Viclor was some time in Dublin. Francis continued to exhibit in London until the year 1789; after which his name no more appears as an exhibitor.

HUGH BARRON.

A scholar of Sir Joshua Reynolds. He was born in London, where his father was of the medical profession, who in the latter part of his life was apothecary to the Westminster Dispensary, in Gerard-street, Soho. When Hugh quitted Sir Joshua, he stayed some time in London, and practised as a portrait painter; but went to Italy about 1773, and as he made the trip by sea, he spent some time at Lisbon, where he painted several portraits. Mr. Barron was in Rome in 1776, but returned about two years after, and settled in Leicester-fields, where he resided a few years. When he was a boy at the drawing-school, he made great promise of future excellence, but like many others failed in the accomplishment. His powers in painting were but feeble, though in music, particularly in the practical part, he was eminent, and was considered as the best amateur performer of his time on the violin. He died in the latter part of the summer of 1791, about forty-five years of age.

* His first rudiments in drawing were obtained under the tuition of Fournier, who kept a drawing-school, and also taught perspective; and who in the year 1764, published a treatise upon that science, which is rather a copy of Mr. Kirby's quarto publication, than an original production.
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His pictures were but feeble imitations of the works of his master, and his employment was more owing to his musical talents than to his merits as a painter.

WILLIAM AUGUSTUS BARRON,

Younger brother to the preceding artist, was a pupil to Mr. Tomkins, who is mentioned in another part of this work. He painted landscape, and also taught drawing.

Being a good amateur performer on the violincello, he was introduced to the late Sir Edward Walpole, the Clerk of the Pells, who gave him a situation in the Exchequer, which he still enjoys, having long quitted his profession.

There are several things of his hand; the largest are a set of Views of Castles, and other subjects taken in different parts of Essex.—The size of the plates 12 in. by 8 in. Six of smaller dimensions; they are compositions, or rather compilations, chiefly after Chatelain.

There is also a view of Wansted-house, Essex, which was engraved by Picot. It is dedicated to Sir Joshua Reynolds, and is dated 1775, the original drawing of which was made by that artist.
WILLIAM PARRY, A.

Born in London, was the son of Parry, the celebrated blind performer on the Welsh-harp.*

He received his first instructions as an artist in Shipley’s drawing-school; from thence he removed to the Duke of Richmond’s gallery, and afterwards became a pupil to Sir Joshua Reynolds; about which time he also entered the Academy of St. Martin’s-lane. He was then considered as a young man of very considerable promise in his profession. He obtained from the Society for the Encouragement of Arts, &c. several premiums for drawings, both from the Geffes in the Duke of Richmond’s gallery, and also for Academy figures after the life. He certainly drew well, but was too much elated by the praises he received, and rather too languid in his studies, in consequence of possessing the patronage and favour of the late Sir Watkin Williams Wynne, Bart.

When Mr. Parry left Sir Joshua, he practised for a short time in the neighbourhood of Winstay. In 1770 he went to Italy, sent thither by the friendship of Sir Watkin, who in a very liberal manner encouraged his studies, and for whom Parry executed a copy of the Transfiguration of Raphael, at that time in the church of St. Pietro, in Montorio.

* This person, though blind, was remarkable for his skill in playing at draughts, in which few or none could excel him. He was also the best performer of his time upon the Welsh-harp.
He returned to London in the summer of 1775, and soon after married the only daughter of Keene, the architect, mentioned in another part of this work.

He then settled in Duke-street, St. James’s, but not meeting with the employment he expected, and some unpleasant circumstances happening in his wife’s family, through the improvidence of her elder brother, he retired to Wales, October 1778, where about a year after he lost his wife, who died in child-bed. Upon this he determined to revisit Rome, whither he soon after went, leaving an only son to the care of his brother.

At Rome he found employment sufficient to add to the comforts, which he possessed by the small fortune he had acquired by marriage, and he there began a small copy from the Last Judgment of Michael Angelo, which he did not live to finish; for he found his health decline, and being told that he would leave his bones to Caius Cestius, he was* determined, if possible, to avoid it. He therefore set off for London, and arrived early in the year 1791, just in time to close the last scene on his native soil, and died on the 13th of February, about 49 years of age.

When at the Duke of Richmond’s, he drew a view of the Gallery, with many of the figures, in which he also introduced

* On the east side of Rome stands a pyramid, the only one in Europe; it was erected as a tomb to contain the ashes of Caius Cestius, who was prefect of the Epulones. The field or paddock before this tomb, and within the walls of the city, is appropriated for the burying-place of those Protestants who die at Rome. It is therefore become proverbial to say of one who is in bad health, and not a Catholic; that “he will leave his bones to Caius Cestius.”
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fome portraits, particularly one of the Duke's porters: This drawing was executed in black and white chalk, upon silk paper, and had considerable merit, and would certainly be considered as a curiosity at this time, it being the only representation of the place; but it is not known how it was disposed of, or whether it be now in existence.

He was chosen an associate of the Royal Academy, November 1776.

There is a small etching by his hand, the size of a card; it is the portrait of his father playing on the harp, an exact likeness. It was done as a ticket of admission to a morning concert, for the old gentleman's benefit, held at Hickford's room, Brewer-street, and is, I believe, the only engraved likeness of this celebrated performer, but extremely scarce.

RICHARD PATON.

Of this artist's early history, little or nothing can be known; but the author was told by * Mr. Williams, that he was born in so low a sphere of life, that Sir Charles Knowles took him out to sea, having found him a poor boy on Tower-hill.

How, or whether, he ever received any instructions in the use of the pencil is equally unknown with the history of his early

* Mr. Williams was a natural son of Sir John Williams, Surveyor of the Navy: He was a pupil of Ryland, the engraver, and an exhibitor in 1771; but was afterwards appointed Clerk of the Check, at Chatham, where he died about the year 1799.
days; yet it is certain, that as a ship painter he produced some good pictures, as may be seen by some of his performances in the Council Room, at Guildhall, which were presented to the city by the late Alderman Boydell. Among them is a view of the Lord Mayor's Shew, by water, the figures in which were painted by Wheatly.

About the year 1774, he finished a set of pictures, representing the naval victory which the Russian Admiral, Count Orloff, obtained over the Turks, in Cheseme-bay, on the 7th of July, 1770; when the Turkish fleet was burnt and destroyed. The figures in these pictures were painted by Mr. Mortimer.

He also painted some views of the Dock-yards, by permission both of his Majesty and from the Admiralty; but his original scheme was never completed. The figures in these pictures were also painted by Mortimer.

Paton for many years enjoyed a post in the Excise, and was, at his death, one of the Acconmtants-general in that office.

He died at his house in Wardour-street, Soho, in March 1791, about 70 years of age. He was a man of respectable character, but rather assuming in his manners.

WILLIAM HOARE, R. A.

This gentleman received his early education as an artist under an Italian painter in London, but afterwards visited Italy.
Italy, where he became the pupil of Imperiale, and was with him at the same time with Pompeo Battoni.

On his return to England he settled at Bath, where, for several years, he maintained a high character as a portrait painter, both in crayons and oil colours; and at different periods, painted most of the gentry and nobility who visited that city.

Soon after the foundation of the Royal Academy, Hoare was chosen one of the members. He was a man of excellent character, and had received a liberal education, but his talents as a painter were not equal to some of his cotemporary artists, though he certainly produced some good portraits.

He died at Bath, in December 1792, at a very advanced age, not exactly known to his family, but supposed to be about 86.

At the altar of the Octagon Chapel at Bath, there is a picture painted by this artist—the subject, “The Lame Man healed at the Pool of Bethesda.”* There is another at the Hospital of that city, which was exhibited in London 1762, but neither of these works are equal to some that have been since produced by the artists of the English school.

Mr. Hoare left, among other children, a son and two daughters; the eldest of whom married into the banker's family of that name. He had also a brother, who was a sculptor, and will be mentioned in another part of this work.

* For this picture the artist received 100 l. and a Pew in the Chapel. The other he presented to the Hospital.
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The eldest son, Prince Hoare, who was educated as a painter, studied for some time in Rome, and also visited other cities of Italy. Since then he has exchanged the pencil for the pen, and has produced some dramatic pieces, among which are "No Song no Supper—The Haunted Tower—and My Grandmother," all of which have been favourably received by the Public. This gentleman, after the death of James Boswell, Esq. was elected in 1799 Secretary for Foreign Correspondence to the Royal Academy; which appointment he now fills with great credit to himself, and with more attention towards the Institution, than was before shewn by his predecessors in that department.

WILLIAM TOMKINS, A.

A landscape painter, born in London: Both his father and his uncle were practitioners in the same line of art, but of what rank cannot easily be ascertained, as their works are at present unknown.

He was first distinguished by * Mr. Walters, who was much pleased with a picture of his painting, for which he obtained the second premium of twenty-five guineas in 1763.

By Mr. Walters he was recommended to many persons of fashion, and for them painted several views, both in the West and North of England. He also practised much as a picture cleaner.

* Father-in-law to the present Lord Grimstone.
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His best work was a large landscape, which he painted for his patron, as a companion to a good copy after Claude Lorraine, which was in the possession of Mr. Walters. There are also some good views, which he painted for Lord Fife, taken from his lordship's seat in the North.

He was among those who were first elected Associates of the Royal Academy.

He died at his house in Queen Ann-street East, Jan. 1, 1792.

Mr. Tomkins left four sons, two of whom are employed in the arts, and are now living; consequently cannot with propriety be much noticed in these anecdotes. The younger of the two is an excellent engraver, having been the scholar of Bartolozzi, and now resides in Bond-street. The elder, Charles, has published a "Tour in the Isle of Wight," the plates of which, eighty in number, are executed by himself, in aquatinta. The work is dedicated to Sir John Barington.*

Among the few pupils to whom the father gave instructions, was the brother of his wife Thomas Callard, who painted landscape, but died very young, about the year 1771.

JOHN GREENWOOD,

Was a native of Boston, in New England, who, by his own industry, acquired sufficient powers in art to profess himself a painter. When a young man he left his native city, and went to Surinam, where he studied some time and practised painting,

* In large octavo, published by G. Kearsley, 1796.
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and likewise employed himself in collecting subjects of natural history.

From Surinam he went to Holland, where he became a dealer in works of art, and formed an acquaintance with Mr. Blackwood,* an English merchant, who dealt much in pictures.

After some stay in Holland, he came to London about the year 1768, and for some time practised both as a painter and engraver in mezzotinto. Of his abilities as an artist the author has no recollection, although he was an exhibitor† at different periods, from the year 1764 until 1773; after which he quitted his profession, and became an auctioneer. In this capacity he for some time occupied the rooms which had belonged to Ford, in the Haymarket, but afterward removed to Leicester-square, where he built a commodious room adjoining to his dwelling-house, and communicating with Whitcombe-street, in which situation his son for some years continued the same business, but has since removed to Bond-street.

The following circumstance did credit to Mr. Greenwood’s judgment and integrity. In the latter part of the year 1780, he sold by auction a very large collection of sketches and drawings, which were the works of William Vandervelde jun. They had been long shut up in the possession of a person of the name of Brown, who lived many years in Spring-gardens, and kept an obscure coffee-house opposite the passage into the Park. Upon the death of Brown, they became the property of his widow, who,

* This gentleman traded to Spain, from whence he brought some very fine pictures of the Spanish masters, particularly of Murillo.

† His first exhibition picture was a view of Boston, in New England.
after keeping them a few years, offered the collection to Mr. Greenwood for no great sum; when he honestly advised her to stand the fale; which advice she followed, and received a handsome sum as their produce. This collection contained some very beautiful specimens of the works of Vandervelde, which, by being thus dispersed, enriched the cabinets of many of the first collectors in England.

Mr. Greenwood died at Margate, Sept. 16, 1792, aged 63.

ROBERT EDGE PINE,

Born in London, was the son of Mr. John Pine, the engraver, who executed and published the elegant edition of Horace, the whole of which is engraved.

He chiefly practised as a portrait painter, and was considered as among the best colourists of his time. He resided several years in St. Martin’s-lane, in the large mansion opposite to New-street, Covent-garden.

In the year 1760, he produced a picture as candidate for the premium then offered by the Society for the Encouragement of Arts, &c. for the best historical picture painted in oil colours; the figures to be as large as life, and the subject to be taken from the English history. Mr. Pine selected the surrender of Calais,* and obtained the first prize of one hundred guineas.

* The point of time represented in the picture, is the approach of Eustace de St. Pierre, with his five townsomen, to Edward the third, while his queen Philippa is kneeling and interceding for them.
This was the first time that the Society offered this liberal stimulus to the exertions of the British artists.

In 1762, he again offered a picture as candidate for the similar premium, and obtained the first prize; the subject, "Canaute on the Sea-shore, reproving his Courtiers for their Flattery."* At the same time his former pupil, Mr. Mortimer, obtained the second premium.

In the year 1772, upon the death of his brother Simon, he went to Bath, and stayed there till 1779. He returned to London in the early part of 1782, and made an exhibition at the Great Room, Spring-gardens, of a collection of pictures painted by himself; the subjects taken from various scenes in Shakspere; but the exhibition did not answer his expectations. It must be observed, that whatever merit those works might possess in their colouring and composition, his drawing in general was feeble in the extreme; as may be seen by the prints which were engraved after some of the pictures. As he did not meet with that employment he wished for in London, he quitted England, and went to America in the latter part of the same year, where he painted several portraits; among which were some of General Washington. Whether he there obtained sufficient employment to gratify his wishes is not ascertained; however, he did not return to England, but died at Philadelphia in 1790.

This gentleman's abilities as an artist were by no means solid, or extensive; and as a man, he was of a restless and litigious

* Prints were engraved from both these premium pictures, by Aliamet, which were published by Mr. Pine.
turn of mind, qualities which introduced him among the most active of those turbulent members, who first disturbed, and afterwards, by a continuation of their factious conduct, completely dissolved the Chartered Society of Artists.*

The following pictures, which were painted by him, may be considered as among his best specimens:
A whole-length portrait† of his late Majesty, George the second, at Lord Braybrooke's, Audley End.
A whole length portrait of the late Duke of Northumberland, in the Committee Room of the Middlesex Hospital, in which his Grace is represented as laying the first stone of that building. His picture of the Surrender of Calais, is in the Townhall, at Newbury: It was bought of the artist by the Corporation, and the print which was engraved from it is dedicated to them by Mr. Pine.

He left a widow and some daughters, who returned to England after the death of their father.

SIMON PINE,

Brother of the forementioned gentleman, was a miniature painter, who resided for a few years in London, but chiefly at Bath, where he died in 1772.

* Mr. Pine's turn of mind is sufficiently demonstrated, by observing, that he painted several portraits of the popular Patriots of his day, from which prints were engraved and published: Among others, is one of J. Wilkes, Esq. with the following inscription beneath,

"Patricius Pine Humanarum Figurarum Pictor, pinxit."

† Painted by Memory.
RICHARD BROMPTON,

Was pupil to Benjamin Wilson. He went afterwards to Rome, and received instructions from Raphael Mengs.

While at Rome, he was introduced to the patronage of the Earl of Northampton, who was then on his travels; and when his lordship was appointed ambassadoir to Venice, Mr. Brompton left Rome and joined his lordship's suite. By this means he was introduced to several English gentlemen, whose portraits he painted in company with the then Duke of York, which picture * was afterwards exhibited at Spring-garden rooms in 1767.

He had returned to England some months before, and was settled in George-street, Hanover-square. He might have acquired considerable employment, but his vanity continually led him into follies, which disgusted his employers, and he therefore did not meet with that encouragement he expected. In the course of a few years his circumstances became embarrassed, and he was thrown into the King's-bench prison, where he remained till he was released by the Empress of Russia, to whom he had been recommended as a portrait painter. In consequence of which he went to Russia, † where he was well received, and met with much employment, but his silly vanity led him into a pompous style of living, which entirely precluded any improve-

* This picture was a conversation piece, the figures small, whole-length.
† About the year 1792.
ment in his circumstances, nor did he survive many years. He
died at Petersburg, though at what time cannot be now
ascertained, but it was certainly before the year 1790.

His best pictures are these:
A half-length portrait of Mr. Huflher, an elderly gentleman,
sitting with his cane in his hand.
Two whole-lengths of the Prince of Wales, and his brother the
Duke of York; the former in the robes of the order of the
Garter; the latter in those of the order of the Bath.* They
are on separate canvases as large as life; from which there are
also two small copies that were made for the engraver.

He was some time at Salisbury, where he painted a large
picture of a West India gentleman and his family, and at the
conclusion, quarreled with his employer about the price, as he
had before done with the person for whom he painted the por-
traits of the Princes.†

When at Salisbury, he was engaged to clean and repair the
famous picture of Vandyck, at Wilton-house; which he did
with so little discretion, that the picture has irreparably suffered
by his hand. His colouring was showy but heavy, his manner
tame, and woolly in the penciling. He valued himself upon
the labour and neatness of his finishing, qualities ill suited
to the spirited and masterly touches which are peculiar to the
works of Vandyck.

He left a widow, but no children. The lady afterwards mar-

* There are mezzotinto prints from all the forementioned pictures.
† Lady Charlotte Finch.
ried an English merchant at Peterburgh, and returned to England.

FILETER STEPHANOFF,*

Was by birth a Russian; it is not known when he came to England. He resided in London for some years, and at different times exhibited at the Royal Academy, particularly in the years 1778 and 1781.

He painted in a variety of ways—sometimes portraits, but chiefly decorations for ceilings; and was employed in painting some of the scenes for the Circus, in St. George’s-fields.

It is a melancholy fact that this person terminated his existence with his own hand, though from what cause is wholly unknown to the author, nor can he exactly recollect when the rash act was committed, but it was before the year 1790.

Gertrude Stephanoff, his wife, painted dead game, and still life. In the year 1783, she exhibited two pictures, a pheasant and a hare.

SIMON TAYLOR,

Was educated as an artist at Shipley’s drawing-school, and obtained several premiums. About the year 1760, he was taken

* This artist sometimes signed himself F. N. Stephanoff.
by Lord Bute to paint botanical subjects, in which line of art he had given early proofs of abilities.

He was employed in the service of his lordship for many years, in painting a vast number of plants, which he executed in a very accurate and masterly manner. They were done in water colours upon vellum.

This noble and valuable collection, after his lordship's death, fell into the possession of the honourable Colonel Stewart, who thought proper to dispose of them, and they were sold by auction at Messrs. Leigh and Sotheby's, in the spring of 1794.

Mr. Taylor was also employed by the late Dr. Fothergill,* for whom he painted a collection of plants, which were sold, after the doctor's death, to the late Empress of Russia. They were valued at two thousand pounds, though they cost the doctor much more.

Mr. Taylor's price for the drawing of a plant was three guineas.

He died about ten years ago.

PHILIP WICKSTEAD.

A scholar of Mr. Zoffani. He painted portraits chiefly in small whole-lengths.

He studied for some time at Rome, where he met with Mr. William Beckford,† of Somerly-hall, Suffolk, who took him to

* He died in 1780.
† Cousin to Mr. Beckford, of Fonthill.

A a Jamaica.
Jamaica. He there practised for a considerable period as a painter, but afterwards became a planter, in which undertaking he was not successful. This disappointment occasioned an uneasiness of mind, for which he sought a temporary but treacherous relief in drinking, which hastened his death. He died before the year 1790.

Sir George Chalmers, Bart.*

A painter by profession. The honours of his family descended to him without fortune, which was lost by connection with the Stewart family.

He was a native of Edinburgh, and the scholar of Mr. Ramsey, but he afterwards studied at Rome. Sir George was a gentleman of very respectable manners, but not of high rank as an artist.

He resided a few years at Hull, where he painted several portraits, and very frequently exhibited at the Royal Academy.

He died in London, about the early part of the year 1791.

There is a mezzotinto print of General Blakeney,† which was scraped after a picture painted by this artist at Minorca, when the General, who was his particular friend, was governor of that Island. The picture was painted in 1755.

In Bromley's catalogue of engraved portraits, mention is

* The Baronetcy is of Cults, in Scotland, 1664.

† This respectable and veteran officer died at the very advanced age of 91, in 1761.
made of Roderick Chalmers, *Rose herald and Painter*, of Edinburgh, whose portrait was engraved after a picture painted by G. Chalmers. Whether these persons were related to each other is unknown to the author.

**ROBERT CARVER.**

A native of Ireland, and an ingenious artist. He painted landscapes and sea-views: In the latter, he had a happy mode of representing the waves breaking on the sea beach, or dashing against a rocky shore.

Carver was in great repute as a scene painter, and was engaged in that capacity at several theatres in his own country. He was introduced into England by his countryman Mr. Barry,* the player, at whose recommendation he was engaged by Mr. Garrick to paint scenes at Drury-lane theatre. When Mr. Barry quitted Drury-lane for Covent-garden, Mr. Carver followed his friend, and was employed at that theatre until his death.

He was for several years afflicted with the gout, of which he died the end of November 1791.

**EDWARD PENNY, R. A.**

A native of Knutsford, Cheshire, who having in his youth an inclination to painting, was sent to Rome by some gentlemen

*Some account is given of this gentleman by Mr. Davis, in his life of Mr. Garrick.*
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who subscribed for that purpose. He there became the scholar of Marco Benisiali.

At what time he went to Rome is not known, but he certainly was there before the year 1748, which is ascertained by the following anecdote related by himself:

“In going from Venice to Rome, and passing through an advanced guard of Austrian soldiers, he was requested to shew his passport, but of this he was totally unprovided, having neglected to procure one. From this difficulty, he was relieved by the ingenuity of the Vetterino, who, making greatbufile as if to open the trunks for the requisite credentials, observed, that his was a Galantuomo, going to Rome about business to il Re Inglese.” This confident behaviour, accompanied with the prevailing influence of three sequins, procured for our traveller liberty to pursue his journey without further obstruction.

When he returned to England, he met with considerable employment in painting small portraits in oil. He also painted various other subjects, such as the death of General Wolfe, from which a mezzotinto print was published by Sayer, of Fleet-street, by the sale of which he acknowledged to have made five hundred pounds. The portrait of the Marquis of Granby relieving a sick soldier, from which there is a print—Virtue rewarded, and Profligacy punished, two pictures which are also engraved.

Mr. Penny was an Exhibitor with the Society of Artists of Great Britain; and was some time Vice President of the Society, after a charter had been obtained. At the foundation of the Royal Academy, he was one of the members. He was appointed
the first professor of painting in that institution, a place he held to the year 1783, at which time he resigned that situation, and was succeeded by Mr. Barry.

About this period he went to reside at Chiswick, and, having married a lady of property, lived some years in quiet retirement. He died November 15, 1791.

RICHARD DALTON,

Was a native of Cumberland, and apprenticed to a coach-painter in Clerkenwell.

After quitting his master he went to Rome to pursue the study of painting, where, meeting with Lord Charlemont, he was engaged by his lordship to accompany him to Greece, about the year 1749.

On his return to England, he was, by the interest of his noble patron, introduced to the notice of his present Majesty, then Prince of Wales, who, after his accession to the throne, appointed him his Librarian. Soon after his appointment, it was determined to form a noble collection of drawings, medals, &c. for which purpose Mr. Dalton was sent to Italy to collect the various articles suited to the intention, in the year 1763.

The object of his tour being accomplished, he re-visited London, and when the Royal Cabinet was adjusted, his department of Librarian was changed to that of Keeper of the drawings and medals.

Upon
Upon the death of Mr. Knapton,* he was, by his Majesty, appointed Surveyor of the pictures in the palaces.

Upon his first appointment at court he had apartments at St. James's palace, where he resided till his death, which was in February 1791.

When the Society of Artists was incorporated by charter, he was appointed the Treasurer, but soon resigned the Office, in consequence of the dissentions that took place in that institution.

As an artist he never acquired any great powers. In one of the early exhibitions was a drawing executed by him; the subject, an Egyptian dancing Girl, which was the only specimen he ever exhibited. He published several works at different periods of his life.

The first was a collection of prints after the antique statues, a few of which he etched himself; but they cannot be considered as masterly performances. Some of these are dated 1744.

2. Ceremonies and Manners of the Turks.

3. Remarks on Prints, intended to be published, relative to the manners, customs, &c. of the present inhabitants of Egypt, from drawings made on the spot in 1749. Published 1781, by Emfley and Cadell, in the Strand.

There are also some views of Mount Vesuvius, which were engraved after his designs.

* He died in 1778.
JOHN HAKEWELL.

His father was employed as a foreman by Mr. Thornhill,* the sergeant painter to his Majesty.

The son was some time under the tuition of Mr. Wale, and when young received several premiums from the Society of Arts, &c. particularly in the year 1760, when he obtained the first premium for the drawing of a landscape; and in the year 1764, for a figure after one of the casts in the Duke of Richmond's gallery.

He was by no means void of talents, but wanted resolution to encounter the difficulties of the art, and therefore contented himself with practicing as a master house-painter, in which he held considerable rank.

His profession in that line certainly does not entitle him to a place in these Anecdotes; yet he cannot he passed over, having painted many subjects for decorations in the Arabesque, or Grotesque style, of which there are some specimens at Blenheim, Oxfordshire, and also at a gentleman's seat at Charbury, in the same county. He also painted some landscapes, and at times attempted portraits, specimens of which he exhibited at the Spring-garden Room, in 1769.

He was suddenly seized with palsy, of which he lingered for some time, and died Sept. 21, 1791, about 50 years of age.

He left several children; the eldest son, now living, was for some time the pupil of Mr. Yenn, the architect.

Sir Joshua Reynolds, R. A.

Vassari, who, like many other biographical writers of his country, delights in extravagant expression, and hyperbolical praise, begins his life of Michael Angelo,* by observing, that "while the artists who succeeded Giotto, were endeavouring to attain the highest degree of perfection, the benign ruler of heaven cast his eyes on earth, and seeing the unavailing attempts of presumptuous man, determined to send a being on earth, who alone should demonstrate what was perfection in art." Though it would be ridiculous to attempt imitating the foregoing extravagant exordium, by way of producing a parallel in favour of the artist of whom we are now speaking, yet it is but justice to observe, that at the time when Mr. Reynolds commenced his profession, "the art of painting in England was in the lowest state it had ever been, (it could not be lower)."

This defective state of the art, particularly in portrait painting, certainly originated in the rapacity of that masterly artist Sir Godfrey Kneller, who, the better to enable himself to wade through the flood of business with which he was surrounded, struck out a flight and broad manner of marking his portraits, which as it was at the same time bold and masterly in its execution, gave him little trouble, though it satisfied his employers.

* Vita di Michelagnolo Buonatrotti.
  Giorgio Vasari Fiorenza, 1568.

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The consequence of this negligent practice was, that the artists, who were his contemporaries, being pleased with the boldness of his pictures, and the facility with which they were produced, became the mimicks of his manner, but, like all imitators, they fell short of his merits, while they copied his defects. Their successors, treading in the same path, with equal imbecility, seemed to have pursued a conduct the reverse of that, which the Italian biographer ascribes to those who preceded Buonarotti. They appear to have laboured to become worse rather than better than their predecessors.

Though it may be justly allowed, that such an impoverished state of art was disgraceful to this age and country, yet on the other hand it afforded a favourable opportunity of display to one who possessed superior talents and vigour of mind; fortunately such was Sir Joshua Reynolds.

He was born at Plympton in Devonshire, July 16, 1723. His father, the Rev. Samuel Reynolds, was master of the Free Grammar School of that town, but, as Mr. Malone observes, did not then possess or afterwards acquire any clerical preferment.

The son received his school education from his father. When very young he discovered a strong inclination to painting, which was confirmed by his reading Richardson's Treatise on that Art. This natural propensity was indulged and strengthened at intervals, by copies which he made after the various prints he could then procure; among which were the frontispieces to Plutarch's Lives, and also Jacob Catt's Emblems.

* It is not unworthy of remark, that Sir Joshua was born about three months before Sir Godfrey Kneller died, which happened October 27, in the year 1723.
Anecdotes of Painting.

When he was at an age to assume a profession, he was placed with Mr. Hudson, who was at that time the most fashionable portrait painter. This situation was wisely chosen by the father, as being congenial to the natural inclinations of the son.

With Hudson he staid about three years, when they parted upon some difference taking place between them, which was probably occasioned by the unpleasant temper of the master.

While Reynolds was a pupil, he painted a head from an elderly female servant of the family, in which he discovered a taste superior to most of the painters of his day. It is said that his master, upon seeing the portrait, foretold the future success of his pupil; not without discovering, in his subsequent behaviour towards young Reynolds, some symptoms of jealousy of his becoming a future rival.

When he quitted Hudson he returned to Devonshire, where he pursued the practice of portrait painting. He began his career at a very low price, by which he gained not only employment but improvement, as is strongly indicated in several of the heads he then painted, which possess a style of execution much superior to what can be found in the works of the portrait-painters of that time.

Mr. Malone, in his account of our artist, says, that while he was in the country, he did not pass his time in a manner that gave him perfect satisfaction in the subsequent part of his life.*

However,

* Left the author should be misunderstood, it will not be improper to quote the passage as it stands in Mr. Malone’s work: “In 1743 he removed to Devonshire, where, as he told me, he passed about three years in company from whom little
Anecdotes of Painting.

However, he was sufficiently prudent in that time to acquire the friendship of Lord Mount Edgecumbe, and of Captain (afterwards Lord) Keppel. The former encouraged him to visit Italy, and he failed with the latter, who was appointed to a station in the Mediterranean. In consequence he left Plymouth May 11, 1749, and visited Gibraltar, Cadiz, Lisbon, Algiers, and Minorca. After spending about two months at Port Mahon, he went on to Leghorn, and thence proceeded to Rome. How long he stayed in that city is not exactly known, but it was there that he may be said to have began his studies in art.

After leaving Rome he visited the other cities of Italy. At Florence he stayed two months, where he painted several portraits. In Venice he resided six weeks, and at that city closed his studies and observations upon the works of the great masters of Italy.

From Venice he returned to England, and took the road of Mount Cenis, upon which mountain he very unexpectedly met with his old master, Mr. Hudson, in company with Mr. Roubiliac, the sculptor, both going to pay a short visit to Rome. This singular meeting of the quondam master and pupil, was marked by mutual congratulations, but did not detain the parties from their different journies. Mr. Reynolds arrived in London in October 1752.

At his first establishment he resided in St. Martin's-lane, but...

"little improvement could be got. When he recollected this period of his life, he always spoke of it as so much time thrown away (so far as related to the knowledge of the world and of mankind) of which he ever afterwards lamented the loss."
soon removed to a large mansion on the north side of Great Newport-street, where he dwelt a few years. In 1761, he removed to the west side of Leicester-square, where he bought a good house, to which he added a very convenient painting room, and an elegant gallery for the display of his pictures.

Soon after Mr. Reynolds’ arrival from the Continent, he distinguished himself by the portrait of Captain (afterwards Lord) Keppel, which was followed by those of Captain Orm, Aid de camp to General Braddock, Miss Crew and her brother, as Cupid and Psyche, all of which were whole-lengths, composed and executed in a style superior to any portraits that had been produced in England since the time of Van Dyck.

His fame was still further confirmed when the first exhibition was opened, in which his pictures were evidently the first of the portrait class. He had the gratification of seeing himself the author of a style of portraiture, which was the object of imitation to all the rising artists of his age.

In 1762, he exhibited a whole-length portrait of Lady Elizabeth Keppel,* in the dress which she wore as bridesmaid to the Queen. The lady is represented as decorating the statue of Hymen, assisted by a black female servant. In the same year he also produced a picture of Garrick, between comedy and tragedy, which may be considered as his first attempt in historical composition.

* From this picture there is a very good mezzotinto by Fisher, but without date.
In 1765 he exhibited a whole-length of Lady Sarah Bunbury, who in the picture is represented as sacrificing to the Graces. Thus he introduced into his portraits a style of gallant compliment, which proved that as a painter he well knew how to ensure the approbation of the distinguished fair.

At this time he had attained the summit of his reputation as an artist, which he maintained to the close of his life, although Mr. Cotes, and afterwards Mr. Ramsay, shared in no small degree the fashion of the day.

Though he subscribed his name on the roll of the charter of the Society of Artists, at their incorporation, and was appointed one of the Directors, yet he took little or no part in the business of that institution. His manners and sentiments did by no means permit him to attend to meetings, in which he would have found himself blended with men, the majority of whom were deficient in talents, though at the same time sufficiently confident, to act with illiberality and rudeness towards those, who did not coincide with their own intemperate and violent measures.

The improper conduct of the refractory members of the Chartered Society having (as already observed in another part of this work) given rise to the Royal Academy, Mr. Reynolds was chosen President, and it must be confessed that no one at that time could have been selected, who was so perfectly qualified to fill the chair with honour to himself, and advantage to the institution. Upon this occasion he received the honour of knighthood, and on the 2d of January 1769, took his seat for the first time as President, when he delivered a discourse to the Royal Academicians, replete with candour, sound sense, and the most
most suitable advice to those who had the conduct of the schools then newly established. This practice he continued, as often as the gold medals were bestowed upon those students of the Academy who had produced the best historical picture.

Some years before he had obtained the intimacy and friendship of many of the first literary characters of the age, and had shewed himself capable of employing his pen as an able critic in his profession, for in the year 1759 he wrote three Letters, which were inserted in the Idler, a periodical paper, supported by his intimate friend Dr. Samuel Johnson.

The superior eminence to which he had attained, together with his critical talents, qualified him to share the honours of the first scientific institutions. He was accordingly admitted to the Royal, the Antiquarian, and the Dilettanti Societies.

These were not the only honours he received; for when the late Lord North was installed Chancellor of the University of Oxford, Sir Joshua was at the same time admitted to the honorary degree of Doctor of Civil Law, in the first week of July 1775. He had yet other honours conferred upon him, which were recorded by his own hand upon the following occasion.

In the latter part of the year 1775, he sent his portrait in his University dress, to the gallery, at the back of which is the following inscription:

* From this picture there is a mezzotinto print scraped by Mr. Charles Townley, dated 1777. There is also a smaller one engraved by Carto Faucci, after a drawing by Francisco Corsi, from the same picture. It serves as a frontispiece to the Italian translation of his discourses.  

Joshua
Anecdotes of Painting.

Joshua Reynolds, Eques Auratus,
Academiae regiae Londini Praeses,
Juris civilis, apud Oxonienses Doctor;
Regiae Societatis, Antiquariae,
Londini Socius.

Honorarius Florentinas apud Academiae Imperialis Socius,
nece non oppidi natalis, dicti Plimpton, Comitat. Devon.
Præfectus, Instritorius Morumque Censor.

Upon the death of Mr. Ramsay, Sir Joshua was sworn principal painter to his Majesty, (in August 1784) an appointment to which a small salary is annexed. To this distinction he had a very just claim, nor could it with propriety have been conferred on any other person. To close the whole of these well-deserved honours, the Painter-Stainers unanimously voted him the freedom of their Company,* which they presented to him on the following festival of St. Luke, accompanied by a copy of complimentary verses, which are by no means destitute of merit. Before this period, Sir Joshua had paid a second and third visit to the Continent, the former in 1781, accompanied by Mr. Metcalf, the latter in 1783. In these tours he not only made several excellent remarks upon the works of the Flemish masters, but also purchased a few pictures. On

* Mr. Catton was at that time master of the Company.
his return he wrote some observations on the works of Rubens, which are among the best of his criticisms, and are very masterly illustrations of the merits of that Prince of the Flemish Painters. These he intended to arrange and publish, but his other avocations prevented him from executing his design; and therefore Mr. Malone, to whose care they were consigned after Sir Joshua's death, has inserted them in his second volume.

During the course of Sir Joshua's active life, he enjoyed a state of almost uninterrupted health, until the latter part of the year 1782, when he experienced a slight shock of what was apprehended to be a paralytic affection, for which he visited Bath, and perfectly recovered in a very short time. He did not suffer any other unpleasant sensation till the year 1789, when he felt a weakness in his left eye, which increased so much as to render it useless. Fearing the total loss of sight, he resolved to relinquish his favourite pursuit, a circumstance that must have been extremely painful to him, as no artist ever delighted more in the use of his pencil.

Not long after he had formed this resolution, he felt some painful symptoms, which he considered as signs of approaching dissolution. His friends were willing to suppose that his spirits were unnecessarily depressed, and that by a little exertion his health would be restored; but they were too soon convinced that he did not complain without cause, for after lingering above three months, he died on the 23d of February 1792.

The disease under which he so long laboured, and which he bore with great patience and fortitude, was not understood by his physicians till about a fortnight before his death. It was then pronounced
pronounced to be a complaint in the liver, which was confirmed after his decease; for, upon inspection, it was found that this part of the visceræ was increased to an excessive magnitude, and the brain was also much indurated. Thus closed the life of a gentleman, who, as himself candidly confessed, had passed his days in a state of professional honour and social enjoyment, that had scarcely been equalled, and never surpassed, by any of his predecessors in art.

On Saturday the third of March following, the remains of Sir Joshua Reynolds, after lying in state at the Royal Academy, were interred in the Crypt of St. Paul’s, near the tomb of Sir Christopher Wren, the constructor of that noble building. The funeral was conducted with all the honours that could be bestowed upon departed merit, and the corpse was attended to the grave by many persons of the first rank in the kingdom.

As Mr. Malone has already given a particular account of that transaction, it can hardly be justifiable to repeat what could only be a copy of his narration. It will therefore be sufficient to say, that the members of the Academy, both Royal Academicians and Associates, as also several of the students, attended, together with other gentlemen who were considered as members of the Academy, among whom were Bennet Langton, Esq. and James Boswell, Esq. the former professor of Ancient Literature; the latter Secretary for Foreign Correspondence to the Royal Academy.

The Lord Mayor and Sheriff honoured the procession, and the pall was supported by the following noblemen:

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The
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The Duke of Dorset, Lord Steward of His Majesty's Household
Duke of Leeds
Duke of Portland
Marquis Townsend
Marquis Abercorne
Earl of Carlisle
Earl of Inchiquin
Earl of Upper Offory
Lord Viscount Palmerston
Lord Elliot.

Chief Mourner.

Robert Lovel Gwatkin, Esq.
Nephew to Sir Joshua by marriage.

Executors.

Edmund Burke, Esq.
Edmond Malone, Esq.
Philip Metcalfe, Esq.

Nor were his obsequies unhonoured by the most dignified of the church, for the Archbishop of York, and the Bishop of London, together with the Dean of Norwich, were also present; and Dr. Jefferies, at that time one of the Canons Residcntiary of St. Paul's, performed the service, assisted by the full choir.

As Mr. Malone has also given a particular detail of the will which Sir Joshua made, on the 5th of November preceding his death,
death, I shall only mention what he has omitted, namely, his
legacy to his sister Miss Frances Reynolds, to whom he left the
interest of £2,500l. in the funds, the principal in reversion to his
niece Miss Palmer, together with the bulk of his fortune. This
lady, soon after her uncle's death, married the Earl of Inchiquin,
(now Marquis Thomond). He also bequeathed some of his
pictures to the following noblemen and gentlemen, who might
be ranked among his intimate friends.

To the Earl of Upper Ossory—The first choice of any picture
of his painting.
To Lord Palmerston—The second choice.
To Sir Abraham Hume—The choice of one of his Claude Lor-
raine's.
To Sir George Beaumont, Bart.—The Return of the Ark, by
Sebastian Bourdon.
To the Duke of Portland—The upper part of his picture for the
Oxford window.
To the Rev. Mr. Mason—The miniature picture of Milton, by
Cooper.
To Mr. R. Burke, jun.—The picture of Cromwell, by the same
master.
To Mrs. Bunbury—Her son's portrait.
To Mrs. Gwyn—Her own portrait.

To this will he appointed Mr. Burke, Mr. Metcalfe, and Mr.
Malone, his Executors.
Sir Joshua in his manners was the well-bred man of sense, equally free from affected consequence or supple compliance. In his conversation he was remarkably pleasant and unassuming. As he cultivated the acquaintance and friendship of men of the first literary talents, he consequently improved his own mental powers, so that in the society of those distinguished in the study of the Belles Lettres, he supported a character of great respectability; highly esteemed as a man, and venerated as an artist.

To say that he was without fault, would be to decorate him with a character to which no man can have a claim. His general conduct was prudent and just, yet not without some alloy, from attention to his own interest. That he was fond of displaying among his friends of rank, his superiority in the government of the Royal Academy, cannot be denied, and it was owing to this weakness, that an unpleasant disagreement took place between him and the members of that institution, and which ultimately occasioned his resignation of the Presidency.*

But such was the respect which the Academicians entertained

* The friends of Sir Joshua were so partial to him, that at the time of his resignation, they universally supposed that the members of the Academy had treated him improperly, but this was not the fact: They only opposed him in his endeavours to introduce improperly a person to be a member of the Academy.

Upon Sir Joshua’s resignation, several of his friends chose to soothe him with complimentary verses. Among others Lord Carlisle (See the Annual Register for 1790) and Mr. Jerningham, employed their pens to reproach the members of the Academy, and to justify the President; but as they knew little of the dispute, their want of impartiality may be excused by their friendship.
for his general conduct and great abilities, that he was invited to return to his seat in a manner by no means disgraceful to either party. His Majesty also signified that he should be pleased if he would resume the Presidency, and he very properly returned to the chair, from which he was soon after obliged to retire by ill health, and on the 10th of November 1791, he deputed Mr. Welf to supply his place, and was never after able to resume that honourable situation.

A more pleasant character was never given of any man than that which was written by Dr. Goldsmith, in his elegant little poem of Retaliation, which, as far as it extends, is as just as it is beautiful.

"HERE: REYNOLDS is laid, and to tell you my mind,
He has not left a better or wiser behind!
His pencil was striking, restless, 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 concombs averse, yet most civilly steering;
When they judg'd without skill, he was still hard of hearing;
When they talk'd of their Raphael's, Corregio's, and Stuff,
*He shifted his trumpet, and only took snuff."

To form a just estimate of Sir Joshua's powers as an artist, it should be recollected, that when he entered upon the study of

* Sir Joshua was under the necessity of using an ear-trumpet, for his hearing was very imperfect, owing to a fit of illness that he suffered at Rome, which not only left the above imperfection, but also produced a slight contraction on the left side of his upper lip, which was never quite restored, although he perfectly recovered his health.

painting,
painting, the art was in so low a state, that it was scarcely possible to procure, by instruction, the necessary and primary principles, by which the mind of a student could be formed; and to this circumstance it is owing that Sir Joshua never obtained a perfect or masterly knowledge of the human figure, a deficiency which he afterwards severely felt and candidly acknowledged.

In this unprepared state he visited Rome, and was, as he owns in the fragment quoted by Mr. Malone, by no means gratified at the first sight of those works which he went to study. But as he, with great prudence, suspected this disappointment to originate in his own defective judgment, rather than in the productions of Raphael, he resolutely persevered in his examination and consideration of those examples, until he discovered their merits, and profited by them.

As history painting was not the branch of art which he then studied, he applied his whole attention to those parts only which suited his purpose as a portrait-painter, particularly as he wished to establish to himself a process and style superior to that wretched manner to which he had been initiated in his youth. For this purpose, he made several studies after the heads of those figures of Raphael, which are in the stanzas of the Vatican, and by these means acquired a power of marking the features of his portraits, in a style far superior to all the portrait-painters who were his contemporaries.

To this masterly attainment in drawing the heads of his portraits, he also added an improved system of colouring, which he formed by his attention to the works of the Venetian masters. Though his first manner was imperfect in comparison with that
to which he afterwards attained, yet it was infinitely superior to
the general practice of the other artists in England; but as the
brilliance of his works was too much supported by glazing with
transparent colours, many of his portraits, in a few years, lost
something of their splendour. This circumstance occasioned
that charge against him of the failure of his tints, which in a
certain degree must be admitted. At the same time it should
be remembered, that although his heads might fail in the splen-
dour of their appearance, they yet retained their harmony and
transparency.

Whatever might be the defects of his process, or of the ma-
terials which he employed in the production of the portraits,
painted in the early stages of his employment, no such fail are
can be found in the latter productions of his pencil; for he not
only improved in the richness of his colouring, but so varied his
process, that his latter pictures will be equally permanent with
those of any other artist ancient or modern.

It was not in the use of colours only that he surpassed his
contemporaries; he also excelled in the chiaro oscuro, and in the
decorations of his pictures, particularly where he introduced*

* It is worthy of notice, that although Mr. Gainsborough excelled in land-
scape, yet those which he introduced into the back-grounds of his pictures were
much inferior to what enriched the portraits of Sir Joshua Reynolds. On the con-
trary, the few landscapes, painted by Sir Joshua, were by no means equal to
Gainsborough's; for though he made some studies from nature, yet it is not known
that he finished more than three: one of which was a view of his own house at
Richmond; which may be considered rather as an arrangement of rich and
brilliant colours than a defined landscape. From this last mentioned picture
there is a small print engraved in dots, by William Birch, in a work which bears
the following title: "Delices de la Grande Bretagne," published 1788.

landscapes
Landscapes into the back-grounds of his whole-length portraits. These decorative parts were executed with great breadth, and freedom of penciling—rich in their colouring, and brilliant in their effect, and many of them are not inferior to the works of Titian and Paul Veronese. In the architectural parts he was not equally successful, a circumstance which must be attributed to his imperfect knowledge of that science; though even here his deficiencies were well concealed by his elegant taste.

When Sir Joshua is considered as an historical painter, he cannot be placed in the same rank which he holds in the line of portraiture, yet such was the partiality of his friends, that they did not hesitate to pronounce his works in that line of art as equal to the first masters of Italy, so erroneous are the decisions of a fond admiration.

But however defective his historical works may be in accuracy and style of drawing, they must still be allowed to possess great taste, and some of them great expression.

In his light poetic pieces he much excelled his narrative or historic subjects. At the head of the former class, may be placed his Hope suckling Love; of the latter, The Nativity, for the Oxford window, claims precedence; but his principal picture is The Count Ugolino and his Sons, in the dungeon,* which may be said to unite both the poetic and the narrative. This picture is nobly composed, with strong expression, and rich colouring; and I will venture to assert, that the head of the youngest son, who is represented as grasping the Count's knee, is equal to the production of any master.

* There is an excellent mezzotinto print from this picture by Mr. Dixon.
Among his other historical pictures are the Hercules in the Cradle, and the Continence of Scipio, both painted for the Empress of Russia.

The Cauldron Scene in Macbeth, and the Death of Cardinal Beaufort, both painted for the late Alderman Boydell's publication of Shakspeare.

To offer any criticism upon these works might, perhaps, be imprudent, or I should venture to suggest, that neither the picture of the Hercules in the Cradle, nor the Macbeth in the Cave, will hereafter confer any honour upon the pencil of Sir Joshua Reynolds.

The Death of Cardinal Beaufort is an admirable specimen of colouring, but the introduction of the little Imp or Devil on the pillow of the Cardinal, as tormenting the wretched sinner in his last moments, is too ludicrous and puerile to escape censure; and it has been matter of great surprize, that a man of Sir Joshua's understanding could persevere in the admission of such an object, even against the advice of his friend Mr. Burke, to whose judgment he ever paid great deference.

In enumerating the works of Sir Joshua Reynolds, there are two other historical pictures which cannot be passed over unnoticed, namely, The Nativity, and The Holy Family.

The former of these was executed as the original design for the painted window at the west end of the chapel of New College, Oxford.

The center of this window represents the interior of a ruined building, converted into a stable, in which Joseph and the Family are lodged. In the upper part of the picture is an Angel contem-
contemplating, with the text, "which things the angels
desire to look into." On each side of the central compartment
are some figures, representing Shepherds; one of which is the
portrait of Sir Joshua himself—the other, that of Mr. Jervaise
who painted the glass.

Under the principal subjects is a row of seven female figures,
representing the four cardinal virtues, with Faith, Hope, and
Charity: most of these figures are very graceful, and the whole
work taken together is a very splendid production. The center
part of the window before it was taken to Oxford, was exhibited
at the rooms which had been the Royal Academy, in Pall Mall,
and produced a very noble effect.

The whole of this window was engraved by the two brothers
G. S. and J. G. Facius,* for the late Alderman Boydell, who
published the work in 1785. In the prints, which are ex-
cuted in the dotting manner, the compartments are given sepa-
rately, and also together, as in the whole window.

At the commencement of the work is a short description of
the different subjects, which concludes with the following ob-
servation:

"It may, perhaps, be affirmed, that this admirable picture
will stand in competition with, and even surpass any pro-
ductions of the ancient masters."

An excessive praise, which can only serve to betray the de-
fective judgment of its author. For, surely, to say that the

* These artists are natives of Ratifhon. The elder came to England in 1775,
and the younger followed the next year.
nativity of Sir Joshua "may even surpass" the productions of the ancient masters, could only be the assertion of those who prefer brilliancy of colouring, and the effect of light and shade, to the more important properties of grandeur of style and purity of outline, qualities which Sir Joshua never acquired by his own study and practice, but which he endeavoured to imitate from the sketches and designs of the ancient masters.

The Holy Family is among the last of his historical pictures; it consists of four figures, namely, the Virgin with Joseph, the Infant Christ, and St. John. The colouring of this picture is excellent, particularly the Infant, and the whole has a most beautiful effect. The drawing is also more correct, than in the greater part of his works. The head of Joseph has rather a mean character, and seems to have been painted from a model deficient in dignity.

This picture may be considered as one of Sir Joshua's best productions: It was purchased by Mr. Macklin,* who published the splendid edition of the Bible, and he employed Mr. Sharp to engrave it. Afterwards he sold it to Lord Gwyder, who conveyed it to his seat at Beckenham in Kent.

The last picture which I shall mention, and which may be classed among his historical subjects, is the figure of Puck or Robin Good Fellow, from Shakspere. It was bought by the late Alderman Boydell, who had it engraved, and introduced the subject into his edition of the works of that poet.

This picture is a most excellent piece of art, and the poetic

* For this picture Mr. Macklin paid 500 guineas; and after having it engraved, he sold it to his Lordship for 700 guineas.
being, whom Shakspere has made one of the principal agents in his play of Midsummer Night's Dream, is represented by a little naked boy, sitting upon a mushroom in an exulting attitude, with his hands spread out, and an archness of character in the face, which is inimitable. The colouring of this picture is also excellent, and the work may be considered as one of Sir Joshua's happiest productions.

It will not be improper to remark, that Sir Joshua's manner of pencilling was peculiarly adapted to the representation of children, in which he many times surpassed the works of the old Italian masters, who, in the marking of their infantine heads, were oftentimes so decided as to render their appearance hard and heavy. In this respect, and this only, he may be said to have frequently surpassed his Italian predecessors; but as a head can only be the part of a picture, the praise he merited for that part should not be extended to the whole, which was often very defective.

That the foregoing criticisms are not very different from the opinion generally entertained by the connoisseurs, may be presumed from the following circumstance:

When the Shakspere Gallery was disposed of by Lottery,* the building itself, and many of the capital pictures, formed the principal prize, which was won by Mr. Tassie, of Leicester-square, who, after shewing it a few months, divided the property into

* This was decided by the State Lottery of 1805; and the first or great prize was determined by the first drawn ticket, on the first day of drawing, which was Monday, the 28th of January.

This picture was bought by Samuel Rogers, Esq. a banker.
several lots, and sold them by auction. In that sale the pictures of Sir Joshua produced the following sums, which are here contrasted with the prices paid to Sir Joshua by Mr. Boydell:

<table>
<thead>
<tr>
<th>Prices paid to Sir Joshua by Mr. Boydell</th>
<th>Prices for which they sold by Auction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Macbeth and the Witches in the Cave</td>
<td>£1000 378 0 0</td>
</tr>
<tr>
<td>Death of Cardinal Beaufort, 500 guineas</td>
<td>535 5 0</td>
</tr>
<tr>
<td>Puck or Robin Good Fellow, 100 guineas</td>
<td>215 5 0</td>
</tr>
</tbody>
</table>

Of Sir Joshua's abilities as a writer, the world may judge from his literary works, and of their merits there are more numerous and competent judges, than of his talents as a painter.

I shall therefore content myself with observing, that as a portrait painter Sir Joshua ranks with the greatest masters; that in historical painting he gave proofs of great natural abilities, which he wanted the means of sufficiently cultivating; and when considered as a critic* upon the arts, his writings are superior to all who have preceded him in that class of literature.

* In one of the Reviews, mention is made of a pamphlet, with the following title, but the author has never seen it; "Observations on the Discourses delivered at the Royal Academy." Printed for Almon, 1774.

Of
Of his literary productions the following is a list arranged as they were published:

Three Letters to the Idler, a periodical paper, supported by his friend Doctor Johnson, first published September 29, October 20, and November 10, 1759.

Several Notes upon passages in the dramas of Shakspere, in the edition of Dr. Johnson.

Notes in Mr. Mason's translation of Du Fresnoy, published by Dodley, quarto, 1782.

* Fifteen Discourses delivered in the Royal Academy, from the year 1769 to the year 1790 inclusive.

In the Gentleman's Magazine for 1791, page 608, is a Letter on the miniature picture of Milton, which is said to be written by him.

Sir Joshua made a very large and valuable collection of pictures, the works of the old masters; the study of which were to him the materials of his art. He also amassed a vast collection of prints and drawings of the Italian and Flemish schools: From these he made a copious and elegant transfer of actions into his portraits, but when he employed their assistance in the composition of his historical pictures, he was not sufficiently cautious to conceal the source of his ideas.

* These Discourses were all published separately, in quarto, soon after they were delivered: The early sets were printed for T. Davis, the latter for Mr. Cadell; and after Sir Joshua's death, they were published together in octavo, by Mr. Cadell. Seven of these discourses were translated into Italian by Mr. Barretti, and published at Florence in 1778, but whether the translations were afterwards continued, is not known to the author. They were also translated into French.
Anecdotes of Painting.

Of this collection of pictures of old masters, he made a public exhibition in April 1791, at the room which had belonged to Ford, the auctioneer, in the Haymarket: The profits arising from the price of admittance* he gave to his servant Ralph Kirkly.

A short time before his death, a great quantity of his duplicate prints were sold by Mr. Greenwood, of Leicester-square.

After his death, his valuable collection of drawings by the old masters, were arranged and valued by Mr. Poggi: Many of them were sold by him, at his house in New Bond-street, where he had an elegant and convenient room for the purpose of displaying the prints, drawings, and pictures, in which he was a dealer.

The following account specifies the different sums obtained by the successive sales of his collections of pictures, prints, and drawings:

\[
\begin{align*}
\text{The drawings which were disposed of by Mr. Poggi, in May 1794, brought} & \quad \text{£} \quad 570 & \quad \text{s} \quad 12 & \quad 6 & \quad \text{£} \\
\text{The pictures by old masters only, sold by auction, March 1795} & \quad \text{£} \quad 10,319 & \quad \text{s} \quad 2 & \quad 6 & \quad \text{£} \\
\text{The remaining portraits, studies, and unfinished pictures of his own performance, sold in April 1796} & \quad \text{£} \quad 4,505 & \quad \text{s} \quad 18 & \quad 0 & \quad \text{£} \\
\text{The drawings unfold by Mr. Poggi, together with his prints, disposed of by auction by Mr. Phillips, March 1798} & \quad \text{£} \quad 1,903 & \quad \text{s} \quad 16 & \quad 6 & \quad \text{£} \\
\text{Total} & \quad \text{£} \quad 17,299 & \quad \text{s} \quad 9 & \quad 6 & \quad \text{£}
\end{align*}
\]

* The admittance One Shilling, and the Catalogue was entitled, “Ralph’s Exhibition.”

Sir
Sir Joshua scarcely ever made any drawings, and the few, which he did produce, cannot claim notice but from their great scarcity, and for being the work of so distinguished an artist. The few Academy figures* which he drew, are poor and feeble in the extreme. It would be difficult to collect a dozen specimens of all of them together.

When he found it necessary to make any sketches for his pictures, they were always executed in oil colours in a slight manner, merely to determine the general effect, but of these there are very few remaining.

While he was with Mr. Hudson, he made some copies after the drawings of Guercino, which he executed with great success; but it may be presumed, that in the more advanced part of his life, he did not think this practice very advantageous to an artist.

During his residence at Rome, he painted several caricatures, particularly one picture containing about twenty figures, which were done after most of the principal English gentlemen then in that city. Mr. Malone speaks of this picture, as having seen it in the possession of Joseph Henry, Esq. of Straffan, in the county of Kildare.

Sir Joshua never applied any mark or signature to his portraits, except to the whole-length of Mrs. Siddons, in the character of the Tragic Muse, upon which he wrote his name on the hem of her garment.

The drawings by old masters, which he collected, are distin-

* The late Mr. N. Hone had one or two specimens, which were sold in the sale of his collection of prints and drawings.
guished by a mark, which is given in the Appendix, but this distinction was not applied by himself, but by some other person after his decease, before they were offered for sale.

This account shall be closed by a statement of the prices he received for his portraits, at different periods, as his reputation increased.

<table>
<thead>
<tr>
<th>Year</th>
<th>Portrait</th>
<th>Guineas</th>
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<tbody>
<tr>
<td>1755</td>
<td>three-quarter</td>
<td>12</td>
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<tr>
<td>1758</td>
<td>ditto</td>
<td>20</td>
</tr>
<tr>
<td>1760</td>
<td>ditto</td>
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<tr>
<td>1770</td>
<td>ditto</td>
<td>35</td>
</tr>
<tr>
<td>1780</td>
<td>ditto</td>
<td>50</td>
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</tbody>
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There are several portraits of Sir Joshua, most of which were painted by himself: They are all good likenesses, but the best is that in which he is represented with spectacles, which is the last he painted. From this there is an excellent print by Miss Caroline Watson, which stands as a frontispiece to Mr. Malone’s edition of Sir Joshua’s works. There are two others, one by Gabriel Stewart, an American, who was for some years in London; the other by —— Breda, a German. There is also a small whole-length, exceedingly like his air and manner, in the picture painted by Zoffani, of the Royal Academy, from which there is a mezzotinto by Earlom. There is likewise a bust, which was modelled from him by Ceraci.

Of all the portrait-painters who have hitherto flourished, there has been no one whose works were so well suited to the engraver in mezzotinto, as those of Sir Joshua. The consequence has been, that
that a very great number of prints are scraped after his portraits,
by all the different masters in that branch of engraving.

The earliest of these productions are two portraits, one of Lady
Charlotte Fitzwilliam, a very young lady, with her hair curled
and decorated with a feather and beads, and holding up some
loose drapery with her right hand. The other, from a half-
length of Lady Ann Dawson, sixth daughter of the Earl of
Pomfret, in the character of Diana, with a spear in her right
hand, and her left upon the head of a greyhound. These prints
are both by Mr. Mac Ardell, and are dated 1754.

In 1794, a catalogue of the prints, engraved after the portraits
of Sir Joshua, was published by Mr. William Richardson, who
then lived in Castle-street, near the Mews, but now resides the
corner of Vere-street, in the Strand.

The pamphlet, which is a small octavo, contains a list of near
seven hundred prints; some of which are duplicates engraved
for books, but the chief part are in mezzotinto, and certainly
form the most numerous collection of portraits that have ever
been engraved after the works of one artist.

The following list contains the names of the several gentlemen
who were his pupils, and from whom he received great
assistance in his draperies and back-grounds.

Giovseppe Marchi, born at Rome, was brought to England by
Sir Joshua.

Thomas Beach, a native of Dorsetshire.

Hugh Barron, died 1791.

William Parry, A. R. A. died 1791.

John Berridge, a native of Lincoln.

—— Design,
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* Duign, died at Rome 1770.

William Doughty, died in Portugal 1780.

James Northcote, r. a. a native of Plymouth.

In closing the anecdotes of Sir Joshua, the author would be wanting in candour, if he did not acknowledge the advantages he received from the perusal of Mr. Malone’s account of the life and writings of his friend; for although well acquainted with him, and frequently in his company, there are many circumstances narrated by Mr. Malone, which could only be known to

* As two of the above-mentioned gentlemen died too young to acquire any great rank in art, it may be sufficient to complete the account of their Memoir. in this place.

Mr. Duign was son of Colonel Duign, by Lady Dorothy, daughter of the Earl of Hyndford.

This young gentleman was a few years with Sir Joshua, and after he left him, was for some time at Bath, where his father resided, and he there painted some portraits; thence he went to Rome, where he survived but a short time, and died in the latter part of the year 1770.

William Doughty was a native of Yorkshire, and was noticed by the Rev. Mr. Macon*, by whose means he was put under the care of Sir Joshua.

In the year 1780 he left London for the East Indies; but the ship in which he was embarked was unfortunately captured, together with the rest of the convoy, by the combined squadrons of France and Spain. This event affected his health, and he died not long after at Lisbon.

In the Exhibition of the Royal Academy in 1778, there was a three-quarter portrait of the Rev. Mr. Macon, which was painted by him, and had much merit.

* Precentor of York, Author of Caractacus, &c.

those
those who enjoyed the familiar intimacy of Sir Joshua. The whole of his work is worthy the perusal of every student in art, as it contains a valuable collection of reflections and criticisms on painting, sculpture, and architecture.

There is also another account, which appeared soon after Sir Joshua’s death, by an anonymous writer, the title “Testimonies to the Genius and Memory of Sir Joshua Reynolds,” by the author of Imperfect Hints towards a New Edition of Shakspeare, quarto.

A rhapsodical account of Sir Joshua, together with several of his contemporaries and friends.

Published for J. Walter, Charing Cross, 1792. Price five shillings.

ROBERT DAVY,

Born at Columpton in Devonshire. It is not known who was his master. He studied some time at Rome, whence he returned to London about the year 1760. He chiefly painted portraits, but was not very successful in his practice, and therefore became a drawing-master; in which capacity he for some years attended one of the Ladies’ schools in Queen’s-square. He was also under drawing-master at the Academy at Woolwich.

As he was returning home in the evening, he was knocked down near his own door in John-street, Tottenham-court-road, in consequence of which he languished a few days speechless, and died the last week in September 1793.
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He sometimes copied pictures, among which he made an excellent small one of Mr. West’s Death of General Wolfe.

JACOB MOORE,

A native of Edinburgh, who painted landscape. He went to Rome about the year 1773, where he practised till he acquired considerable reputation.

Great praise has been bestowed upon his works, but they were very much over-rated, when rashly compared to the productions of Claude Lorrainé*. He had some plates engraved from his landscapes while at Rome, which, together with some pictures and other property, were brought to London after his decease, and sold by auction by Christie.

At Rome he was employed by the Prince Borghese, to conduct the alterations which were made in the gardens of his Villa, near the Porta Pinciana, executed in imitation of the modern

* The following extract is taken from a late publication: “A few years ago, Prince Borghese patronized Jacob Moore, who was the boast of the British nation, and then studying at Rome as a landscape painter. He not only felt the beauties of Claude Lorrainé, but rivalled them. His own portrait, with an accompaniment of forest scenery, contributed by himself to the Chamber of Painters in the Gallery at Florence, is an honourable testimony of uncommon excellence.”

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style of gardening, † now practised in England; and it may be presumed, that the Prince was perfectly satisfied with Moore’s exertions, as he testified his approbation by some very elegant presents, which he bestowed upon the artist.

Mr. Moore died of a fever at Rome in 1795, leaving a respectable property to his relations in London.

DOMINIC SERRES, R. A.

Born at Auch in Gascony, and educated in the college of that city.

When he was a young man, he left his friends rather abruptly, and went to the West Indies, which voyage was occasioned, as he said himself, by a disappointment in a tender connexion.

He staid a few years at the Havannah, and afterwards entered on board a Spanish ship, in which he was taken prisoner, brought to England, and confined in the Marshalsea prison in the Borough. There he married, and, when released, settled in a shop upon London-bridge, whence he removed to Piccadilly, nearly opposite the Black Bear inn, where, in a small shop, he exposed his pictures at the window for sale, which were mostly Sea Views, and sometimes Landscapes.

In this situation, it should seem, that he acquired notice, as

* There is a View of the Lake and Temple that form part of the alterations of these gardens, which was etched by A. C. Dico at Rome, and is dated 1788.

from
from this place he removed to Warwick-Street, Golden-square, where he obtained much respectable employment, and acquired the patronage of some gentlemen of rank in the naval department.

In the year 1785, Mr. Serres painted a large picture of an engagement between a French and English frigate by moonlight, in which the former claimed some sort of merit in not being captured, as the English was obliged to retreat, in consequence of another French vessel interfering. This picture the artist carried to Paris, where it was left, but upon what speculation the author never could learn. This was the only time in which the painter ever saw Paris, although a native of France.

He also painted the Naval View of Lord Howe’s Engagement with the Combined Squadrons of France and Spain, off Gibraltar, in 1782. It was done to accompany Mr. Copley’s picture, which is now in the Council Chamber at Guildhall; but Mr. Serres’s name was not announced to the public, when his work was exhibited in the Green Park, St. James’s.

When the Royal Academy was instituted, he was chosen one of the members, and some years after appointed marine painter to the King. In January 1792, he was appointed librarian to the Royal Academy in the place of Mr. Wilton, who resigned that post upon being appointed keeper. In this situation, it must be allowed, he was better qualified than some others who have enjoyed it, for he was a tolerable Latin scholar, spoke the Italian language perfectly, understood the Spanish, and possessed something of the Portuguese; add to this, that few foreigners were better masters of the English language: but,
what is still more to his praise, he was a very honest and inoffensive man, though in his manners un peu du Gascon.

He died at his house in St. George's-row, near Oxford Turnpike, where he had resided several years, November the 3d, 1793, and was buried at Paddington. He left a widow, two sons, and four daughters; the eldest, who pursues the profession of his father, visited Italy in 1790, and is now settled in London; the youngest teaches drawing.

GEORGE JAMES, A.

Was grandson to the person who built Meard's-court, Deanstreet, Soho. It is not known who was his instructor in painting, but he studied for some years in Rome.

On his return to London he settled in Dean-street, and practised as a portrait-painter; but not being much employed, he went to Bath about the year 1780, where he was not more fortunate.

After a few years' residence in that fashionable city, he went to Boulogne Sur Mer, where, in common with many more of the English, who then resided at that place, he was confined in prison, under the sanguinary tyranny of Robespierre. His constitution sunk under this oppression, and he died there some time in the year 1794.

He was one of the early associates of the Royal Academy, yet as a painter could not be said to rank very high in the profession; but, as he inherited property, and also married a lady of
of considerable fortune, his circumstances were sufficient to support him in genteel independence, without the aid of his pencil.

As a matter ofpleasantrity it may be allowed to observe, that in the Exhibition of the year 1768, there was a large picture painted by this Artist, and announced in the Catalogue as “The Portraits of Three Young Ladies* of Quality;” upon which, the Critic of the day pronounced it to be the “Portraits of Three Young Ladies of no Quality at all!” which in truth was but a just characteristic of the work: It was tame and inelegant both in design and execution, and, though carefully painted, did not possess the least traits of the hand of a master.

SAMUEL IIERONIMO GRIMM.

A native of Switzerland, who came to England about the year 1768. His chief employment was in drawing landscapes and views of antiquity, in which he was not remarkably powerful, yet had constant employment as his prices were low.

His principal work was a drawing which he made for the Society of Antiquaries, after an ancient picture preserved in Windsor Palace; the subject—“The Departure of Henry the

* The ladies were the daughters of the Countess Waldegrave, now Duchess of Gloucester: they were at that time among the youthful and beautiful of the sex.

F f

Eighth
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Eighth for Boulogne*;” from which drawing a print was engraved by Basire.

The late Mr. Burrell, and the Rev. Sir Richard Kay, Bart. employed him much in making sketches and drawings for their topographical collections.

He died at his apartments, Covent Garden, in June 1794, leaving a small property to his relations in Switzerland.

JOHN WEBBER, R. A.

Born in London; but his father, who was a sculptor, was a native of Berne, in Switzerland.

The son received great part of his education as an artist in Paris, but afterwards entered the Royal Academy of London.

In the last voyage which Captain Cook made to the South Seas, Webber was appointed draughtsman to the expedition; and when the two ships, the Discovery and the Resolution, arrived at St. Peter and Paul, Kamtchatka, Webber was obliged to act as interpreter between Captain Gower and Major Behm, he being the only person on board of either ship who understood German.

From this voyage he returned in 1780, when he was employed by the Lords of the Admiralty to superintend the engraving of the prints, executed after the drawings which he

* This picture has been since removed to the Society of Antiquaries.
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had made, representing the different events and scenes that occurred in the voyage.

When this work was concluded, he published, on his own account, a set of views of the different places he had visited in the voyage. They were etched and aquatinted by himself, afterwards coloured, and produced a very pleasing effect. This work was in part completed, when his health declined, and after lingering for some months, he died April 29, 1793. His complaints were not understood till after his decease, when they were found to have proceeded from a decay of the kidneys.

His works consisted of paintings and drawings; the former were chiefly landscapes, though he painted some figures representing the Inhabitants of the South Sea Islands, but they were deficient in the drawing. His landscapes were pleasing, and carefully finished, with rather too much attention to the minutiae, and the colouring frequently too gaudy. There is a picture painted by him in the Council Chamber of the Royal Academy; but the best picture of his hand is a small View, in the possession of J. Farington, R. A.

At his death he left a very decent property, acquired by his own industry, and which descended to his brother William, who is a sculptor, and was a pupil of the late Mr. Bacon.

He was elected an Associate of the Royal Academy, November 7, 1785, and Royal Academician February 1791.
MAURITIUS LOW.

Whether considered as an artist, or as a man, is not very deserving the notice of the biographer; but, as he was the person who obtained the gold medal first offered, by the Royal Academy, to the student who should produce the best* historical picture, he cannot be passed over in silence.

He was the pupil of Mr. Cipriani, but improved little under his tuition. He was also admitted a student of the Royal Academy, among the first of those who entered that institution. In this situation he made very slender advances in art, being too indolent and inattentive to his studies to attain any excellence. His character is rather favourably described in the following paragraph, which appeared in one of the public papers soon after his death:

"DIED,

† "A few days ago, at an obscure lodging at Westminster, Mauritius Lowe, a painter of considerable eminence in his profession at starting, being the person the Royal Academy first sent to Italy, to paint a picture according to one of the articles of their institution; but being of a debauched habit of mind, he painted no picture at Rome, but dissipated his

* The subject given for the pictures was, Time discovering Truth, with two other figures of Envy and Detraction. The size, a half-length canvas.

† From the Sun, September 19, 1793.
"time to no purpose. He was a natural son of the late Lord Sutherland, from whom he had an annuity. He was much esteemed by Dr. Johnson, who bequeathed him a legacy, and stood to one of his children as godfather. Some of his conversations are recorded in Jemmy Boswell's book. He was a person of elegant education and agreeable address."

This account, like most of the obituary anecdotes in the public papers, is partly true and partly false.

It must be allowed, that Mr. Low's conduct while at Rome, to which place he was sent by the Royal Academy in 1771, is justly described, but his being esteemed by Dr. Johnson is extraordinary; for Mr. Low's morals, and religious, or, rather irreligious, principles, must have been very artfully concealed, or he never could have acquired so much of the Doctor's good opinion as he certainly possessed. It must also be observed, that the legacy was left not to Mr. Low, but to his child, who was the Doctor's godson.

Of the elegance of his education, or of his agreeable address, it would be difficult to produce any favourable proofs. It has been said, that he was for a short time at Westminster School; if so, he acquired a very slender portion of improvement from that seminary. Mr. Low in his person was rather below the middle size, but well made; his features much injured by the smallpox, and farther disfigured by the want of an eye, which he lost in infancy, and, as he himself said, by the neglect of his parents.

As
As an artist his abilities were very slender, nor did he ever produce any work worthy of notice, except a long drawing of Homer reciting his Iliad to the Greeks; the principal figures about nine inches high; but this was rather a sketch than a finished drawing.

If it be asked, how Mr. Low, though deficient as an artist, could obtain the medal? it may with truth be said, that he owed his success to the partiality of the Italian gentlemen, members of the Academy, who voted for him at the solicitation of Mr. Barretti, for whom Mr. Low had been a very favourable evidence on his trial in the year 1769.

The other candidates upon this occasion were,

Mr. Wm. Parry,

Mr. Jas. Durno.

Mr. Wm. Bell, of Newcastle-upon-Tyne:

And the author of these Anecdotes; who would be suspected of partiality, were he to attempt any farther comments upon the circumstance, than that of remarking, that Mr. Durno's picture possessed infinitely more merit than that of Mr. Low.

______ MIERS.

A landscape-painter, who came to England about the year 1788, after the democratic troubles in Holland, in which he had taken part, and therefore was obliged to quit his native country.

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His productions were generally small, seldom larger than the three-quarter canvasses, in which the figures, cottages, and trees were finished with great care, labour, and neatness; but they do not possess that masterly correctness which is to be found in the Works of Oftade, the master whom he seems to have imitated.

He worked much for some of the picture-dealers, but received more pleasant encouragement from the liberality of George Bowles, Esq. of Wanstead.

He executed several drawings, or rather pictures, in water-colours, in which the extreme neatness of handling is the more remarkable, they being produced by the process generally called body colours, and which is certainly the most intractable method in which colours can be employed.

He died of the gout at his lodgings in Berner's-street, Oxford-road, February 1793.

A picture on a half-length canvass, which he painted for Mr. Gress, was sold for thirty-three pounds twelve shillings, in the sale of that gentleman's effects; the subject, a Waterfall. This was executed in a manner much more masterly than the generality of his pictures, and probably was among the largest of his works.

The author has been shewn some etchings which were said to be of his hand, but they are no more than outlines, and appear rather to be doubted.
L. GUTTENBRUNN.

A native of Dresden, who came here about the year 1739, and stayed nearly three years. His name stands in the Catalogue of the Exhibitions of the Royal Academy until 1792, about which time he went to Petersburgh, by the advice and recommendation of the Russian Ambassador. There he staid but a few years, yet long enough to acquire a fortune sufficient to gratify his wishes, with which he retired to, and settled at Berlin.

He was a member of the Academy of Florence, and therefore, it may be presumed, had studied in Italy. He painted both portraits and history; the latter were chiefly small figures, of which kind there is a print after one of his pictures, engraved in the dotted manner by the brothers Faccius; the subject, Apollo and The Muses. It is but justice to say, that the print gives a very good idea of the picture, which is not a very striking specimen of great powers in the painter. This print was published by himself in 1794. The plate was afterwards sold to Mr. Colnaghi, and some of the figures were altered by Mr. Bartolozzi.

When the print was first finished, most of the heads of the female figures were portraits from Italian ladies then living.
CHARLES BENAZEE.

The son of an engraver of that name. He was many years abroad, where he studied as a painter.

He painted both portraits and history. Of the latter, there are some subjects representing the melancholy Catastrophe of the unfortunate Monarch of France, Louis the Sixteenth, from which prints have been engraved. His abilities as a painter were not very considerable. He died in the summer of 1794.

FRANCIS MILNER NEWTON, R. A.

A portrait-painter, the scholar of M. Teuscher. As an artist, he never produced any distinguished works; but, if his abilities did not qualify him to acquire fame, he was so far favoured by fortune, that through marriage, and the partiality of friends, who left him legacies, that before his death he possessed a very ample income.

At a time when the artists were accustomed to assemble for their mutual benefit, before they obtained a charter, Mr. Newton was generally chosen Secretary, and when they were incorporated, he was appointed to the same office. This situation he resigned, in consequence of the disputes that took place among the members of that body.

At the foundation of the Royal Academy was chosen a member;
member; he was also appointed the first Secretary to that institution; and, when the buildings at Somerset Place were finished, he had apartments allotted to him, where he resided until December 1788, when, finding the duties of his situation increase beyond his declining powers, he resigned* his post, and was succeeded by Mr. Richards.

Mr. Newton had for some years a house at Hammersmith, as a country residence. It is singular, that when he returned there, after leaving the Academy, the first information he received was, the death of an old acquaintance, named Earle, and that he had left him a large fortune; in consequence of which, he retired to Somersetshire, on a part of the estate bequeathed to him, where he died the latter end of August 1794, at Barton House, near Taunton.

He was for several years Deputy Master of England, but quitted that engagement some years before his death.

In detestation of the cruelty of such parents as Mr. Earle, the author may surely be allowed to relate, that in making Mr. Newton his heir, he disinherited an only son, who had committed no other fault than that of marrying a woman without fortune; nor was Mr. Newton in the least inclined to mitigate the severity of the parent's conduct, for liberality, unhappily, formed no part of his character.

* Upon his resignation, the Council of the Royal Academy presented him with an elegant silver cup of the value of eighty guineas.
JOHN ALEXANDER GRESSE,

Born in London, but his father was a native of Rolle, on the Lake of Geneva.

The son received his first rudiments in drawing from Scotin, the engraver—was afterwards a short time under the tuition of Mr. Major, and, after quitting him, was under the care of Mr. Cipriani, with whom he spent several years, during which time he also received some instructions from Zucarelli.

He was among the first of those who attended the Duke of Richmond's Gallery. He soon after entered the Academy in St. Martin's-lane: In both these situations he obtained premiums, being one of the first candidates who claimed the notice of the Society, then newly established, for the Encouragement of Arts, &c.

Though his talents were good, his application and energy were not of the force necessary to ensure success in the higher departments of Art; and inheriting a decent fortune from his father*, he added to it by the profession of a drawing-master, in which he acquired high reputation and great practice; and

* The ground upon which Stephen-street and Gresse-street, Rathbone-place, now stand, was the property of the father, and was let by him on a building lease, and the streets named from him. They were finished about the year 1771, before which time the space had been gardens belonging to the mansion of a wealthy brewer, who formerly resided in Tottenham-court-road.

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May
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May 1777, he had the honour of being appointed drawing master to the Princess Royal, and the younger Princesses.

In his youth he executed several drawings for Mr. Boydell, and also etched the figures, &c. which are in Kennedy's Account of the Statues and Pictures at the Earl of Pembroke's, at Wilton, though it must be confessed that those plates received much improvement from the assistance of Mr. Bartolozzi.

There are also extant four other etchings by his hand; one, a View of Framlingham Castle, Suffolk; another, a Cottage; also two figures, one of which, a St. Jerome, is mentioned by Bassign in his Catalogue; the fourth is from Nicholo Poussin, the subject, a Satyr sleeping, the size of which plate is twelve inches by nine. All these are scarce.

He died February 19, 1794, in the fifty-third year of his age, and was buried at St. Ann's, Soho, leaving a widow, from whom he had been divorced by the Ecclesiastical Court some years. As he died without relations, he bequeathed his fortune to different friends, among which he kindly included the writer of these Anecdotes, who would consider himself as guilty of ingratitude, were he to pass over the circumstance in silence.

DAVID ALLAN,

Was a native of Edinburgh, who received much patronage from Sir William Erskine. He painted portraits and historical subjects. He was for several years at Rome, whence he returned
in the year 1777, and resided in London a few years. About the year 1780 he settled in his native city, where he succeeded Mr. Runciman as the master of the *Academy, which is there established, for the Introduction of Youth in the Arts of Design, that they may be qualified to conduct the decorative departments of the various manufactories of that place.

He died at Edinburgh in August 1796.

There are several prints published after his pictures, one of which is engraved— the subject, The Origin of Painting, or, the Corinthian Maid drawing the Shadow of her Lover.

There are also four prints, which were executed in aqua tinta by Mr. Paul Sandby, from drawings made by Mr. Allan while at Rome, which represent the Sports and Employments of the People during the Carnival, in the Corso. Several of the figures introduced in them, are portraits of persons well known to the English who visited Rome between the years 1770 and 1780.

BENJAMIN VANDERGUTCHT,

Was the son of Gerrard Vandergutcht, the engraver, who is mentioned by Mr. Walpole in his Catalogue of Engravers.†

It is remarkable that Benjamin, who was one of twins, was

* This Academy, which is a public institution, is now under the care of Mr. Graham, an artist, who resided for some years in London.

† Page 221, octavo edition, 1782.
the thirty-second child of his parents, who both survived to a very advanced age.*

The father, who was bred an engraver, engaged as a picture dealer, but the son Benjamin began his career as a painter, on which account he entered the Academy in St. Martin's-lane; and, at the foundation of the Royal Academy, was admitted one of the first students in that institution. He for some time pursued the arts, and produced some pictures of very considerable promise; one of the most striking was, a half-length portrait of Woodward, the comedian, which was in the exhibition of the Royal Academy in 1774, and afterwards presented by the artist to the Governors of the Lock Hospital, where it is still to be seen in the Committee Room. He also painted several portraits from other actors in different dramatic scenes, after which there are prints in mezzotinto; also one of David Garrick, as Steward of the Stratford Jubilee, from whom the young artist received some patronage.

Whatever promise these works might indicate as to the abilities of the artist, he appeared not himself to be much encouraged by the profit they procured to him, for he quitted the practice of painting, and adhered to the trade which his father had established before him, namely, that of dealing in pictures; to which he added, the business of cleaning them; which last employment gave occasion to his unfortunate death, which happened in the following manner:

He was employed to clean and repair the pictures at Bur-

* The father died 1776, aged eighty, and the mother survived some years.
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lington-house, Chiswick, whence he generally crossed the Thames in the evening, to a house which he had at East Sheen. In this passage, when near Barnes Terrace, the boat was run down by a barge, under which poor Mr. Vandergucht sank and perished. It was supposed that he struck his head against the bottom of the vessel, for he was an expert swimmer, and, though soon found, yet no means could restore him to animation. There were also in the boat two women and an infant; the latter floated and was taken up safe, but one of the women perished. This fatal accident took place on the twenty-first of September 1794.

At the time of his death, his town residence was in Lower Brook-street, Grosvenor-square, the same in which his father lived several years, and where he had built a large room to hold his pictures. This room was greatly improved by the son, in which he arranged his collection, and exhibited them to his friends and the amateurs of art, who were invited and admitted by tickets given for that purpose: Strangers paid a shilling on admission.

Before this room was opened, he resided a short time in Pall Mall, in a house where the Shakspeare Gallery now stands, but quitted those premises in consequence of the following event.

He had sold a picture to Mr. Defenfans, but, after the purchase, a dispute took place, whether it was an original of Poussin, or only a copy. This terminated in a lawsuit, in which several eminent artists gave their different opinions; but the defendant lost his cause, the majority pronouncing it to be a copy; therefore the picture was returned, and the purchase money
money paid back. It is, however, but justice to observe, that Sir J. Reynolds gave it as his private opinion, that the picture in dispute was an original, but he was not subpœnaed upon the occasion, owing to some misunderstanding which had taken place between him and Vandroguet, prior to the litigation.

After his death, his collection of pictures and other productions of art were sold at auction by Christie, at his rooms, Pall Mall, March the 11th and 12th, 1796.

JAMES DURNO.

His father was a native of the North, who, in the latter part of his life, resided at Kensington Gravel Pits, the proprietor of a brewery. The son was first a scholar of Cassiari, and afterwards received some instructions from Mr. West, whom he also assisted in some of the duplicates of his pictures.

He chiefly practised as an historical painter, and in the year 1771, obtained a premium of thirty guineas for an historical picture; and again in 1772, one hundred guineas, being the first premium given that year for the best historical picture.

He also assisted Mr. Mortimer in the ceiling which he painted for Lord Melbourn, at Brocket Hall, Herts, about the year 1771.

In 1774, he left England and went to Rome, where he chiefly resided till his death.

In Boydell's Shakspeare Gallery there were but two pictures painted by Durno when at Rome; the subjects were, Falstaff
raising Recruits, and in the Disguise of the Old Woman of Brentford; but these works did not answer the expectations of those for whom they were painted.

He died at Rome the latter part of the year 1795.

STEPHEN ELMER, A.

A painter of dead game and still life, in which line of art he produced several good pictures, and was considered as the superior artist of his time for the representation of those objects, which are familiar to the sportsman, the cook, and the bon vivant.

He resided chiefly at Farnham, in Surrey, where he dealt as a maltster, and where he thought himself conveniently situated to pursue his favourite study, but which he intimated to be much more pleasant than profitable to him.

At what time he died is not exactly known, but he ceased to exhibit in 1795, that being the last time that his name appears in the Exhibition Catalogue of the Royal Academy, of which institution he had for several years been a very respectable associate.

At his death, he left his collection of pictures and other property to a nephew, who, in the spring of 1799, made an exhibition and sale of his uncle’s works, at a great room in the Haymarket, the same which had belonged to Ford the auctioneer.

The title of the catalogue which contained the description of the
the pictures was, *Elmer's Sportman's Exhibition*. It contained a list of one hundred and forty-eight pictures painted by Mr. Elmer; among which were, six Heads, from one of which there is a print; to these were added, some few by old masters, which the artist had collected. Many were sold, and certainly at no despicable prices, as may be supposed by the following list: 1. a Dead Hare, on a three-quarter canvas, eighteen guineas; 2. Water Spaniel and Heron, on a half-length canvas, thirty guineas; 3. Dead Hare and Brace of Woodcocks, half-length canvas, twenty-five guineas; 4. The Politician—an Old Man reading News, kit-cat size, thirty guineas.

The following year these pictures were removed to a house in Gerrard-street, Soho, which by some accident caught fire on the night of the sixth of February 1801, and was totally consumed, together with a collection of the works of Mr. Woollet, comprehending proofs of all his principal works, from his earliest to his last productions. This unfortunate event diminished the number of Mr. Elmer's pictures, but did no great injury to the fortune of the nephew, as he recovered the sum of three thousand pounds, as their value, from the Insurance Office.

GEORGE CARTER.

Born at Colchester, Essex, of inferior parents, and educated in the Free School of that town. He first appeared in London in the quality of a servant, afterwards became shopman to Mr. King,
King, the mercer, and then engaged as partner in the same line of business with another person in Chandos-street, Covent-garden; but they failed in a few years, when he announced himself as a painter; and, being a man of good person and specious address, he insinuated himself into the society of some of the artists, whose assistance he obtained in the correction of his imperfect productions.

It is unknown by what contrivance he procured the means of travelling, but he visited Rome, Petersburgh, Gibraltar, and, last of all, the East Indies. At the first place he affected to study the art, though his stay was too short for him to acquire any advantage by the visit; but at other places, when his pursuit was gain, he had the art to acquire a sufficient fortune to enable him to retire to what he called his cottage, at Hendon, where he died, though at what time I cannot now ascertain. His prints and other articles were sold at auction by Greenwood, in May 1795.

In the Exhibition of the Royal Academy 1778, there was a picture painted by him, which he afterwards presented to the church of St. James, Colchester; the subject, The Adoration of the Shepherds. Whoever views that production, will be inclined to pity the imbecility of the artist, if they do not reflect, that nothing but great effrontery could possibly stimulate a man to present so wretched an offering at the altar.

Early in the year 1785, he made an exhibition of his works at the same room in Pall Mall, which had been used by the Royal Academy at its first foundation.

The catalogue to this Exhibition specifies thirty-five articles,
nine of which are so curiously and pompously described, that the reader may probably be entertained with a few extracts, which are faithfully given from the original, now become extremely scarce.

After the title, the description of the pictures is introduced by the following little proem:—"These pictures were all painted without commission—the motive—- to celebrate good men and brave actions---they are now at the disposal of any Nobleman or Gentleman who may wish to possess either the whole, or a part of them."

The catalogue then enumerates nine pictures, with their descriptions, some of which nearly fill a quarto page. They are as follows:

"No. 1. Siege of Gibraltar.
"No. 2. Her Royal Highness the Princess Royal conducting the young unmarried Nobility to the Altar of the Graces.
"No. 3. The Immortality of Garrick.
"No. 4. The Death of *Cook.
"No. 5. The Death of Sir Philip Sidney.
"No. 6. Floating Batteries.
"No. 7. The Death of †Farmer.
"No. 8. The School of Shenstone.

"In imitation of Spencer."

The description of the last-mentioned picture is so curious, * Capt. Cook. † Capt. Farmer, of the Quebec.
that the reader can hardly be displeased with the following extract:

"Beautiful poem! that renovates, in the most pleasing tones, "all the little frolics and wayward passions of childhood*. "The author was so captivated with the description of this "school, that he scarcely ever lost sight of it for up-"wards of four years, although at that time he travel-"led many thousand miles, he was therefore induced to "paint it, that his thoughts might be at liberty to embrace "other subjects." How far the artist’s mind might be invi-"gorated by the relief he found in the use of his pencils upon this occasion, cannot be determined, but certainly his after "embraces of other subjects, were not sufficiently vigorous to pro-"duce any thing more than abortions of art, similar to those which he then exhibited.

"No. 9. Twelve o’Clock (its companion.)"

The subject of this picture is composed from the latter part of the same poem, in which the poet describes "the wayward frolics" of the children after they are dismissed from school.

The rest of the exhibition consisted of inferior subjects, particularly Views of the Fortress of Gibraltar; "which, should "they meet the public approbation, he may probably have "them engraved in aqua tinta.” Such was the probability in

* Sic orig. we presume the painter meant as follows: "The artist was so captivated with the poet’s description of a country school.”
the mind of the artist, but the public did not furnish approbation sufficient to enable him to produce the prints.

He published several prints, taken from the pictures just mentioned, in which the merit of his performances are fully illustrated. He also published, an Account of the Loss of the Grosvenor Indiaman, collected from a seaman who was on board the ship, and made his way with great difficulty to the Cape of Good Hope. In the title to this work, he styles himself historical painter.

GEORGE WILLISON.

A native of Scotland, who studied for some time as a painter at Rome.

Upon his return to England, he settled in Greek-street, Soho, where he resided in 1771, and the following year, and was an exhibitor at the Royal Academy in the same years. Not meeting with much employment, he went to the East Indies, where by his pencil, assisted by friendly connections, he acquired a fortune, upon which he returned to his native soil, and settled in Edinburgh, where he died about the year 1795.

The pictures which he painted before he went to the East are flat and feeble in the drawing, but have some attempt at colouring.

Mr. Willison, before his death, was considered as the richest commoner of his country in jewels, as some person of large fortune in the East, had bequeathed him the whole of his property,
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property, much of which consisted in these valuable articles. This acquisition he obtained through the skill he possessed in physic, by which he was enabled to cure his benefactor of a wound, with which he had been long and painfully afflicted, and therefore in acknowledgment left him his heir.

ANTONIO ZUCCHI, A.

A native of Italy; was introduced to this country by Messrs. Adams, the architects, by whom he was principally employed in painting decorations for the edifices which they erected in different parts of the kingdom.

The subjects of his pencil were poetic-history, ruins, and ornaments, all which he painted in a light and pleasant manner, but with no solid learning or power in art.

Some of his performances may be seen at the Queen's House in St. James's Park, where there is a ceiling painted by him. There is also much of his work at Otterley* Park.

After residing here several years, he quitted† London, and retired to Rome, in company with Angelica Kauffman, where he continued to his death, which happened the latter part of December 1795.

He was an associate of the Royal Academy.

* This seat was originally built by Sir Thomas Gresham, and was lately possessed by Robert Child, Esq, from whom it descended to his grand-daughter, the present Countess of Jersey.

† In August 1781.
JOHN, MEDINA,

A portrait painter, was grandson to Sir John Medina, mentioned by Mr. Walpole in the third volume of his Anecdotes.

He resided some time in London, and was an exhibitor in the year 1772, and the succeeding year.

In a daily paper of October the 5th, 1796, some account was given of this artist, in consequence of his death, which happened the latter end of the preceding September, at Edinburgh, of which place he was most probably a native, as his grandfather was long settled there, who, as Mr. Walpole observes, was the last person knighted in Scotland before the Union.

It is curious to note, that the writer of the paragraph above mentioned, says nothing of his abilities as a "limner," for so he styles him, but observes, "that the public at large have just cause to deplore his loss, from that superior professional talent of which he was possessed, of rescuing from decay and ruin some of the best collections of pictures in the kingdom, a recent instance of which occurred of that of our Scottish kings, in the palace of Holyrood House, the renovation of which will long appear as monuments of his unrivalled merit. With him ends, in the male line, the name of Medina in this country."

This is indeed a specimen of injudicious praise; for, if the chief merit of Mr. Medina consisted in cleaning or renovating decayed pictures, his claim to the reputation of an artist may well be denied to him, without the imputation of injustice or severity.