawing, modelling, and using colours, is very properly called the Language of the art; and in this language, the honours you have just received prove you to have made no inconsiderable progress.

When the Artist is once enabled to express himself with some degree of correctness, he must then endeavour to collect subjects for expression; to amass a stock of ideas, to be combined and varied as occasion may require. He is now in the second period of study, in which his business is to learn all that has been known and done before his own time. Having hitherto received instructions from a particular master, he is now to consider the Art itself as his master. He must extend his capacity to more sublime and general instructions. Those perfections which lie scattered among various masters, are now united in one general idea, which is henceforth to regulate his taste, and enlarge his imagination. With a variety of

put other Men's Ideas into his Foolery

*After having
been a Fool*

*a Student is
to amass a
Stock of*

Ideas &

knowing

himself to

be a Fool

he is to

assume the

right to

models thus before him, he will avoid that narrowness and poverty of conception which attends a bigotted admiration of a single master, and will cease to follow any favourite where he ceases to excel. This period is, however, still a time of subjection and discipline. Though the Student will not resign himself blindly to any single authority, when he may have the advantage of consulting many, he must still be afraid of trusting his own judgment, and of deviating into any track where he cannot find the footsteps of some former master.

*Instead of
Following
One Great
Master
he is to
follow a
Great Many
Fools*

The third and last period emancipates the Student from subjection to any authority, but what he shall himself judge to be supported by reason. Confiding now in his own judgment, he will consider and separate those different principles to which different modes of beauty owe their original. In the former period he sought only to know and combine excellence, wherever it was to be found, into one idea of perfection: in this, he learns, what requires the most attentive survey and the most subtle disquisi-

tion, to discriminate perfections that are incompatible with each other.

He is from this time to regard himself as holding the same rank with those masters whom he before obeyed as teachers ; and as exercising a sort of sovereignty over those rules which have hitherto restrained him. Comparing now no longer the performances of Art with each other, but examining the Art itself by the standard of nature, he corrects what is erroneous, supplies what is scanty, and adds by his own observation what the industry of his predecessors may have yet left wanting to perfection. Having well established his judgment, and stored his memory, he may now without fear try the power of his imagination. The mind that has been thus disciplined, may be indulged in the warmest enthusiasm, and venture to play on the borders of the wildest extravagance. The habitual dignity which long converse with the greatest minds has imparted to him, will display itself in all his attempts ; and he will stand among his instructors, not as an imitator, but a rival.

These are the different stages of the Art. But as I now address myself particularly to those Students who have been this day rewarded for their happy passage through the first period, I can with no propriety suppose they want any help in the initiatory studies. My present design is to direct your view to distant excellence, and to show you the readiest path that leads to it. Of this I shall speak with such latitude, as may leave the province of the professor uninvaded ; and shall not anticipate those precepts, which it is his business to give, and your duty to understand.

It is indisputably evident that a great part of every man's life must be employed in collecting materials for the exercise of genius. Invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory : nothing can come of nothing : he who has laid up no material, can produce no combinations.

A Student unacquainted with the attempts

of former adventurers, is always apt to over-rate his own abilities; to mistake the most trifling excursions for discoveries of moment, and every coast new to him, for a new-found country. If by chance he passes beyond his usual limits, he congratulates his own arrival at those regions which they who have steered a better course have long left behind them.

*Contemptible
Mocks*

The productions of such minds are seldom distinguished by an air of originality: they are anticipated in their happiest efforts; and if they are found to differ in any thing from their predecessors, it is only in irregular sallies, and trifling conceits. The more extensive therefore your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention; and what may appear still more like a paradox, the more original will be your conceptions. But the difficulty on this occasion is to determine what ought to be proposed as models of excellence, and who ought to be considered as the properest guides.

*Thus Reynolds
Depreciates
the Efforts
of Inventive
Genius
Trifling Conceits
are better
than Colouring
without any
meaning
at all*

To a young man just arrived in Italy, many of the present painters of that country are ready enough to obtrude their precepts, and to offer their own performances as examples of that perfection which they affect to recommend. The Modern, however, who recommends *himself* as a standard, may justly be suspected as ignorant of the true end, and unacquainted with the proper object, of the art which he professes. To follow such a guide, will not only retard the Student, but mislead him.

On whom then can he rely, or who shall show him the path that leads to excellence? the answer is obvious: those great masters who have travelled the same road with success are the most likely to conduct others. The works of those who have stood the test of ages, have a claim to that respect and veneration to which no modern can pretend. The duration and stability of their fame, is sufficient to evince that it has not been suspended upon the slender thread of fashion and caprice, but bound to the

human heart by every tie of sympathetick approbation.

There is no danger of studying too much the works of those great men; but how they may be studied to advantage is an enquiry of great importance.

Some who have never raised their minds to the consideration of the real dignity of the Art, and who rate the works of an Artist in proportion as they excel or are defective in the mechanical parts, look on theory as something that may enable them to talk but not to paint better; and confining themselves entirely to mechanical practice, very assiduously toil on in the drudgery of copying; and think they make a rapid progress while they faithfully exhibit the minutest part of a favourite picture. This appears to me a very tedious, and I think a very erroneous method of proceeding. Of every large composition, even of those which are most admired, a great part may be truly said to be *common-place*. This, though it takes up much time in copying, conduces little to improvement.

I consider general copying as a delusive kind of industry; the Student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object; as it requires no effort of the mind, he sleeps over his work; and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy for want of exercise.

*This is
most False
for no one
can ever
Design till
he has learned
the Language
of Art by
making
many
Finished
Copies both
of Nature & Art & of whatever comes in his way
from Earliest Childhood
The difference between a bad Artist & a Good One is
The Bad Artist seems to copy a Great deal. The*

How incapable those are of producing any thing of their own, who have spent much of their time in making finished copies, is well known to all who are conversant with our art.

To suppose that the complication of powers, and variety of ideas necessary to that mind which aspires to the first honours in the art of Painting, can be obtained by the frigid contemplation of a few single models, is no less absurd, than it would be in him who wishes to be a Poet, to imagine that by translating a tragedy he can acquire

to himself sufficient knowledge of the appearances of nature, the operations of the passions, and the incidents of life.

The great use in copying, if it be at all useful, should seem to be in learning to colour ; yet even colouring will never be perfectly attained by servilely copying the model before you. An eye critically nice can only be formed by observing well-coloured pictures with attention : and by close inspection, and minute examination, you will discover, at last, the manner of handling, the artifices of contrast, glazing, and other expedients, by which good colourists have raised the value of their tints, and by which nature has been so happily imitated

Contemptible

Servile

*Copying is
the Great
Merk of
Copying*

I must inform you, however, that old pictures deservedly celebrated for their colouring, are often so changed by dirt and varnish, that we ought not to wonder if they do not appear equal to their reputation in the eyes of unexperienced painters, or young students. An artist whose judgment is matured by long observation, con-

siders rather what the picture once was, than what it is at present. He has by habit acquired a power of seeing the brilliancy of tints through the cloud by which it is obscured. An exact imitation, therefore, of those pictures, is likely to fill the student's mind with false opinions ; and to send him back a colourist of his own formation, with ideas equally remote from nature and from art, from the genuine practice of the masters, and the real appearances of things.

Following these rules, and using these precautions, when you have clearly and distinctly learned in what good colouring consists, you cannot do better than have recourse to nature herself, who is always at hand, and in comparison of whose true splendour the best coloured pictures are but faint and feeble.

*Immense -
very Eye
very differently*

As the Eye - such the Object

However, as the practice of copying is not entirely to be excluded, since the mechanical practice of painting is learned in some measure by it, let those choice parts only be selected which have recommended the

work to notice. If its excellence consists in its general effect, it would be proper to make slight sketches of the machinery and general management of the picture. Those sketches should be kept always by you for the regulation of your stile. Instead of copying the touches of those great masters, copy only their conceptions. Instead of treading in their footsteps, endeavour only to keep the same road. Labour to invent on their general principles and way of thinking. Possess yourself with their spirit. Consider with yourself how a Michael Angelo or a Raffaele would have treated this subject: and work yourself into a belief that your picture is to be seen and criticised by them when completed. Even an attempt of this kind will rouse your powers.

*General Principle
Again:
Unless You
Consult Particulars. You
cannot even
know or see
Mich: Ang: or Rafael
or any Thing Else*

But as mere enthusiasm will carry you but a little way, let me recommend a practice that may be equivalent to and will perhaps more efficaciously contribute to your advancement, than even the verbal corrections of those masters themselves, could they be obtained. What I would propose is, that you should

*Keep Enthusiasm ^{D 2} is the All in All!
Bacon's Philosophy has Ruin'd England
Bacon is only Epitaph over again.*

enter into a kind of competition, by painting a similar subject, and making a companion to any picture that you consider as a model. After you have finished your work, place it near the model, and compare them carefully together. You will then not only see, but feel your own deficiencies more sensibly than by precepts, or any other means of instruction. The true principles of painting will mingle with your thoughts. Ideas thus fixed by sensible objects, will be certain and definitive; and sinking deep into the mind, will not only be more just, but more lasting than those presented to you by precepts only; which will always be fleeting, variable, and undetermined.

This method of comparing your own efforts with those of some great master, is indeed a severe and mortifying task, to which none will submit, but such as have great views, with fortitude sufficient to forego the gratifications of present vanity for future honour. When the Student has succeeded in some measure to his own satisfaction, and has felicitated himself on his success, to go volun-

tarily to a tribunal where he knows his vanity must be humbled, and all self-approbation must vanish, requires not only great resolution, but great humility. To him, however, who has the ambition to be a real master, the solid satisfaction which proceeds from a consciousness of his advancement, (of which seeing his own faults is the first step,) will very abundantly compensate for the mortification of present disappointment. There is, besides, this alleviating circumstance. Every discovery he makes, every acquisition of knowledge he attains, seems to proceed from his own sagacity; and thus he acquires a confidence in himself sufficient to keep up the resolution of perseverance.

We all must have experienced how lazily, and consequently how ineffectually, instruction is received when forced upon the mind by others. Few have been taught to any purpose, who have not been their own teachers. We prefer those instructions which we have given ourselves, from our affection to the instructor; and they are more effectual, from being received into the mind at the very

True.

time when it is most open and eager to receive them.

With respect to the pictures that you are to choose for your models, I could wish that you would take the world's opinion rather than your own. In other words, I would have you choose those of established reputation, rather than follow your own fancy. If you should not admire them at first, you will, by endeavouring to imitate them, find that the world has not been mistaken.

It is not an easy task to point out those various excellencies for your imitation, which lie distributed amongst the various schools. An endeavour to do this may perhaps be the subject of some future discourse. I will, therefore, at present only recommend a model for stile in Painting, which is a branch of the art more immediately necessary to the young student. Style in painting is the same as in writing, a power over materials, whether words or colours, by which conceptions or sentiments are conveyed. And in this Ludovico Carracci (I mean in his best works)

appears to me to approach the nearest to perfection. His unaffected breadth of light and shadow, the simplicity of colouring, which, holding its proper rank, does not draw aside the least part of the attention from the subject, and the solemn effect of that twilight which seems diffused over his pictures, appear to me to correspond with grave and dignified subjects, better than the more artificial brilliancy of sunshine which enlightens the pictures of Titian: though Tintoret thought that Titian's colouring was the model of perfection, and would correspond even with the sublime of Michael Angelo; and that if Angelo had coloured like Titian, or Titian designed like Angelo, the world would once have had a perfect painter.

It is our misfortune, however, that those works of Caracci which I would recommend to the Student, are not often found out of Bologna. The *St. Francis in the midst of his Friars*, *The Transfiguration*, *The Birth of St. John the Baptist*, *The Calling of St. Matthew*, *The St. Jerome*, *The Fresco Paintings in the Zampieri palace*, are all worthy the

attention of the student. And I think those who travel would do well to allot a much greater portion of their time to that city, than it has been hitherto the custom to bestow.

In this art, as in others, there are many teachers who profess to shew the nearest way to excellence; and many expedients have been invented by which the toil of study might be saved. But let no man be seduced to idleness by specious promises. Excellence is never granted to man, but as the reward of labour. It argues indeed no small strength of mind to persevere in habits of industry, without the pleasure of perceiving those advances; which, like the hand of a clock, whilst they make hourly approaches to their point, yet proceed so slowly as to escape observation. A facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts. I need not, therefore, enforce by many words the necessity of continual application; nor tell you that the port-crayon ought to be for ever in your hands. Various methods will occur to you by which this

True

power may be acquired. I would particularly recommend, that after your return from the Academy, (where I suppose your attendance to be constant,) you would endeavour to draw the figure by memory. I will even venture to add, that by perseverance in this custom, you will become able to draw the human figure tolerably correct, with as little effort of the mind as is required to trace with a pen the letters of the alphabet.

*Good
Advice*

That this facility is not unattainable, some members in this Academy give a sufficient proof. And be assured, that if this power is not acquired whilst you are young, there will be no time for it afterwards: at least the attempt will be attended with as much difficulty as those experience, who learn to read or write after they have arrived to the age of maturity.

But while I mention the port-crayon as the student's constant companion, he must still remember, that the pencil is the instrument by which he must hope to obtain eminence. What, therefore, I wish to impress upon you

Nonsense

is, that whenever an opportunity offers, you paint your studies instead of drawing them. This will give you such a facility in using colours, that in time they will arrange themselves under the pencil, even without the attention of the hand that conducts it. If one act excluded the other, this advice could not with any propriety be given. But if Painting comprises both drawing and colouring, and if by a short struggle of resolute industry, the same expedition is attainable in painting as in drawing on paper, I cannot see what objection can justly be made to the practice; or why that should be done by parts, which may be done all together.

If we turn our eyes to the several Schools of Painting, and consider their respective excellencies, we shall find that those who excel most in colouring, pursued this method. The Venetian and Flemish schools, which owe much of their fame to colouring, have enriched the cabinets of the collectors of drawings, with very few examples. Those of Titian, Paul Veronese, Tintoret, and the Bassans, are in general slight and undeter-

*because
they could
not draw*

mined. Their sketches on paper are as rude as their pictures are excellent in regard to harmony of colouring, Correggio and Baroccio have left few, if any finished drawings behind them. And in the Flemish school, Rubens and Vandyck made their designs for the most part either in colours, or in chiaro oscuro. It is as common to find studies of the Venetian and Flemish Painters on canvass, as of the schools of Rome and Florence on paper. Not but that many finished drawings are sold under the names of those masters. Those, however, are undoubtedly the productions either of engravers or of their scholars, who copied their works.

*All the Pictures
said to be by
these Men
are the
laboured
fabrication
of Journey-
work*

*They could
not draw*

These instructions I have ventured to offer from my own experience ; but as they deviate widely from received opinions, I offer them with diffidence ; and when better are suggested, shall retract them without regret.

There is one precept, however, in which I shall only be opposed by the vain, the ignorant, and the idle. I am not afraid that I shall repeat it too often. You must have no

dependence on your own genius. If you have great talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labour: nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence of genius, I will venture to assert, that assiduity unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of *natural powers*.

Though a man cannot at all times, and in all places, paint or draw, yet the mind can prepare itself by laying in proper materials, at all times, and in all places. Both Livy and Plutarch, in describing Philopoemen, one of the ablest generals of antiquity, have given us a striking picture of a mind always intent on its profession, and by assiduity obtaining those excellencies which some all their lives vainly expect from nature. I shall quote the passage in Livy at length, as it runs parallel with the practice I would re-

commend to the Painter, Sculptor, and Architect.

“ Philopoemen was a man eminent for his sagacity and experience in choosing ground, and in leading armies; to which he formed his mind by perpetual meditation, in times of peace as well as war. When, in any occasional journey, he came to a strait difficult passage, if he was alone, he considered with himself, and if he was in company he asked his friends, what it would be best to do if in this place they had found an enemy, either in the front, or in the rear, on the one side, or on the other. ‘ It might happen,’ says he, ‘ that the enemy to be opposed might come on drawn up in regular lines, or in a tumultuous body, formed only by the nature of the place.’ He then considered a little what ground he should take; what number of soldiers he should use, and what arms he should give them; where he should lodge his carriages, his baggage, and the defenceless followers of his camp; how many guards, and of what kind, he should send to defend them; and whether it would

be better to press forward along the pass, or recover by retreat his former station: he would consider likewise where his camp could most commodiously be formed; how much ground he should inclose within his trenches: where he should have the convenience of water, and where he might find plenty of wood and forage; and when he should break up his camp on the following day, through what road he could most safely pass, and in what form he should dispose his troops. With such thoughts and disquisitions he had from his early years so exercised his mind, that on these occasions nothing could happen which he had not been already accustomed to consider."

I cannot help imagining that I see a promising young painter, equally vigilant, whether at home, or abroad, in the streets, or in the fields. Every object that presents itself, is to him a lesson. He regards all Nature with a view to his profession; and combines her beauties, or corrects her defects. He examines the countenance of men under the influence of passion;

and often catches the most pleasing hints from subjects of turbulence or deformity. Even bad pictures themselves supply him with useful documents; and, as Lionardo da Vinci has observed, he improves upon the fanciful images that are sometimes seen in the fire, or are accidentally sketched upon a discoloured wall.

The Artist who has his mind thus filled with ideas, and his hand made expert by practice, works with ease and readiness; whilst he who would have you believe that he is waiting for the inspirations of Genius, is in reality at a loss how to begin; and is at last delivered of his monsters, with difficulty and pain.

*a Stroke
at
No. 100*

The well-grounded painter, on the contrary, has only maturely to consider his subject, and all the mechanical parts of his art follow without his exertion. Conscious of the difficulty of obtaining what he possesses, he makes no pretensions to secrets, except those of closer application. Without conceiving the smallest jealousy against

THE SECOND DISCOURSE.

others, he is contented that all shall be as great as himself, who have undergone the same fatigue; and as his pre-eminence depends not upon a trick, he is free from the painful suspicions of a juggler, who lives in perpetual fear lest his trick should be discovered.

The man who is contented that all shall be as great as himself, who have undergone the same fatigue; and as his pre-eminence depends not upon a trick, he is free from the painful suspicions of a juggler, who lives in perpetual fear lest his trick should be discovered.

DISCOURSE III.

DELIVERED TO THE STUDENTS OF

THE ROYAL ACADEMY,

ON THE

DISTRIBUTION OF THE PRIZES,

DECEMBER 14, 1770.



A work of genius is a work "Not to
"be obtained by the Invocation of Memory"
• & her Syren Daughters. but by Devout"
• prayer to that Eternal Spirit. who can"
• enrich with all utterance & knowledge"
• & sends out his Seraphim with the hallowed
• fore of his Altar to touch & purify the"
• lips of whom he please." Milton

The following ~~Discourse~~^{Discourse} is particularly interesting
to Blockheads. as it Endeavours to prove
That there is No such thing as Inspiration
& that any Man of a plain Understanding
may by Thieving from Others. become
a Much Angelo

DISCOURSE III.

THE GREAT LEADING PRINCIPLES OF THE GRAND
STYLE.—OF BEAUTY.—THE GENUINE HABITS OF
NATURE TO BE DISTINGUISHED FROM THOSE OF
FASHION.

GENTLEMEN,

IT is not easy to speak with propriety to so many students of different ages and different degrees of advancement. The mind requires nourishment adapted to its growth; and what may have promoted our earlier efforts, might retard us in our nearer approaches to perfection.

The first endeavours of a young Painter, as I have remarked in a former discourse, must be employed in the attainment of mechanical dexterity, and confined to the mere imitation of the object before him. Those who have advanced beyond the rudiments, may, perhaps, find advantage in reflecting on the advice which I have likewise given

them, when I recommended the diligent study of the works of our great predecessors; but I at the same time endeavoured to guard them against an implicit submission to the authority of any one master however excellent: or by a strict imitation of his manner, precluding themselves from the abundance and variety of Nature. I will now add that Nature herself is not to be too closely copied. There are excellencies in the art of painting beyond what is commonly called the imitation of nature: and these excellencies I wish to point out. The students who, having passed through the initiatory exercises, are more advanced in the art, and who, sure of their hand, have leisure to exert their understanding, must now be told, that a mere copier of nature can never produce any thing great; can never raise and enlarge the conceptions, or warm the heart of the spectator.

The wish of the genuine painter must be more extensive: instead of endeavouring to amuse mankind with the minute neatness of his imitations, he must endeavour to im-

Without Minute Neatness of Execution, The Sublime cannot exist: Grandeur of Ideas is founded on Precision of Ideas

prove them by the grandeur of his ideas ; instead of seeking praise, by deceiving the superficial sense of the spectator, he must strive for fame, by captivating the imagination.

The principle now laid down, that the perfection of this art does not consist in mere imitation, is far from being new or singular. It is, indeed, supported by the general opinion of the enlightened part of mankind. The poets, orators, and rhetoricians of antiquity, are continually enforcing this position ; that all the arts receive their perfection from an ideal beauty, superior to what is to be found in individual nature. They are ever referring to the practice of the painters and sculptors of their times, particularly Phidias, (the favourite artist of antiquity,) to illustrate their assertions. As if they could not sufficiently express their admiration of his genius by what they knew, they have recourse to poetical enthusiasm: they call it inspiration ; a gift from heaven. The artist is supposed to have ascended the celestial regions, to furnish his mind with this perfect idea of beauty.

“ He,” says Proclus*, “ who takes for his
 “ model such forms as nature produces, and
 “ confines himself to an exact imitation of
 “ them, will never attain to what is perfectly
 “ beautiful. For the works of nature are full
 “ of disproportion, and fall very short of the
 “ true standard of beauty. So that Phidias,
 “ when he formed his Jupiter, did not copy
 “ any object ever presented to his sight ; but
 “ contemplated only that image which he
 “ had conceived in his mind from Homer’s
 “ description.” And thus Cicero, speaking
 of the same Phidias : “ Neither did this
 “ artist,” says he, “ when he carved the
 “ image of Jupiter or Minerva, set before
 “ him any one human figure, as a pattern,
 “ which he was to copy ; but having a
 “ more perfect idea of beauty fixed in his
 “ mind, this he steadily contemplated, and
 “ to the imitation of this all his skill and
 “ labour were directed.”

The Moderns are not less convinced than
 the Ancients of this superior power existing
 in the art ; nor less sensible of its effects.

* Lib. 2. in Timæum Platonis, as cited by Junius de
 Pictura Veterum. R.

*I wish
 that this
 was True*

Every language has adopted terms expressive of this excellence. The *gusto grande* of the Italians, the *beau ideal* of the French, and the *great style, genius, and taste* among the English, are but different appellations of the same thing. It is this intellectual dignity, they say, that ennobles the painter's art; that lays the line between him and the mere mechanick; and produces those great effects in an instant, which eloquence and poetry, by slow and repeated efforts, are scarcely able to attain.

Such is the warmth with which both the Ancients and Moderns speak of this divine principle of the art; but, as I have formerly observed, enthusastick admiration seldom promotes knowledge. Though a student by such praise may have his attention roused, and a desire excited, of running in this great career; yet it is possible that what has been said to excite, may only serve to deter him. He examines his own mind, and perceives there nothing of that divine inspiration, with which, he is told, so many others have been favoured. He never tra-

Now he begins to
Degrad
to deny
& to Mock

The Man
who on Ex-
amining his
own Mind

finds nothing of Inspiration
ought not to dare to be an Artist
he is a Fool. & a cunning Knave
suited to the Purposes of evil
Demons

Such
the
which
Reynolds
speaks!

Such is
Innate

Master
Innate
the first
principle
Knowledge
its last

velled to heaven to gather new ideas ; and he finds himself possessed of no other qualifications than what mere common observation and a plain understanding can confer. Thus he becomes gloomy amidst the splendour of figurative declamation, and thinks it hopeless, to pursue an object which he supposes out of the reach of human industry.

Artists are also a plain understanding are those who by the records of...

But on this, as upon many other occasions, we ought to distinguish how much is to be given to enthusiasm, and how much to reason. We ought to allow for, and we ought to commend, that strength of vivid expression, which is necessary to convey, in its full force, the highest sense of the most complete effect of art ; taking care at the same time, not to lose in terms of vague admiration, that solidity and truth of principle, upon which alone we can reason, and may be enabled to practise.

It is not easy to define in what this great style consists ; nor to describe, by words, the proper means of acquiring it, if the mind of the student should be at all capable

The Man who sees in his mind & Thoughts would to Heaven the Artist is evident (Reynolds) by none but Force to be the Arts - in order to is, he calls all others Vague enthusiasts Madmen that has Reasoning do with the Art of Painting?

of such an acquisition. Could we teach taste or genius by rules, they would be no longer taste and genius. But though there neither are, nor can be, any precise invariable rules for the exercise, or the acquisition, of these great qualities, yet we may truly say, that they always operate in proportion to our attention in observing the works of nature, to our skill in selecting, and to our care in digesting, methodizing, and comparing our observations. There are many beauties in our art, that seem, at first, to lie without the reach of precept, and yet may easily be reduced to practical principles. Experience is all in all; but it is not every one who profits by experience; and most people err, not so much from want of capacity to find their object, as from not knowing what object to pursue. This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth. They are about us, and upon every side of us. But the power of discovering what is deformed in nature, or in other words, what is particular and uncommon, can be acquired only by experience; and the whole beauty and grandeur

*The Man who
Does not know
what Object
to Pursue
is an Idiot*

Lie

A Lie

A Lie

A Folly

of the art consists, in my opinion, in being able to get above all singular forms, local customs, particularities, and details of every kind.

Singular & Particular Detail is the Foundation of the

All the objects which are exhibited to our *Sublim* view by nature, upon close examination will be found to have their blemishes and defects.

The most beautiful forms have something about them like weakness, minuteness, or *Minut* imperfection. But it is not every eye that *is true* perceives these blemishes. It must be an *Whole* eye long used to the contemplation and com- *Beaut* parison of these forms; and which by a long habit of observing what any set of objects of the same kind have in common, has acquired the power of discerning what each wants in particular. This long laborious comparison should be the first study of the painter, who aims at the greatest style. By this means, he acquires a just idea of beautiful forms; he corrects nature by herself, her imperfect state by her more perfect. His eye being enabled to distinguish the accidental deficiencies, excrescences, and deformities of things, from their general figures, he makes out an abstract idea of their forms

*Knowledge
of
Ideal
Beauty. is
Not to be
Required
It is Born
with us
Innate
Ideas. are
in Every
Man*

*Born with him. they are ^{truly} Himself. The
Man who says, that we have No Innate
Ideas must be a Fool or Knave. Having*

more perfect than any one original; and what may seem a paradox, he learns to design naturally by drawing his figures unlike to any one object. This idea of the perfect state of nature, which the Artist calls the Ideal Beauty, is the great leading principle by which works of genius are conducted. By this Phidias acquired his fame. He wrought upon a sober principle what has so much excited the enthusiasm of the world; and by this method you, who have courage to tread the same path, may acquire equal reputation.

This is the idea which has acquired, and which seems to have a right to the epithet of *divine*; as it may be said to preside, like a supreme judge, over all the productions of nature; appearing to be possessed of the will and intention of the Creator, as far as they regard the external form of living beings. When a man once possesses this idea in its perfection, there is no danger, but that he will be sufficiently warmed by it himself, and be able to warm and ravish every one else.

The Central
Form
Composed of
all other
Forms
is granted
& does not
therefore
follow that
all other
Forms are
Deformity

All Forms
are Perfect
in the Poets
Mind. but
they are not
Abstracted nor
Compounded
from Nature
but are from
Imagination

Thus it is from a reiterated experience, and a close comparison of the objects in nature, that an artist becomes possessed of the idea of that central form, if I may so express it, from which every deviation is deformity. But the investigation of this form, I grant, is painful, and I know but of one method of shortening the road; this is, by a careful study of the works of the ancient sculptors; who, being indefatigable in the school of nature, have left models of that perfect form behind them, which an artist would prefer as supremely beautiful, who had spent his whole life in that single contemplation. But if industry carried them thus far, may not you also hope for the same reward from the same labour? we have the same school opened to us, that was opened to them; for nature denies her instructions to none, who desire to become her pupils.

This laborious investigation, I am aware, must appear superfluous to those who think every thing is to be done by felicity, and the powers of native genius. Even the

great Bacon treats with ridicule the idea of confining proportion to rules, or of producing beauty by selection. "A man cannot tell, (says he,) whether Apelles or Albert Durer were the more trifler: whereof the one would make a personage by geometrical proportions; the other, by taking the best parts out of divers faces, to make one excellent. The painter, (he adds,) must do it by a kind of felicity, . . . and not by rule*."

It is not safe to question any opinion of so great a writer, and so profound a thinker, as undoubtedly Bacon was. But he studies brevity to excess; and therefore his meaning is sometimes doubtful. If he means that beauty has nothing to do with rule, he is mistaken. There is a rule, obtained out of general nature, to contradict which is to fall into deformity. Whenever any thing is done beyond this rule, it is in virtue of some other rule which

* ESSAYS, p. 252, edit. 1625.

is followed along with it, but which does not contradict it. Every thing which is wrought with certainty, is wrought upon some principle. If it is not, it cannot be repeated. If by felicity is meant any thing of chance or hazard, or something born with a man, and not earned, I cannot agree with this great philosopher. Every object which pleases must give us pleasure upon some certain principles: but as the objects of pleasure are almost infinite, so their principles vary without end, and every man finds them out, not by felicity or successful hazard, but by care and sagacity.

To the principle I have laid down, that the idea of beauty in each species of beings is an invariable one, it may be objected, that in every particular species there are various central forms, which are separate and distinct from each other, and yet are undeniably beautiful; that in the human figure, for instance, the beauty of Hercules is one, of the Gladiator another, of the Apollo another; which makes so many different ideas of beauty.

Here he
loses sight
of a Central
Form. &
gets into
Many
Central
Forms

It is true, indeed, that these figures are each perfect in their kind, though of different characters and proportions; but still none of them is the representation of an individual, but of a class. And as there is one general form, which, as I have said, belongs to the human kind at large, so in each of these classes there is one common idea and central form, which is the abstract of the various individual forms belonging to that class. Thus, though the forms of childhood and age differ exceedingly, there is a common form in childhood, and a common form in age, which is the more perfect, as it is more remote from all peculiarities. But I must add further, that though the most perfect forms of each of the general divisions of the human figure are ideal, and superior to any individual form of that class; yet the highest perfection of the human figure is not to be found in any one of them. It is not in the Hercules, nor in the Gladiator, nor in the Apollo; but in that form which is taken from them all, and which partakes equally of the activity of the Gladiator, of the delicacy of the Apollo, and of the

Every
Class is
Individual

There is no
End to the
Follies of
this Man
Childhood.

& Age are
Equally
belonging
to Every
Class

Here he
comes again
to his
Central Form

muscular strength of the Hercules. For perfect beauty in any species must combine all the characters which are beautiful in that species. It cannot consist in any one to the exclusion of the rest: no one, therefore, must be predominant, that no one may be deficient.

The knowledge of these different characters, and the power of separating and distinguishing them, is undoubtedly necessary to the painter, who is to vary his compositions with figures of various forms and proportions, though he is never to lose sight of the general idea of perfection in each kind.

There is, likewise, a kind of symmetry, or proportion, which may properly be said to belong to deformity. A figure lean or corpulent, tall or short, though deviating from beauty, may still have a certain union of the various parts, which may contribute to make them on the whole not displeasing.

When the Artist has by diligent attention

The Symmetry of Deformity is a Pretty Foolery Can any Man who Thinks - ~~It is~~ Leanness or Fatness is not Deformity but Remotely thought Character is itself Extravagance & Deformity: Age & Youth are not Cases but Situations Proper.

acquired a clear and distinct idea of beauty and symmetry; when he has reduced the variety of nature to the abstract idea; his next task will be to become acquainted with the genuine habits of nature, as distinguished from those of fashion. For in the same manner, and on the same principles, as he has acquired the knowledge of the real forms of nature, distinct from accidental deformity, he must endeavour to separate simple chaste nature, from those adventitious, those affected and forced airs or actions, with which she is loaded by modern education.

Perhaps I cannot better explain what I mean, than by reminding you of what was taught us by the Professor of Anatomy, in respect to the natural position and movement of the feet. He observed, that the fashion of turning them outwards was contrary to the intent of nature, as might be seen from the structure of the bones, and from the weakness that proceeded from that manner of standing. To this we may add the erect position of the head, the projection of the chest, the walking with straight knees, and

many such actions, which we know to be merely the result of fashion, and what nature never warranted, as we are sure that we have been taught them when children.

I have mentioned but a few of those instances, in which vanity or caprice have contrived to distort and disfigure the human form: your own recollection will add to these a thousand more of ill-understood methods, which have been practised to disguise nature, among our dancing-masters, hair-dressers, and tailors, in their various schools of deformity*.

However the mechanick and ornamental arts may sacrifice to fashion, she must be entirely excluded from the Art of Painting; the painter must never mistake this capricious changeling for the genuine offspring of

“* Those,” says Quintilian, “ who are taken with
“ the outward shew of things, think that there is more
“ beauty in persons, who are trimmed, curled, and
“ painted, than uncorrupt nature can give; as if beauty
“ were merely the effect of the corruption of man-
“ ners.” R.

nature; he must divest himself of all prejudices in favour of his age or country; he must disregard all local and temporary ornaments, and look only on those general habits which are every where and always the same, he addresses his works to the people of every country and every age, he calls upon posterity to be his spectators, and says with Zeuxis, *in æternitatem pingo*.

The neglect of separating modern fashions from the habits of nature, leads to that ridiculous style which has been practised by some painters, who have given to Grecian Heroes the airs and graces practised in the court of Lewis the Fourteenth; an absurdity almost as great as it would have been to have dressed them after the fashion of that court.

To avoid this error, however, and to retain the true simplicity of nature, is a task more difficult than at first sight it may appear. The prejudices in favour of the fashions and customs that we have been used to, and which are justly called a second

nature, make it too often difficult to distinguish that which is natural from that which is the result of education; they frequently even give a predilection in favour of the artificial mode; and almost every one is apt to be guided by those local prejudices, who has not chastised his mind, and regulated the instability of his affections by the eternal invariable idea of nature.

Here then, as before, we must have recourse to the Ancients as instructors. It is from a careful study of their works that you will be enabled to attain to the real simplicity of nature; they will suggest many observations, which would probably escape you, if your study were confined to nature alone. And, indeed, I cannot help suspecting, that in this instance the ancients had an easier task than the moderns. They had, probably, little or nothing to unlearn, as their manners were nearly approaching to this desirable simplicity; while the modern artist, before he can see the truth of things, is obliged to remove a veil, with which the fashion of the times has thought proper to cover her.

Having gone thus far in our investigation of the great style in painting; if we now should suppose that the artist has formed the true idea of beauty, which enables him to give his works a correct and perfect design; if we should suppose also, that he has acquired a knowledge of the unadulterated habits of nature, which gives him simplicity; the rest of his task is, perhaps, less than is generally imagined. Beauty and simplicity have so great a share in the composition of a great style, that he who has acquired them has little else to learn. It must not, indeed, be forgotten, that there is a nobleness of conception, which goes beyond any thing in the mere exhibition even of perfect form; there is an art of animating and dignifying the figures with intellectual grandeur, of impressing the appearance of philosophick wisdom, or heroick virtue. This can only be acquired by him that enlarges the sphere of his understanding by a variety of knowledge, and warms his imagination with the best productions of antient and modern poetry.

A hand thus exercised, and a mind thus instructed, will bring the art to an higher degree of excellence than, perhaps, it has hitherto attained in this country. Such a student will disdain the humbler walks of painting, which, however profitable, can never assure him a permanent reputation. He will leave the meaner artist servilely to suppose that those are the best pictures, which are most likely to deceive the spectator. He will permit the lower painter, like the florist or collector of shells, to exhibit the minute discriminations, which distinguish one object of the same species from another; while he, like the philosopher, will consider nature in the abstract, and represent in every one of his figures the character of its species.

If deceiving the eye were the only business of the art, there is no doubt, indeed, but the minute painter would be more apt to succeed: but it is not the eye, it is the mind, which the painter of genius desires to address; nor will he waste a moment upon those smaller objects, which only serve to catch

the sense, to divide the attention, and to counteract his great design of speaking to the heart.

This is the ambition which I wish to excite in your minds ; and the object I have had in my view, throughout this discourse, is that one great idea, which gives to painting its true dignity, which entitles it to the name of a Liberal Art, and ranks it as a sister of poetry.

It may possibly have happened to many young students, whose application was sufficient to overcome all difficulties, and whose minds were capable of embracing the most extensive views, that they have, by a wrong direction originally given, spent their lives in the meaner walks of painting, without ever knowing there was a nobler to pursue. Albert Durer, as Vasari has justly remarked, would, probably, have been one of the first painters of his age, (and he lived in an era of great artists,) had he been initiated into those great principles of the art, which were so well understood and practised by his contem-

*What does this mean "would have been" one of the
 greatest Painters of his Age? Albert Durer is not
 have been: Besides, let them look at Gothic Temples
 Gothic Buildings, & not talk of Dark Ages, or of
 the Age: There are all equal. But Geniuses*

poraries in Italy. But unluckily having never seen or heard of any other manner, he, without doubt, considered his own as perfect.

As for the various departments of painting, which do not presume to make such high pretensions, they are many. None of them are without their merit, though none enter into competition with this universal presiding idea of the art. The painters who have applied themselves more particularly to low and vulgar characters, and who express with precision the various shades of passion, as they are exhibited by vulgar minds, (such as we see in the works of Hogarth,) deserve great praise; but as their genius has been employed on low and confined subjects, the praise which we give must be as limited as its object. The merry-making, or quarrelling of the Boors of Teniers; the same sort of productions of Brouwer, or Ostade, are excellent in their kind; and the excellence and its praise will be in proportion, as, in those limited subjects, and peculiar forms, they introduce more or less of the expression of those passions, as they appear in general and more

enlarged nature. This principle may be applied to the Battle-pieces of Bourgoigne, the French Gallantries of Watteau, and even beyond the exhibition of animal life, to the Landscapes of Glaude Lorraine, and the Sea-Views of Vandervelde. All these painters have, in general, the same right, in different degrees, to the name of a painter, which a satirist, an epigrammatist, a sonneteer, a writer of pastorals, or descriptive poetry, has to that of a poet.

In the same rank, and perhaps of not so great merit, is the cold painter of portraits. But his correct and just imitation of his object has its merit. Even the painter of still life, whose highest ambition is to give a minute representation of every part of those low objects which he sets before him, deserves praise in proportion to his attainment; because no part of this excellent art, so much the ornament of polished life, is destitute of value and use. These, however, are by no means the views to which the mind of the student ought to be *primarily* directed. Having begun by aiming at better things, if from

particular inclination, or from the taste of the time and place he lives in, or from necessity, or from failure in the highest attempts, he is obliged to descend lower, he will bring into the lower sphere of art a grandeur of composition and character, that will raise and ennoble his works far above their natural rank.

A man is not weak, though he may not be able to wield the club of Hercules; nor does a man always practise that which he esteems the best; but does that which he can best do. In moderate attempts, there are many walks open to the artist. But as the idea of beauty is of necessity but one, so there can be but one great mode of painting; the leading principle of which I have endeavoured to explain.

*Here he is
for Determinate
Cry for
Indeterminate* I should be sorry, if what is here recommended, should be at all understood to countenance a careless or indetermined manner of painting. For though the painter is to overlook the accidental discriminations of nature, he is to exhibit distinctly, and with precision,

*Distinct General Form Cannot Exist
Distinctness in Particular Not General*

the general forms of things. A firm and determined outline is one of the characteristics of the great style in painting; and let me add, that he who possesses the knowledge of the exact form which every part of nature ought to have, will be fond of expressing that knowledge with correctness and precision in all his works.

To conclude; I have endeavoured to reduce the idea of beauty to general principles: and I had the pleasure to observe that the Professor of Painting proceeded in the same method, when he shewed you that the artifice of contrast was founded but on one principle. I am convinced that this is the only means of advancing science; of clearing the mind from a confused heap of contradictory observations, that do but perplex and puzzle the student, when he compares them, or misguide him if he gives himself up to their authority: bringing them under one general head, can alone give rest and satisfaction to an inquisitive mind.

*Here is a
Sentence
Which
overthrows
all his
Book*

*A
Noble
Sentence*

DISCOURSE IV.

BELIVERED TO THE STUDENTS OF

THE ROYAL ACADEMY,

ON THE

DISTRIBUTION OF THE PRIZES,

DECEMBER 10, 1771.

The ~~Two~~ ^{an} following Descriptions ~~are~~ ^{are} particularly
Calculated for the ~~the~~ ^{the} Ignorant
& Vulgar Artists, as Models of
Execution in Art. Let him

who will follow such advice

I will not ~~know~~ ^{know} that The

Man's Execution is as his Concepts

& No better

DISCOURSE IV.

GENERAL IDEAS, THE PRESIDING PRINCIPLE WHICH REGULATES EVERY PART OF ART; INVENTION, EXPRESSION, COLOURING, AND DRAPERY.—TWO DISTINCT STYLES IN HISTORY-PAINTING; THE GRAND, AND THE ORNAMENTAL.—THE SCHOOLS IN WHICH EACH IS TO BE FOUND.—THE COMPOSITE STYLE.—THE STYLE FORMED ON LOCAL CUSTOMS AND HABITS, OR A PARTIAL VIEW OF NATURE.

GENTLEMEN,

THE value and rank of every art is in proportion to the mental labour employed in it, or the mental pleasure produced by it. As this principle is observed or neglected, our profession becomes either a liberal art, or a mechanical trade. In the hands of one man it makes the highest pretensions, as it is addressed to the noblest faculties: in those of another it is reduced to a mere matter of ornament; and the painter has but the humble province of furnishing our apartments with elegance.

*Why does
he not
always
allow
This*

This exertion of mind, which is the only circumstance that truly ennobles our Art, makes the great distinction between the Roman and Venetian schools. I have formerly observed that perfect form is produced by leaving out particularities, and retaining only general ideas: I shall now endeavour to shew that this principle, which I have proved to be metaphysically just, extends itself to every part of the Art; that it gives what is called the *grand style*, to Invention, to composition, to Expression, and even to Colouring and Drapery.

General
Idea,
again

Invention in Painting does not imply the invention of the subject; for that is commonly supplied by the Poet or Historian. With respect to the choice, no subject can be proper that is not generally interesting. It ought to be either some eminent instance of heroick action, or heroick suffering. There must be something either in the action, or in the object, in which men are universally concerned, and which powerfully strikes upon the publick sympathy.

All but
Names;
of Persons
of Places
& Invention
both in
Poetry
& Painting

Strictly speaking, indeed, no subject can

be of universal, hardly can it be of general, concern ; but there are events and characters so popularly known in those countries where our Art is in request, that they may be considered as sufficiently general for all our purposes. Such are the great events of Greek and Roman fable and history, which early education, and the usual course of reading, have made familiar and interesting to all Europe, without being degraded by the vulgarism of ordinary life in any country. Such too are the capital subjects of scripture history, which, beside their general notoriety, become venerable by their connection with our religion.

As it is required that the subject selected should be a general one, it is no less necessary that it should be kept unembarrassed with whatever may any way serve to divide the attention of the spectator. Whenever a story is related, every man forms a picture in his mind of the action and expression of the persons employed. The power of representing this mental picture on canvass is what we call invention in a Painter. And

as in the conception of this ideal picture, the mind does not enter into the minute peculiarities of the dress, furniture, or scene of action ; so when the Painter comes to represent it, he contrives those little necessary concomitant circumstances in such a manner, that they shall strike the spectator no more than they did himself in his first conception of the story.

I am very ready to allow, that some circumstances of minuteness and particularity frequently tend to give an air of truth to a piece, and to interest the spectator in an extraordinary manner. Such circumstances therefore cannot wholly be rejected : but if there be any thing in the Art which requires peculiar nicety of discernment, it is the disposition of these minute circumstantial parts ; which, according to the judgement employed in the choice, become so useful to truth, or so injurious to grandeur.

However, the usual and most dangerous error is on the side of minuteness ; and therefore I think caution most necessary where most have failed. The general idea consti-

*Here is
Nonsense!*

tutes real excellence. All smaller things, however perfect in their way, are to be sacrificed without mercy to the greater. The Painter will not enquire what things may be admitted without much censure: he will not think it enough to shew that they may be there; he will shew that they must be there; that their absence would render his picture maimed and defective.

*Sacrifice the
Part, who
becomes of
the Whole*

Thus, though to the principal group a second or third be added, and a second and third mass of light, care must be yet taken that these subordinate actions and lights, neither each in particular, nor all together, come into any degree of competition with the principal; they should merely make a part of that whole which would be imperfect without them. To every kind of painting this rule may be applied. Even in portraits, the grace, and, we may add, the likeness, consists more in taking the general air, than in observing the exact similitude of every feature.

*How
Ignorant*

Thus figures must have a ground

whereon to stand ; they must be cloathed ; there must be a back-ground ; there must be light and shadow : but none of these ought to appear to have taken up any part of the artist's attention. They should be so managed as not even to catch that of the spectator. We know well enough, when we analyze a piece, the difficulty and the subtilty with which an artist adjusts the back-ground, drapery, and masses of light ; we know that a considerable part of the grace and effect of his picture depends upon them ; but this art is so much concealed, even to a judicious eye, that no remains of any of these subordinate parts occur to the memory when the picture is not present.

The great end of the art is to strike the imagination. The Painter therefore is to make no ostentation of the means by which this is done ; the spectator is only to feel the result in his bosom. An inferior artist is unwilling that any part of his industry should be lost upon the spectator. He takes as much pains to discover, as the greater artist does to conceal, the marks of his subor-

dinate assiduity. In works of the lower kind, every thing appears studied, and encumbered; it is all boastful art, and open affectation. The ignorant often part from such pictures with wonder in their mouths, and indifference in their hearts.

But it is not enough in Invention that the Artist should restrain and keep under all the inferior parts of his subject; he must sometimes deviate from vulgar and strict historical truth, in pursuing the grandeur of his design.

How much the great style exacts from its professors to conceive and represent their subjects in a poetical manner, not confined to mere matter of fact, may be seen in the Cartoons of Raffaele. In all the pictures in which the painter has represented the apostles, he has drawn them with great nobleness; he has given them as much dignity as the human figure is capable of receiving; yet we are expressly told in scripture they had no such respectable appearance; and of St. Paul in particular, we are told by himself, that his *bodily* presence was *mean*. Alexander is said

to have been of a low stature : a Painter ought not so to represent him. Agesilaus was low, lame, and of a mean appearance: none of these defects ought to appear in a piece of which he is the hero. In conformity to custom, I call this part of the art History Painting ; it ought to be called Poetical, as in reality it is.

All this is not falsifying any fact ; it is taking an allowed poetical licence. A painter of portraits retains the individual likeness ; a painter of history shews the man by shewing his actions. A painter must compensate the natural deficiencies of his art. He has but one sentence to utter, but one moment to exhibit. He cannot, like the poet or historian, expatiate, and impress the mind with great veneration for the character of the hero or saint he represents, though he lets us know at the same time, that the saint was deformed, or the hero lame. The Painter has no other means of giving an idea of the dignity of the mind, but by that external appearance which grandeur of thought does generally, though not always, impress on the countenance ; and

*If he does
not shew the
Man as well
as the Action
he is a poor
Artist*

by that correspondence of figure to sentiment and situation, which all men wish, but cannot command. The Painter, who may in this one particular attain with ease what others desire in vain, ought to give all that he possibly can, since there are so many circumstances of true greatness that he cannot give at all. He cannot make his hero talk like a great man ; he must make him look like one. For which reason, he ought to be well studied in the analysis of those circumstances, which constitute dignity of appearance in real life.

*Here he
allows an
Analysis
of Circumstances*

As in Invention, so likewise in Expression, care must be taken not to run into particularities. Those expressions alone should be given to the figures which their respective situations generally produce. Nor is this enough ; each person should also have that expression which men of his rank generally exhibit. The joy, or the grief of a character of dignity, is not to be expressed in the same manner as a similar passion in a vulgar face. Upon this principle, Bernini, perhaps, may be subject to censure. This

sculptor, in many respects admirable; has given a very mean expression to his statue of David, who is represented as just going to throw the stone from the sling; and in order to give it the expression of energy, he has made him biting his under-lip. This expression is far from being general, and still farther from being dignified. He might have seen it in an instance or two; and he mistook accident for generality.

With respect to Colouring, though it may appear at first a part of painting merely mechanical, yet it still has its rules, and those grounded upon that presiding principle which regulates both the great and the little in the study of a painter. By this, the first effect of the picture is produced; and as this is performed, the spectator as he walks the gallery, will stop, or pass along. To give a general air of grandeur at first view, all trifling or artful play of little lights, or an attention to a variety of tints is to be avoided; a quietness and simplicity must reign over the whole work; to which a breadth of uniform, and simple colour, will very much con-

tribute. Grandeur of effect is produced by two different ways, which seem entirely opposed to each other. One is, by reducing the colours to little more than chiara oscuro, which was often the practice of the Bolognian schools; and the other, by making the colours very distinct and forcible, such as we see in those of Rome and Florence; but still, the presiding principle of both those manners is simplicity. Certainly, nothing can be more simple than monotony; and the distinct blue, red, and yellow colours which are seen in the draperies of the Roman and Florentine schools, though they have not that kind of harmony which is produced by a variety of broken and transparent colours, have that effect of grandeur which was intended. Perhaps these distinct colours strike the mind more forcibly, from there not being any great union between them; as martial musick, which is intended to rouse the nobler passions, has its effect from the sudden and strongly marked transitions from one note to another, which that style of musick requires; whilst in that which is intended to move the softer passions, the notes imperceptibly melt into one another.

*These are
 Fine
 or Just
 Notions.
 Why does
 he not
 always allow
 as much.*

*Excellent
Remarks.*

In the same manner as the historical Painter never enters into the detail of colours, so neither does he debase his conceptions with minute attention to the discriminations of Drapery. It is the inferior style that marks the variety of stuffs. With him, the cloathing is neither woollen, nor linen, nor silk, sattin, or velvet : it is drapery ; it is nothing more. The art of disposing the foldings of the drapery makes a very considerable part of the painter's study. To make it merely natural, is a mechanical operation, to which neither genius or taste are required ; whereas, it requires the nicest judgement to dispose the drapery, so that the folds shall have an easy communication, and gracefully follow each other, with such natural negligence as to look like the effect of chance, and at the same time shew the figure under it to the utmost advantage.

*I do not
believe
that
Carlo*

Carlo Maratti was of opinion, that the disposition of drapery was a more difficult art than even that of drawing the human figure ; that a Student might be more easily taught the latter than the former ; as the rules of

*Maratti thought so or that any body
can think so. the Drapery is formed
alone by the shape of the Naked*

drapery, he said, could not be so well ascertained as those for delineating a correct form. This, perhaps, is a proof how willingly we favour our own peculiar excellence. Carlo Maratti is said to have valued himself particularly upon his skill in this part of his art ; yet in him, the disposition appears so ostentatiously artificial, that he is inferior to Raffaele, even in that which gave him his best claim to reputation.

Such is the great principle by which we must be directed in the nobler branches of our art. Upon this principle, the Roman, the Florentine, the Bolognese schools, have formed their practice ; and by this they have deservedly obtained the highest praise. These are the three great schools of the world in the epick style. The best of the French school, Poussin, Le Sueur, and Le Brun, have formed themselves upon these models, and consequently may be said, though Frenchmen, to be a colony from the Roman school. Next to these, but in a very different style of excellence, we may rank the Venetian, together with the Flemish and the Dutch schools ;

all professing to depart from the great purposes of painting, and catching at applause by inferior qualities.

I am not ignorant that some will censure me for placing the Venetians in this inferior class, and many of the warmest admirers of painting will think them unjustly degraded; but I wish not to be misunderstood. Though I can by no means allow them to hold any rank with the nobler schools of painting, they accomplished perfectly the thing they attempted. But as mere elegance is their principal object, as they seem more willing to dazzle than to effect, it can be no injury to them to suppose that their practice is useful only to its proper end. But what may heighten the elegant may degrade the sublime. There is a simplicity, and I may add, severity, in the great manner, which is, I am afraid, almost incompatible with this comparatively sensual style.

Tintoret, Paul Veronese, and others of the Venetian school, seem to have painted with no other purpose than to be admired for

*They accomplish
what
Nothing
is to Elegance
they have
not a
spark*

their skill and expertness in the mechanism of painting, and to make a parade of that art, which, as I before observed, the higher style requires its followers to conceal.

In a conference of the French Academy, at which were present Le Brun, Sebastian Bourdon, and all the eminent Artists of that age, one of the academicians desired to have their opinion on the conduct of Paul Veronese, who, though a Painter of great consideration, had, contrary to the strict rules of art, in his picture of Perseus and Andromeda, represented the principal figure in shade. To this question no satisfactory answer was then given. But I will venture to say, that if they had considered the class of the Artist, and ranked him as an ornamental Painter, there would have been no difficulty in answering

“ —It was unreasonable to expect what was
 “ never intended. His intention was solely
 “ to produce an effect of light and shadow;
 “ every thing was to be sacrificed to that
 “ intent, and the capricious composition of
 “ that picture suited very well with the
 “ style which he professed.”

*This is not
 a Satisfactory
 Answer.
 To produce
 an Effect*

*of True Light & Shadow is Necessary to
 the Ornamental Style — which altogether depends
 on the distinctness of forms. The Venetian
 ought not to be called the Ornamental Style*

Young minds are indeed too apt to be captivated by this splendour of style; and that of the Venetians is particularly pleasing; for by them, all those parts of the Art that gave pleasure to the eye or sense, have been cultivated with care, and carried to the degree nearest to perfection. The powers exerted in the mechanical part of the Art have been called *the language of Painters*; but we may say, that it is but poor eloquence which only shews that the orator can talk. Words should be employed as the means, not as the end: language is the instrument, conviction is the work.

The language of Painting must indeed be allowed these masters; but even in that, they have shewn more copiousness than choice, and more luxuriancy than judgement. If we consider the uninteresting subjects of their invention, or at least the uninteresting manner in which they are treated; if we attend to their capricious composition, their violent and affected contrasts, whether of figures or of light and shadow, the richness of their drapery, and at the same time, the

The Language
of Painters
must be
allowed them
& Reynolds
says right
p. 97
he there
says that

The Venetian will not correspond with the Greek
The Greek Gems are in the same style as the
Greek Statues.

mean effect which the discrimination of stuffs gives to their pictures; if to these we add their total inattention to expression; and then reflect on the conceptions and the learning of Michael Angelo, or the simplicity of Raffaele, we can no longer dwell on the comparison. Even in colouring, if we compare the quietness and chastity of the Bolognese pencil to the bustle and tumult that fills every part of a Venetian picture, without the least attempt to interest the passions, their boasted art will appear a mere struggle without effect; *a tale told by an idiot, full of sound and fury, signifying nothing.*

Such as suppose that the great style might happily be blended with the ornamental, that the simple, grave and majestick dignity of Raffaele could unite with the glow and bustle of a Paolo, or Tintoret, are totally mistaken. The principles by which each is attained are so contrary to each other, that they seem, in my opinion, incompatible, and as impossible to exist together, as that in the mind the most sublime ideas and the lowest sensuality should at the same time be united.

*What can
be better
said on
this subject
but Reynolds
contradicts
what he
says
continually*

*He makes little concessions; that he may
take great advantage*

The subjects of the Venetian Painters are mostly such as give them an opportunity of introducing a great number of figures ; such as feasts, marriages, and processions, publick martyrdoms, or miracles. I can easily conceive that Paul Veronese, if he were asked, would say, that no subject was proper for an historical picture, but such as admitted at least forty figures ; for in a less number, he would assert, there could be no opportunity of the Painter's shewing his art in composition, his dexterity of managing and disposing the masses of light and groups of figures, and of introducing a variety of Eastern dresses and characters in their rich stuffs.

But the thing is very different with a pupil of the greater schools. Annibale Carracci thought twelve figures sufficient for any story : he conceived that more would contribute to no end but to fill space ; that they would be but cold spectators of the general action, or, to use his own expression, that they would be *figures to be let*. Besides, it is impossible for a picture composed of so many parts to have that effect so indispensa-

bly necessary to grandeur, that of one complete whole. However contradictory it may be in geometry, it is true in taste, that many little things will not make a great one. The Sublime impresses the mind at once with one great idea ; it is a single blow : the Elegant indeed may be produced by repetition ; by an accumulation of many minute circumstances.

However great the difference is between the composition of the Venetian, and the rest of the Italian schools, there is full as great a disparity in the effect of their pictures as produced by colours. And though in this respect the Venetians must be allowed extraordinary skill, yet even that skill, as they have employed it, will but ill correspond with the great style. Their colouring is not only too brilliant, but, I will venture to say, too harmonious, to produce that solidity, steadiness, and simplicity of effect, which heroick subjects require, and which simple or grave colours only can give to a work. That they are to be cautiously studied by those who are ambitious

*Somebody else
wrote this paper
for Reynolds,
I think
Barry or
Zucchi
wrote it
or dictated it*

of treading the great walk of history, is confirmed, if it wants confirmation, by the greatest of all authorities, Michael Angelo. This wonderful man, after having seen a picture by Titian, told Vasari who accompanied him *, “ that he liked much his “ colouring and manner ;” but then he added, “ that it was a pity the Venetian “ painters did not learn to draw correctly in “ their early youth, and adopt a better man- “ ner of study.”

By this it appears, that the principal attention of the Venetian painters, in the opinion of Michael Angelo, seemed to be engrossed by the study of colours, to the neglect of the *ideal beauty of form*, or propriety of expression. But if general censure was given to that school from the sight of a picture of Titian, how much more heavily and more justly, would the censure fall on

* Dicendo, che molto gli piaceva il colorito suo, e la maniera ; mà che era un peccato, che a Venezia non s'imparasse da principio a disegnare bene, e che non havessero que' pittori miglior modo nello studio. Vas. tom. ñi. p. 226. Vita di Tiziano.

Mich. Ang. knew & saw
all that Titian could

on the Venetian Painter

He makes the same to walk we all agree
But then he strives to blind those who can see.

attention is
in a Contempt
Neglect
of Form
Itself
& to the
destruction
of all Form
or Outline
purpose by a
intentionally

as if
Mich.
had
but
Vasari
of Titian

Paolo Veronese, and more especially on Tintoret? And here I cannot avoid citing Vasari's opinion of the style and manner of Tintoret. "Of all the extraordinary geni-
 " uses *," says he, "that have practised the
 " art of painting, for wild, capricious, ex-
 " travagant and fantastical inventions, for
 " furious impetuosity and boldness in the
 " execution of his work, there is none like
 " Tintoret; his strange whimsies are even
 " beyond extravagance, and his works seem
 " to be produced rather by chance, than in
 " consequence of any previous design,
 " as if he wanted to convince the world that
 " the art was a trifle, and of the most easy
 " attainment."

For my own part, when I speak of the

* Nelle cose della pittura, stravagante, capriccioso, presto, e risoluto, et il più terribile cervello, che habbia havuto mai la pittura, come si può vedere in tutte le sue opere; e ne' componimenti delle storie, fantastiche, e fatte da lui diversamente, e fuori dell' uso degli altri pittori: anzi hà superato la stravaganza, con le nuove, e capricciose inventioni, e strani ghiribizzi del suo intelletto, che ha lavorato a caso, e senza disegno, quasi monstrando che quest' arte è una baia.

*If the Venetian
 Outline was Reg-
 in Shadow
 would destroy
 it a deform
 its appearance*

H 2

*A Pair of Nails to mend the Hape
 Of crooked Stumpy Roman:
 Put on O Venus! now thou art,
 Quite a Venetian Roman.*

Titian as well as the other Venetians so far from Senatorial Dignity appear to me to give always the Character of Vulgar Stupidity

Venetian painters, I wish to be understood to mean Paolo Veronese and Tintoret, to the exclusion of Titian; for though his style is not so pure as that of many other of the Italian schools, yet there is a sort of senatorial dignity about him, which, however awkward in his imitators, seems to become him exceedingly. His portraits alone, from the nobleness and simplicity of character which he always gave them, will entitle him to the greatest respect, as he undoubtedly stands in the first rank in this branch of the art.

My should Titian & the Venetians named in a Discourse on Art such Idiots are not Artists

It is not with Titian, but with the seducing qualities of the two former, that I could wish to caution you against being too much captivated. These are the persons who may be said to have exhausted all the powers of florid eloquence, to debauch the young and unexperienced; and have, without doubt, been the cause of turning off the attention of the connoisseur and of the patron of art, as well as that of the painter, from those higher excellencies of which the art is capable, and which ought to be re-

Veronese; all the colouring is no more than Boultard Plaster on a Crooked Whore.

quired in every considerable production. By them, and their imitators, a style merely ornamental has been disseminated throughout all Europe. Rubens carried it to Flanders; Voet to France; and Lucca Giordano, to Spain and Naples.

The Venetian is indeed the most splendid of the schools of elegance; and it is not without reason, that the best performances in this lower school are valued higher than the second rate performances of those above them: for every picture has value when it has a decided character, and is excellent in its kind. But the student must take care not to be so much dazzled with this splendour, as to be tempted to imitate what must ultimately lead from perfection. Pous-
sin, whose eye was always steadily fixed on the Sublime, has been often heard to say,
“ That a particular attention to colouring
“ was an obstacle to the Student, in his pro-
“ gress to the great end and design of the
“ art; and that he who attaches himself
“ to this principal end, will acquire by

*Vulgarity is
not Elegance
The Word
Elegance
ought to be
applied to
Forms, not
to Colours*

“ practice a reasonable good method of
“ colouring.*”

Broken Colours
Broken Lines
Broken Masses
= Equality
= Essence of
the Sublime

Well
Said
Enough

Though it be allowed that elaborate harmony of colouring, a brilliancy of tints, a soft and gradual transition from one to another, present to the eye, what an harmonious concert of musick does to the ear, it must be remembered, that painting is not merely a gratification of the sight. Such excellence, though properly cultivated, where nothing higher than elegance is intended, is weak and unworthy of regard, when the work aspires to grandeur and sublimity.

The same reasons that have been urged to shew that a mixture of the Venetian style cannot improve the great style, will hold good in regard to the Flemish and Dutch schools. Indeed the Flemish school, of

* Que cette application singuliere n'etoit qu'un obstacle pour empêcher de parvenir au veritable but de la peinture, & celui qui s'attache au principal, acquiert par la pratique une assez belle maniere de peindre. Conference de l'Acad. Franc.

which Rubens is the head, was formed upon that of the Venetian; like them, he took his figures too much from the people before him. But it must be allowed in favour of the Venetians, that he was more gross than they, and carried all their mistaken methods to a far greater excess. In the Venetian school itself, where they all err from the same cause, there is a difference in the effect. The difference between Paolo and Bassano seems to be only, that one introduced Venetian gentlemen into his pictures, and the other the boors of the district of Bassano, and called them patriarchs and prophets.

The painters of the Dutch school have still more locality. With them, a history-piece is properly a portrait of themselves; whether they describe the inside or outside of their houses, we have their own people engaged in their own peculiar occupations; working, or drinking, playing, or fighting. The circumstances that enter into a picture of this kind, are so far from giving a general view of human life, that they ex-

*How can the
be called the
Ornamental
Style of
which Grof.
Vulgarity
forms the
Principal
Excellence*

hibit all the minute particularities of a nation differing in several respects from the rest of mankind. Yet, let them have their share of more humble praise. The painters of this school are excellent in their own way; they are only ridiculous when they attempt general history on their own narrow principles, and debase great events by the meanness of their characters.

Some inferior dexterity, some extraordinary mechanical power is apparently that from which they seek distinction. Thus, we see, that school alone has the custom of representing candle-light not as it really appears to us by night, but red, as it would illuminate objects to a spectator by day. Such tricks, however pardonable in the little style, where petty effects are the sole end, are inexcusable in the greater, where the attention should never be drawn aside by trifles, but should be entirely occupied by the subject itself.

The same local principles which characterize the Dutch school extend even to their

Words
mechanical
power
not
the
power

landscape painters ; and Rubens himself, who has painted many landscapes, has sometimes transgressed in this particular. Their pieces in this way are, I think, always a representation of an individual spot, and each in its kind a very faithful but a very confined portrait. Claude Lorrain, on the contrary, was convinced, that taking nature as he found it seldom produced beauty. His pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects. However, Rubens in some measure has made amends for the deficiency with which he is charged ; he has contrived to raise and animate his otherwise uninteresting views, by introducing a rainbow, storm, or some particular accidental effect of light. That the practice of Claude Lorrain, in respect to his choice, is to be adopted by Landscape painters, in opposition to that of the Flemish and Dutch schools, there can be no doubt, as its truth is founded upon the same principle as that by which the Historical Painter acquires perfect form. But whether landscape painting has a right

to ascribe so far as to reject what the painters call Accidents of Nature, is not easy to determine. It is certain Claude Lorrain seldom, if ever, availed himself of those accidents; either he thought that such peculiarities were contrary to that style of general nature which he professed, or that it would catch the attention too strongly, and destroy that quietness and repose which he thought necessary to that kind of painting.

A Portrait-painter likewise, when he attempts history, unless he is upon his guard, is likely to enter too much into the detail. He too frequently makes his historical heads look like portraits; and this was once the custom amongst those old painters, who revived the art before general ideas were practised or understood. An History-painter paints man in general; a Portrait-painter, a particular man, and consequently a defective model,

*A History
Painter
Paints The
Hero, &
not Man in*

general, but most minutely in Particular

Thus an habitual practice in the lower exercises of the art will prevent many from at-

taining the greater. But such of us who move in these humbler walks of the profession, are not ignorant that, as the natural dignity of the subject is less, the more all the little ornamental helps are necessary to its embellishment. It would be ridiculous for a painter of domestick scenes, of portraits, landscapes, animals, or still life, to say that he despised those qualities which has made the subordinate schools so famous. The art of colouring, and the skilful management of light and shadow, are essential requisites in his confined labours. If we descend still lower, what is the painter of fruit and flowers without the utmost art in colouring, and what the painters call handling ; that is, a lightness of pencil that implies great practice, and gives the appearance of being done with ease? Some here, I believe, must remember a flower-painter whose boast it was, that he scorned to paint for the *million*: no, he professed to paint in the true Italian taste ; and despising the crowd, called strenuously upon the *few* to admire him. His idea of the Italian taste was to paint as black and dirty as he could, and to leave all clearness and brilliancy of

colouring to those who were fonder of money than immortality. The consequence was such as might be expected. For these petty excellencies are here essential beauties; and without this merit the artist's work will be more short-lived than the objects of his imitation.

From what has been advanced, we must now be convinced that there are two distinct styles in history-painting: the grand, and the splendid or ornamental.

The great style stands alone, and does not require, perhaps does not so well admit, any addition from inferior beauties. The ornamental style also possesses its own peculiar merit. However, though the union of the two may make a sort of composite style, yet that style is likely to be more imperfect than either of those which go to its composition. Both kinds have merit, and may be excellent though in different ranks, if uniformity be preserved, and the general and particular ideas of nature be not mixed. Even the meanest of them is difficult enough to attain; and the

first place being already occupied by the great artists in each department, some of those who followed thought there was less room for them, and feeling the impulse of ambition and the desire of novelty, and being at the same time perhaps willing to take the shortest way, endeavoured to make for themselves a place between both. This they have effected by forming an union of the different orders. But as the grave and majestick style would suffer by an union with the florid and gay, so also has the Venetian ornament in some respect been injured by attempting an alliance with simplicity.

It may be asserted, that the great style is always more or less contaminated by any meaner mixture. But it happens in a few instances, that the lower may be improved by borrowing from the grand. Thus if a portrait-painter is desirous to raise and improve his subject, he has no other means than by approaching it to a general idea. He leaves out all the minute breaks and peculiarities in the face, and changes the dress from a temporary fashion to one more permanent,

consequence it is to the Art, what a Portrait

Painter does,

Folly!
If what

which has annexed to it no ideas of meanness from its being familiar to us. But if an exact resemblance of an individual be considered as the sole object to be aimed at, the portrait-painter will be apt to lose more than he gains by the acquired dignity taken from general nature. It is very difficult to ennoble the character of a countenance but at the expense of the likeness, which is what is most generally required by such as sit to the painter.

*There is
No such
thing as
A Composite
Style*

Of those who have practised the composite style, and have succeeded in this perilous attempt, perhaps the foremost is Correggio. His style is founded upon modern grace and elegance, to which is superadded something of the simplicity of the grand style. A breadth of light and colour, the general ideas of the drapery, an uninterrupted flow of outline, all conspire to this effect, Next to him (perhaps equal to him) Parmegiano has dignified the genteelness of modern effeminacy, by uniting it with the simplicity of the ancients and the grandeur and severity of Michael Angelo. It must be confessed,

however, that these two extraordinary men, by endeavouring to give the utmost degree of grace, have sometimes perhaps exceeded its boundaries, and have fallen into the most hateful of all hateful qualities, affectation. Indeed, it is the peculiar characteristick of men of genius to be afraid of coldness and insipidity, from which they think they never can be too far removed. It particularly happens to these great masters of grace and elegance. They often boldly drive on to the very verge of ridicule; the spectator is alarmed, but at the same time admires their vigour and intrepidity :

Strange graces still, and stranger flights they had,

.

Yet ne'er so sure our passion to create,

As when they touch'd the brink of all we hate.

The errors of genius, however, are pardonable, and none even of the more exalted painters are wholly free from them; but they have taught us, by the rectitude of their general practice, to correct their own affected or accidental deviation. The very first have not been always upon their guard, and per-

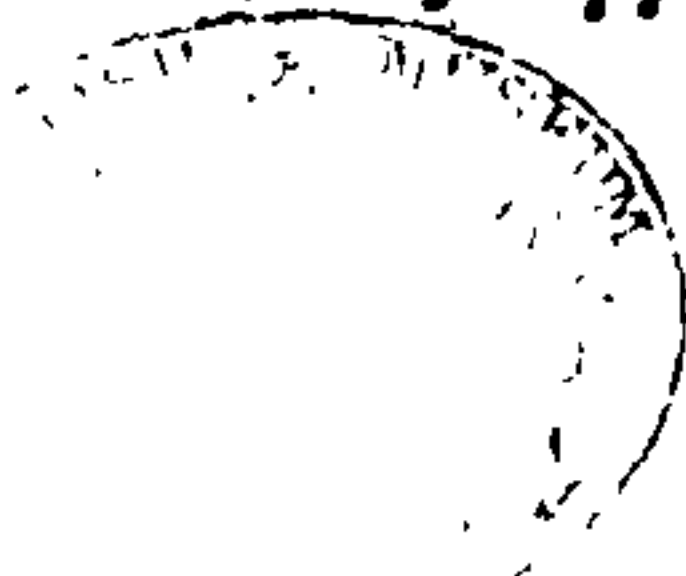
*Genius
has no error
it is Ignorance
that is error*

haps there is not a fault, but what may take shelter under the most venerable authorities ; yet that style only is perfect, in which the noblest principles are uniformly pursued ; and those masters only are entitled to the first rank in our estimation, who have enlarged the boundaries of their art, and have raised it to its highest dignity, by exhibiting the general ideas of nature.

*all
Equivocation
& self-
contradiction*

On the whole, it seems to me that there is but one presiding principle, which regulates, and gives stability to every art. The works, whether of poets, painters, moralists, or historians, which are built upon general nature, live for ever ; while those which depend for their existence on particular customs and habits, a partial view of nature, or the fluctuation of fashion, can only be coeval with that which first raised them from obscurity. Present time and future may be considered as rivals, and he who solicits the one must expect to be discountenanced by the other.

DISCOURSE V.
DELIVERED TO THE STUDENTS OF
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ON THE
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VOL. I.

I

Gainsborough told a Gentleman of Rank
& Fortune that the Worst Painters always chose
the grandest Subjects. I desired the Gentleman
to let Gainsborough about one of Raphael's
grandest Subjects Namely Christ Delivering
the keys to St Peter. & he would find that
in Gainsborough's hands it would be a vulgar
subject of Poor Fishermen & a Journeyman Carpenter.

The following Discourse is written with the
same End in View. That Gainsborough had in
making the above assertion Namely To
Represent vulgar Artists as the
Models of Executive Merit.

DISCOURSE V.

CIRCUMSPECTION REQUIRED IN ENDEAVOURING TO UNITE CONTRARY EXCELLENCIES.—THE EXPRESSION OF A MIXED PASSION NOT TO BE ATTEMPTED.—EXAMPLES OF THOSE WHO EXCELLED IN THE GREAT STYLE;—RAFFAELLE, MICHAEL ANGELO. THOSE TWO EXTRAORDINARY MEN COMPARED WITH EACH OTHER. THE CHARACTERISTICAL STYLE.—SALVATOR ROSA MENTIONED AS AN EXAMPLE OF THAT STYLE; AND OPPOSED TO CARLO MARATTI,—SKETCH OF THE CHARACTERS OF POUSSIN AND RUBENS. THESE TWO PAINTERS ENTIRELY DISSIMILAR, BUT CONSISTENT WITH THEMSELVES. THIS CONSISTENCY REQUIRED IN ALL PARTS OF THE ART.

GENTLEMEN,

I PURPOSE to carry on in this discourse the subject which I began in my last. It was my wish upon that occasion to incite you to pursue the higher excellencies of the art. But I fear that in this particular I have been misunderstood. Some are ready to imagine, when any of their favourite acquirements in the art are properly classed, that they are ut-

*receives
 Truth
 for the
 sake of
 upsetting
 Truth*

terly disgraced. This is a very great mistake: nothing has its proper lustre but in its proper place. That which is most worthy of esteem in its allotted sphere, becomes an object, not of respect, but of derision, when it is forced into a higher, to which it is not suited; and there it becomes doubly a source of disorder, by occupying a situation which is not natural to it, and by putting down from the first place what is in reality of too much magnitude to become with grace and proportion that subordinate station, to which something of less value would be much better suited.

My advice in a word is this: keep your principal attention fixed upon the higher excellencies. If you compass them, and compass nothing more, you are still in the first class. We may regret the innumerable beauties which you may want; you may be very imperfect; but still, you are an imperfect artist of the highest order.

If, when you have got thus far, you can add any, or all, of the subordinate qualifi-

cations, it is my wish and advice that you should not neglect them. But this is as much a matter of circumspection and caution at least, as of eagerness and pursuit.

The mind is apt to be distracted by a multiplicity of objects ; and that scale of perfection, which I wish always to be preserved, is in the greatest danger of being totally disordered, and even inverted.

Some excellencies bear to be united, and are improved by union ; others are of a discordant nature ; and the attempt to join them, only produces a harsh jarring of incongruent principles. The attempt to unite contrary excellencies (of form, for instance) in a single figure, can never escape degenerating into the monstrous, but by sinking into the insipid ; by taking away its marked character, and weakening its expression.

This remark is true to a certain degree with regard to the passions. If you mean to preserve the most perfect beauty *in its most perfect state*, you cannot express the passions, all of which produce distortion and defor-

What
Nonsense

mity, more or less, in the most beautiful faces.

Guido, from want of choice in adapting his subject to his ideas and his powers, or from attempting to preserve beauty where it could not be preserved, has in this respect succeeded very ill. His figures are often engaged in subjects that required great expression: yet his Judith and Holofernes, the daughter of Herodias with the Baptist's head, the Andromeda, and some even of the Mothers of the Innocents, have little more expression than his Venus attired by the Graces.

Obvious as these remarks appear, there are many writers on our art, who, not being of the profession, and consequently not knowing what can or cannot be done, have been very liberal of absurd praises in their descriptions of favourite works. They always find in them what they are resolved to find. They praise excellencies that can hardly exist together; and above all things are fond of describing with great exactness the expression of a mixed passion, which more particularly appears to me out of the reach of our art.

Passion &
Expression
Beauty
Itself -
The Face
that is
Incapable
of Passion
& Expression
is deformity
Itself
Let it be
Painted &
Praised &
Admired
for ever
It will
only be
admired
by Fools

Such are many disquisitions which I have read on some of the Cartoons and other pictures of Raffaele, where the Criticks have described their own imaginations; or indeed where the excellent master himself may have attempted this expression of passions above the powers of the art; and has, therefore, by an indistinct and imperfect marking, left room for every imagination, with equal probability, to find a passion of his own. What has been, and what can be done in the art, is sufficiently difficult; we need not be mortified or discouraged at not being able to execute the conceptions of a romantick imagination. Art has its boundaries, though imagination has none. We can easily, like the ancients, suppose a Jupiter to be possessed of all those powers and perfections which the subordinate Deities were endowed with separately. Yet, when they employed their art to represent him, they confined his character to majesty alone. Pliny, therefore, though we are under great obligations to him for the information he has given us in relation to the works of the antient artists, is very frequently wrong when he speaks of them, which he

*If they not
could not
See. Name
of Charac
in Rafae
Others Ca*

*False
The Ancie
were chief
attentive &
Complicated*

*A Minute Discrimination of Charac
it is the whole of Art*