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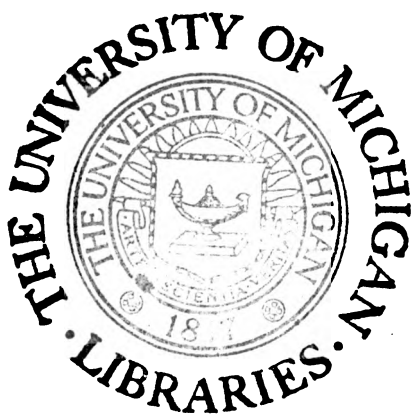
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BY WILLIAM COTTON, ESQ.

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C A T A L O G U E

OF THE

PORTRAITS PAINTED BY

SIR JOSHUA REYNOLDS,

COMPILED

**FROM HIS AUTOGRAPH MEMORANDUM BOOKS, AND FROM PRINTED
CATALOGUES, &c.**

BY WILLIAM COTTON, ESQ.

L O N D O N :

**LONGMAN AND CO., PATERNOSTER ROW; J. R. SMITH, SOHO SQUARE;
AND R. LIDSTONE, PLYMOUTH.**

SIR JOSHUA REYNOLDS'
NOTES AND OBSERVATIONS ON PICTURES,
CHIEFLY OF THE VENETIAN SCHOOL,
BEING EXTRACTS FROM HIS ITALIAN SKETCH BOOKS;

ALSO, THE
REV. W. MASON'S OBSERVATIONS
ON SIR JOSHUA'S METHOD OF COLORING

AND
SOME UNPUBLISHED LETTERS OF DR. JOHNSON, MALONE,
AND OTHERS.

WITH AN APPENDIX,
CONTAINING
A TRANSCRIPT OF SIR JOSHUA'S ACCOUNT BOOK, SHOWING WHAT
PICTURES HE PAINTED AND THE PRICES PAID FOR THEM.

EDITED BY
WILLIAM COTTON, ESQ.



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JOHN RUSSELL SMITH, 36, SOHO SQUARE.

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W.S.

TO
STEPHEN POYNTZ DENNING, ESQ.,
KEEPER OF THE DULWICH GALLERY OF PAINTINGS,
WITH WHOM
I FORMED AN INTIMATE ACQUAINTANCE AND FRIENDSHIP,
MORE THAN FORTY YEARS AGO,
IN ROME,
This Volume
IS INSCRIBED WITH SINCERE REGARD,
BY
THE AUTHOR.

IVYBRIDGE,
November, 1858.

Ms. A. 11-7-26

P R E F A C E.

IN continuation of my Gleanings towards a more complete Memoir of SIR JOSHUA REYNOLDS, and in compliance with the notice given in the Preface to my CATALOGUE OF REYNOLDS' PORTRAITS, I am now enabled to publish Extracts from portions of his JOURNAL IN ITALY, with Remarks upon Pictures, chiefly of the Venetian School; and in connection with it, a Transcript by the REV. J. MITFORD, of MASON'S OBSERVATIONS ON SIR JOSHUA'S METHOD OF COLORING; also, an APPENDIX, containing some unpublished LETTERS of DR. JOHNSON, MALONE, and others, transcribed from the originals by Mr. MITFORD, and a copy of REYNOLDS' Private Account Book, in which the sums he received for many of his most celebrated Pictures are entered by himself.

W. C.

Ivybridge, Devon.

INTRODUCTION.

“Would Reynolds have done what he did, if he had never seen Italy?”

SIR D. WILKIE.

PART of the following pages was transcribed several years since by J. Lovell Gwatkin, Esq., from two Sketch Books of Sir Joshua Reynolds, now in the possession of his daughter, Miss G'watkin, of Princess Square, Plymouth. The largest of these books still retains its original parchment cover, and is filled with sketches and observations on pictures in Italy, chiefly of the Venetian School. These are, for the most part, written with a black-lead pencil, evidently on the spot; and the sketches are extremely slight—merely the shadows rubbed in, in the manner he himself describes in the Notes to Mason's translation of Du Fresnoy's *Poem on the Art of Painting*, for the purpose of ascertaining the amount of *chiaro'scuro* and its arrangement, without any attempt at accuracy of drawing. This Sketch Book, together with one of a smaller size, was purchased at the sale of the Marchioness of Thomond's pictures in May, 1821, by Mr. Gwatkin, who married Theophila Palmer, the favorite niece of Sir Joshua Reynolds; and it was doubtless his intention to publish the remarks and observations contained in them during his lifetime, as he engaged an artist, Mr. Joseph Skelton, of Oxford, to make facsimiles of the drawings, and had written a Preface and Introduction to the work; but, for some reason or other, the design was abandoned, and I am now intrusted with the publication of the MS.¹ As, however, it is too brief and

¹ Since the above was written, these interesting Sketch Books have been purchased by the Trustees of the British Museum for one hundred and fifty guineas, and are now deposited in the Print Room, forming a valuable addition to the large collection of original Drawings, under the care of Mr. Carpenter.

fragmentary to form a separate and distinct work of itself, I am enabled to print, in connection with it, some Observations on Reynolds' Method of Coloring, by Mason, the poet, who seems to have had peculiar opportunities of informing himself on the subject, from his intimacy with Reynolds. These interesting remarks upon a subject which has lately occupied much public attention, have been carefully transcribed by the Rev. J. Mitford, from the Mason MSS. at Aston Rectory, together with some unpublished Letters, addressed to Sir Joshua Reynolds and Mr. Malone, by Dr. Johnson, C. J. Fox, and others, from the originals in the possession of the Rev. J. Rooper, of Brighton.

I have also been permitted, by the kindness of Miss Gwatkin and her sister, Mrs. St. John, to print in this volume of Gleanings, a copy of Sir Joshua's Private Ledger, or Account Book, in which he has recorded the prices received for many of his most celebrated works and portraits; which will form a useful supplement to the Catalogue published in 1857.

Malone says:—"Some account of Reynolds' particular practice and habits of study, when in Italy, is much desired by artists, but these I have no means of investigating." This want will be, in part, supplied by the present publication; but it is probable that Reynolds did not keep a regular diary, and the few memoranda jotted down in these sketch-books is perhaps all that we can know of his studies and pursuits at Rome. Northcote has published some observations, which he had seen in Reynolds' own handwriting; and these were probably derived from the same source, viz., the sketch-books in Lady Thomond's possession.

Reynolds, on his arrival at Venice, appears to have been immediately struck with the rich and brilliant coloring of Titian, Paul Veronese, and Tintoret; and it was, doubtless, in that school that he formed his own style, and, by a careful study of their works, that he so soon elevated himself to the first rank of portrait-painters. He admired, indeed, the grand style of Michael Angelo and Raphael; he held their works in the highest estimation, constantly recommending the study and imitation of the *grand style*

to the students of the Academy; but his *love* was clearly with the Venetians.

When at Venice, he minutely analysed their method of coloring, and the principles upon which they composed their most important works, carefully committing his observations to writing on the spot, and while the pictures were before him. It is true that, in his Notes to Mason's translation of Du Fresnoy's *Art of Painting*, Reynolds has published the results of these observations, when his judgment was matured, and he was in the full vigour of his age and grasp of intellect. He there says:—"The means by which the painter works, and on which the effect of his pictures depends, are light and shade, warm and cold colors. That there is an art in the management and disposition of those means, will be easily granted; and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it." Reynolds proceeds to give the result of the observations he made on the works of those artists who best understood the management of light and shade, namely, Titian, Paul Veronese, and Tintoret; they were the first who reduced to a system what was before practised without any fixed principles. He there minutely describes the method he himself took, when at Venice, of examining the pictures he saw there, and of acquiring a perfect knowledge of the sound principles upon which those great masters of the art wrought; and concludes with this expression of his conviction, that "an habitual examination of the works of those painters who have excelled in harmony, will by degrees give a correctness of eye, that will revolt at discordant colors, as a musician's ear revolts at discordant sounds, remembering always that the highest finishing is labor in vain, unless, at the same time, there be preserved a breadth of light and shadow." Most of the drawings contained in the sketch-book in Miss Gwatkin's possession, are done with this view and intention.

Sir Joshua having given us the substance of his observations in a more perfect form, it may be asked, why, then, publish these rough notes and memoranda? To this it may be replied, that

a real and just value will doubtless be attached to the actual notes he wrote down, at the moment, for his own guidance and improvement.

I should be extremely sorry to publish any thing that could, in the smallest degree, detract from the reputation of so eminent a man ; but I believe these private notes, jotted down in his sketch-book, merely to assist his memory, and without any care or nicety of expression, will be read with interest—showing, as they do, the powers of observation, and the working of his mind, at so early a period of his life, and the lasting effect which the sight of the great master-pieces of Venetian coloring had upon him.

With this view, I trust the following pages will not be devoid of a certain degree of interest ; and I am further encouraged to make them public by the advice and approbation of persons best qualified to judge. The author of *The Stones of Venice*, after a perusal of the MS., said, “ Publish them, by all means ; the private notes of Reynolds are most precious.”

WILLIAM COTTON.

Ivybridge.

EXTRACTS FROM
SIR JOSHUA REYNOLDS'
JOURNAL AND SKETCH BOOK.

COPIES OF PICTURES I MADE AT ROME.

In the Villa Medici.

THE vase of the 'Sacrifice of Iphigenia.'

In the Corsini Palace.—April 16, 1750, anno Jubilei.

1. Study of an 'Old Man's Head, reading,' by Rubens.
2. April 17 to 19.—A portrait of Philip II., King of Spain, by Titian.
3. April 20.—Rembrandt's portrait of himself.¹
4. April 21 to 23.—'St. Martino on horseback, giving the Devil, who appeared to him in the shape of a Beggar, a part of his Cloak.'
Captain Blackquier's P. (an 'Old Beggar Man').
My own picture. Iacimo's picture.
5. Began May 30, finished June 10, in the *Church of the Capuchins*, 'St. Michael,'² by Guido.
A Foot of my own.
6. June 13.—The 'Aurora' of Guido, a sketch.

¹ In the possession of R. L. Gwatkin, Esq.—*Note by Mr. Gwatkin.*

² Formerly in possession of his Majesty George IV., now placed over the altar in the Chapel of Hampton Court Palace.

June 15. Went to Tivoli.

August 2. Worked in the Vatican.

I was let into the Capella Sistina in the morning, and remained there the whole day, a great part of which I spent in walking up and down it with great self-importance. Passing through, on my return, the rooms of Raffaele, they appeared of an inferior order.

Raffaele, in many books on Painting, is praised to the skies for being natural, and because silks and velvets are so naturally painted (by him) that they would deceive any man. This is so far from being true, that they are further from it than the draperies of any other painter; nor ought they to be so natural as to deceive one, except in portraits, as in that of Leo X., at Florence, where the drapery is natural to the last degree, but in none of his history pictures.

Those pretenders to Painting think the whole art lies in making things natural. If that were the case, how many Raffaeles has not Holland produced? What I would endeavour to settle is the point to which the painter is to direct his attention, to give him an idea of what art is by the example of the Great Masters; for young painters, as well connoisseurs, are sometimes puzzled in seeing a picture, in which there is nothing of what we call natural, preferred to another where there are satins, silks, jugs, &c., which deceive the sight.

[Reynolds says, the object of all imitation is nature. But art does not approximate perfection, in proportion as it approaches to deception, so as to mistake the imitation for the reality. Supposing this to be the state of any art, the pleasure of comparison, which Plato says is the cause of our pleasure in painting, ceases. It is then the thing itself. The art, therefore, of imitation in painting consists in the genius and judgment of the artist in selecting what are dominant and striking features, which may be sufficient to impress the idea of the original object strongly on the spectator. He feels that consummate pleasure which proceeds from the skill and address of the artist, who, with the appearance of so little labour,

has expressed so much. This is the *buon maniera*.—*Papers in Mr. R. Palmer's possession.*

Painting is an imitative, but not a more deceptive, art than the Theatre. I can no more impose upon myself the reality of the business upon the stage, than I can believe real figures surrounded by a gilt frame. —*Ibid.*]

Palazzo del Secretario.

An excellent picture of Pontius, the engraver, by Vandyke. Same as the etched print—left hand pointing. The best portrait I ever saw—the colouring like the head of Rembrandt in the Corsini, but wonderfully finished, a purple hue, the hand wonderful.

Study of an 'Angel's Head,' by Correggio, the best likewise I ever saw of him.

'Ecce Homo,' by Guido.

Palazzo Falconiere.

Three heads, by Guido. Studies on one cloth.

Two Borgognones. Fine.

A 'Holy Family,' by Poussin, in his very best manner. The Virgin is a noble figure, and the whole composed something in imitation of the Raffaele in France, where the Virgin is standing.

Two Conversations, one over each door, by P. Veronese.

'St. Cecilia Playing on an Organ,' a half length, by Guercino.

Palazzo Borghese.

1st Room.—'Æneas and Anchises,' by Baroccio.¹

2nd Room.—A picture of Domenichino, 'Nymphs shooting for a Prize' (viz., a bow and arrow), which is held up by Diana, who stands in the middle of the picture, and is *apparently* the principal figure. A Nymph bathing, who puts her hands behind her back, which, touching the ground, makes the other parts of her body swim. She looks you full in the face; it is the most taking figure in the whole composition, though they are all extremely fine.

¹ 'Æneas and Anchises,' a print by Agost. Carracci.

[Barry has introduced a similar figure of a nymph buoying herself up in the water in one of his pictures in the Adelphi.]

'The Last Supper,' by Titian.

'Cardinal Borgia and Machiavel,' by Titian. Well preserved and finely coloured; finished quite smooth, like Holbein.¹

'St. Catherine,' by Raffaele.

Crucifix, by M. Angelo, of which the story.

["The famous Crucifix for which," as the story goes, "the porter was killed. 'Tis the same as that at St. John Lateran, only this has the St. John and the Virgin, which the other has not. Richardson adds:—" 'Tis so far from being probable that a man was murdered on purpose to make the expression strong and just, that there is hardly any expression at all, either in the face or body, but a tame, ordinary figure.' ""]

Admirable portrait by Titian, said to be his Schoolmaster.

['Titian's Schoolmaster,' a half length, sitting in a chair, leaning back, and holding one wrist over the other. It is one of the most famous pictures in Rome.—*Richardson's "Account of Pictures,"* &c.]

Titian's own portrait, by himself, in small, the same as that at Windsor. Two portraits by it, like Holbein.

A Magdalen, by Ann. Carracci. Small; she is lying on the ground.

'S. Cecilia,' by Domenichino.

Domenichino's colouring is very bright, but it wants the clearness and transparency of Correggio and Titian.

A figure drinking,—a young man, only the head and breast, in profile, as big as the life.² This, and the profile in the Cardinal Secretary's collection in the Pope's Palace, are the two best coloured pictures that I have seen of any master.

¹ 'Cardinal Borgia and Machiavel,' said to be of Raffaele, but I think 'tis rather of Titian.—*Richardson*.

² The painter's name is not mentioned.

'Venus hoodwinking Cupid, with the three Graces,' by Titian. Large as the life, with glasses before them; the glass being divided in panes like a window, obstructs the light.

[An 'Equipment of Cupid,' finely engraved by Sir Robert Strange. Venus is binding his eyes, whilst another *amorino* leans over her shoulder, and two of the Graces bring his bow and quiver.

• The flesh in this picture is depicted with such truth, that it excites an involuntary feeling of surprise. The Cupid leaning on the shoulder of Venus is truly matchless—so beautifully rounded, so délicaté, and natural.]

Two Venuses, by Titian, the same as that at Florence, only, one of these holds her head upright, and seems to be a portrait. I believe there are nearly a dozen of them at Rome, and, perhaps, all originals. Some of them indubitably so, particularly these; but I think none equal to that at Florence. There is one at Windsor, and another in Cornwall.¹

A portrait of a lady, in small, by Titian; excellent for its colouring.

'Titian and his Mistress'; the same as the print. Titian's own head is well preserved; Mistress's not.²

'The Prodigal returned,' by Titian.

Many drawings, said to be by Julio Romano; among the best, the 'Battle of Constantine,' in the Vatican, said to be by Raffaele.

Palazzo Verospi.

A Vault, by Albano, extremely hard, as usual.

¹ Richardson likewise mentions several of these pictures. Describing this in the Borghese Palace, he says:—"The *Venus*, where the servants are in a room within opening chests; the same the King has. 'Tis very fine, and undoubtedly right, much esteemed, and always kept covered with a curtain."

² See Burnet on Colour, p. 57. The following note was written by Count Cicognara in Mrs. Stisted's copy:—

"The painting is by Titian, though some call it Giorgione; and it represents Laura Eustochi at her toilette; her admirer, the Duke Alfonso of Ferrara, who afterwards married her, supporting the looking-glass. There is a similar picture in the Louvre."
—Mrs. Stisted's "*Letters from Italy*."

Over the famous Harpsichord, a landscape of Poussin, in his very best manner, and indeed it is painted in the grandest style that can be conceived. 'Tis finished up at once, except the trees that have the sky for their ground ; a large light pencil, no outline throughout ; the leaves touched in Bassan's manner.

Campidoglio.

At the bottom of the stairs you must by no means neglect to look at the two lions of Egyptian marble, who spout water out of their mouths : they screw up their mouths for that purpose, as a man does when he whistles ; they may be reckoned among the best antiques of their kind in Rome. They were brought from the Church of St. Stefano del Cacco. At the top of the stairs are two colossal statues of Castor and Pollux, with their horses on each side ; they have a noble effect, but are not equal to those at Monte Cavallo.

[Barry speaks of these Egyptian lionesses with great admiration. Water issuing from the mouth of a lion is the common device of fountains, and derives its origin from the fact of the waters of the Nile beginning to rise when the sun enters the sign of Leo.]

In the middle of the Piazza is the famous equestrian statue of Marcus Aurelius Antoninus. The pedestal is the work of M. Angelo. You have the best view of this statue, and the whole appears more graceful, from the right side, as you enter the Piazza. The statue has been gilt, and some of the gilding remains on the horse's head. It is one of the fourteen equestrian statues which adorned ancient Rome.

Palazzo Altieri.

has no very considerable pictures in it, except two landscapes by Claude Lorrain. By much the best I have seen of this master, or, indeed, of any other : especially that in which is the Temple of Tivoli.

Church of S. Jacopo degli Spagnuoli.

A portrait (bust?) of one Jacopo Fois Montoja, done by Bernini when he was very young. The marble is so wonderfully managed, that it appears flesh itself; the upper lip, which is covered with hair, has all the lightness of nature. He has a meagre, thin face, but a vast deal of spirit in his look. This (bust) certainly yields in no respect to the best of the Antique: indeed I know none that in my opinion are equal to it. 'Twas said to be so wonderfully like (and indeed, from that strong character of nature which it has, one easily believes it to have been like) that those who knew him used to say it was Montoja petrified.

There are likewise in the Sacristy two heads by the same master—one representing an *Anima beata*, and the other an *Anima damnata*—wonderful for the expression as well as the execution and management of the marble. The former has all the sweetness and perfect happiness expressed in her countenance that can be imagined.

Palazzo Spada.

In the Hall is the statue of Pompey, at the foot of which Cæsar was killed.

[The statue of Pompey, as big again as the life, holding a globe in one hand, and the other extended, as in the act of speaking. It was found in the time of Julius III. in the ruins of the place Plutarch has described.—*Richardson's "Account of Pictures, &c. in Italy."*]

‘Rape of Helen,’ by Guido.¹

The airs of the heads of the women wonderfully fine. The execution is not equal to some of his other works in Rome. It is said by some to be a copy, retouched by Guido, and that the original is in France.

‘Dido transfix’d with the Sword of Æneas.’

She is fallen upon a pile of wood on her face, with a long sword run through her body—no very agreeable picture. A woman on

¹ An etching by Louis Boulougue.

the left side of the picture, with her handkerchief to her eyes, is a wonderful genteel figure.

[‘The Death of Dido,’ by Guercino. It has been engraved by Sir Robert Strange. The sword comes above a yard through her body, as Richardson remarks, and the expression is something *outré*, but withal very touching. It is painted in a strong black manner, like his ‘St. Petronella’ at St. Peter’s.]

By the side of this picture is a portrait of Titian, a thin face, wonderfully coloured.

Palazzo Mattei.

A Saint disputing with some old man. By Caravaggio.

Large as the life, only half figures seen; a vast strength, and well coloured, as if the sun shone on the figures; dark shadows, but not so hard as usual; and, what one does not often find in this master, the saint is a very genteel figure. This is in every respect the best picture I ever saw of Caravaggio.

“Caricatures which I painted in Rome, 1751.”

The following is a list of the names of persons whose portraits were introduced into these pictures, viz. :—

Lord Charlemont. ¹	Lord Bruce.
Sir Thomas Kennedy.	Mr. Ward.
Mr. Ward.	Mr. Leeson, Jun.
Mr. Phelps.	Mr. Henry.
Sir Matthew Lowther.	Mr. Cook. ²
Mr. Leeson, Jun.	Mr. Woodyer.
Mr. Turner. ³	Mr. Turner (<i>ancora</i>).
Mr. Huet.	Mr. Drake.

¹ James, fourth Viscount, created Earl of Charlemont in 1763. (His niece Eleanor married, in 1787, William, second Earl of Wicklow.) This picture is in the possession of the Earl of Wicklow.

² In the possession of Mr. Woodyear, of Crookhill, in Yorkshire.—See “*Sir Joshua Reynolds and his Works*.”

³ Mr. Turner, afterwards Sir Charles Turner, of Wareham, county of Norfolk, who married Mary, daughter of Robert Walpole, Esq., of Houghton.—See “*Extinct Baronetage*,” by Courthope.

*P. in the Caricatura of the School of Athens.*¹

Mr. Henry.	Abbate du Bois.
Lord Bruce.	Mr. Brettingham.
Mr. Leeson, Sen.	Mr. Murfey.
Mr. Maxwell.	Mr. Stirling.
Mr. Leeson, Jun.	Mr. Ironmonger.
Mr. Barret	Mr. Dawson.
★ Mr. Patch.	Sir Matthew Featherstone.
Mr. Veirpili.	★ Lord Charlemont.
Sir William Lowther.	Sir Thomas Kennedy.
Dr. Erwin.	Mr. Phelps.
Mr. Bagot.	Four ideal figures.

Reynolds did not go further south than Rome, and on the 3rd of May, 1752, he left that city, travelling by short and easy stages to Florence. He slept the first night at Castel-Nuovo (two posts and a half only from Rome), and the second at Narni, where he stopped to see the Bridge of Augustus. May 5th, he dined at Terni, saw the Cascade, and lay at Spoleto. Thus briefly are these events noted in his Journal.

May the 6th (he says), "Dined at Fuligno; saw the picture by Raffaele, representing the 'Virgin and Bambino'; below, on the right hand, St. Francis and St. John Baptist; and on the other, a Cardinal kneeling (Sigismondo Conti, the donor); another old man (St. Jerome) with one hand on the Cardinal's shoulder."

'The Madonna di Fuligno' (also called 'La Vierge au Donataire') is now in the Vatican: It was painted about 1511, for the Church of Ara Coeli, in Rome, by order of Gismondo of the Court of Julius II.,² but was afterwards transferred to Fuligno. Underneath the Virgin and Child (sitting in the clouds in a glory surrounded by angels) is the Donor, kneeling on one side, with St. Jerome standing behind him; and on the other side is St. Francis, also kneeling, and looking upwards, and behind him, St. John the

¹ This picture is in the possession of — Henry, Esq., of Straffan, in Ireland.

² *Vasari*, vol. iii. p. 102.

Baptist; while between the two groups stands a beautiful boy-angel holding a tablet intended for an inscription.

It is not a little remarkable that Reynolds takes such slight notice of this celebrated picture, which is one of the happiest efforts of Raphael's pencil, and, in point of colouring and a perfect union of all the essential parts, is considered by some even superior to the 'Transfiguration.' The face of St. Francis beams with light and clearness; and the little angel standing in front with a tablet, is perfect in colouring, and so like flesh, that it might yield to the touch.

This picture, which was originally painted on panel, has been transferred to canvas, under the direction of some members of the National Institute at Paris.

After stopping a while at Madonna degli Angeli, and at Assisi, he arrived at Perugia on the 7th. Here he only notices a 'Descent from the Cross,' by Baroccio, in the Church of S. Lorenzo;¹ 'The Marriage of the Virgin,' by Pietro Perugino; and another fine picture by Baroccio, of the 'Virgin Mary taking water out of a brook with a silver dish, while St. Joseph gathers cherries for the Bambino, who is receiving them with delight.'

It is surprising that Reynolds takes no notice of the large wall-paintings in the Upper Church of St. Francesco at Assisi, or of the works of Giotto in the Under Church, although he acknowledged "that the old Gothic masters, as we call them, deserve the attention of the student much more than many later artists: *simplicity* and *truth* being oftener found in the old masters, which preceded the great age of painting, than it ever was in that age, and certainly much less since."—*Reynolds and his Works*, p. 229.

Richardson's *Account of Pictures in Italy* was the *vade mecum* of artists and connoisseurs at that time, and Reynolds appears to have followed in his footsteps.

May 9, at Arezzo.—He says: "Saw the best of Baroccio's works, a picture representing the Virgin interceding with Christ in the clouds for a number of people below; amongst the rest is a profile of a lady, perhaps the portrait of her for whom the picture was

¹ Fedorico Baroccio, of Urbino, 1528—1612. One of his principal works, a colossal 'Descent from the Cross,' is in the Cathedral of Perugia.—*Kugler's "Handbook."*

painted. Some angels and women wonderfully genteel; the Virgin is a fine figure.”¹

Reynolds also mentions, with more commendation than we might expect, several pictures by Vasari, particularly a very fine one, belonging to the confraternity of S. Roch, which he remarks is the best of his works.

On the 10th of May he arrived at Florence. His memoranda are chiefly confined to a bare enumeration of pictures, and brief notices of such objects as particularly engaged his attention with reference to his future practice as a portrait-painter; occasionally a paragraph of another kind intervenes, which shows us that the painter was not so much engrossed with the study of his art as to be unmindful of his friends and family at home. He writes thus in his Journal at Florence:—

“Another thing I shall get, or I am much deceived, is a considerable sum of money at ———, and if so, I shall have that to lay out at Brussels for my sisters.”

These sisters at home well deserved to be remembered by our Artist, for they had most liberally contributed, from their private purses, towards the expenses of his journey, and, in fact, enabled him to visit the cities of Rome, Florence, and Venice. The bond which Sir Joshua gave his sisters before he left England, for the repayment of the money advanced by them, is still in the possession of the family.

Some friends Reynolds found at Florence were extremely anxious that he should stay a month longer in that city, and used all their endeavours to persuade him to remain among them. In allusion to this we find the following note in his diary:—

“I remember, whenever my father discoursed on education, it was his constant practice to give this piece of advice—‘never to be in too great a hurry to show yourself to the world; but lay in first of all as strong a foundation of learning and knowledge as possible.’

¹ Baroccio's large picture of ‘The Madonna interceding for the Poor,’ is now in the Gallery of the Uffizi, at Florence.—*Kugler's “Handbook.”*

This," says Reynolds, "may very well be applied to my present affairs, as, by being in too great a hurry, I shall perhaps ruin all, and arrive in London without reputation, and without any body's having heard of me; when, by staying a month longer, my fame will arrive before me, and, as I said before, no body will dare to find fault with me, since my conduct will have had the approbation of the greatest living painters. Then again, on the other hand, there are such pressing reasons for my returning home, that I stand as between two people pulling me different ways; so I stand still and do nothing. For the moment I take a resolution to set out, and in a manner take leave of my friends; they call me a *madman* for missing those advantages I have mentioned." Whether Reynolds remained any longer with his friends, or not, cannot be ascertained from these brief notes, as they contain a mere list of pictures, with very few remarks or observations of any kind, and are entirely without dates.

Extracts from the Journal continued.

FLORENCE.

On the beautiful bridge, the arches of which are oval (elliptical), and that looks as light as if made of silver, are good statues, representing the Four Seasons. 'Winter' is represented by a man naked and shivering—like the work of Taddeo Landino. 'Autumn' and 'Summer,' by Gior. Caccini. 'Spring,' by Francavilla, a disciple of John of Bologna.

In the Piazza of the Annunziata, admirable Fountains by John of Bologna; fifty heads—fins instead of whiskers. He had much the same genius as Michael Angelo.

Piazza before Great Palace, a large Fountain; all the bronze by John of Bologna.

The 'Rape of the Sabines,' by ditto.

A basso-relievo, in bronze, under it, by the same.

'A Grand Duke on Horseback,' by ditto. Basso-relievo under.

On each side of the door are colossal statues, one by Michael Angelo, and the other by Baccio Bandinelli.

The 'Centaur and Hercules,' by John of Bologna.

A Pedestal, basso-relievo by Baccio Bandinelli.

Mr. Hugford told me that he sold a fine head by Bronzino, of a young man with picturesque hair, &c., to Demar (*sic*). He has a good collection of drawings, principally of the Florentine masters.

At a sculptor's shop, which was formerly the studio of John of Bologna, is a Gess of one of the slaves, belonging to the pedestal at Leghorn, and models for two of the figures belonging to the fountains in the Boboli Gardens, admirable.

'A Soldier with a naked dead Body in his arms,' antique, and finely grouped, which the ancients seldom observed. John of Bologna has been superior to the whole world, ancient and modern, in that respect at least, as well in statues, as in basso-relievos.

Capella di S. Lorenzo.

The four recumbent figures, by Michael Angelo, with a Great Duke, likewise by him.

When I am here, I think M. Angelo superior to the whole world for greatness of taste. When I look on the figures of the fountains in the Boboli, of which I have seen the models, I think him (John of Bologna) greater than M. Angelo; and I believe it would be a difficult thing to determine who was the greatest sculptor. The same doubt in regard to the Vatican.¹

Church of the Carmine.

A Chapel (the Brancacci) painted by Masaccio. Raffaele has taken his 'Adam and Eve driven out of Paradise' from hence.² The heads, according to the ancient custom, are portraits, and have a wonderful character of nature.

[The frescos in the Brancacci Chapel have been engraved in Lasinio's work, and the side-walls by Piroli. Drawings of the

¹ This probably refers to a comparison between Michael Angelo and Raffaele.

² When such an artist as Raffaele borrowed from his predecessors, who are those that would venture to rely upon their own undigested crudities, or affect to bury in oblivion the accumulated knowledge of antiquity? Masaccio had vivified the Gothic stiffness of Cimabue and Giotto with natural action and expression, which Raffaele caught up and refined by his knowledge of Greek and Roman sculptures.—*J. Burnet, Note on Reynolds's Twelfth Discourse.*

heads only, in Patch's work, *Masaccio, sua Vita e Collezione di 24 Testi*; Firenze, 1770. Some writers on Art have attributed all these frescos to Masaccio; others have considered the best portions only to be his, and the rest by Filippino Lippi and Masolino.—*Note, Kugler's "Handbook,"* vol. i. p. 194.]

The Pitti Palace.

In a part not usually shown, two large pictures, by Rubens. One represents a battle of the same King he has celebrated in the Luxemburg Gallery. The other (represents) his triumph, where he is drawn in a sumptuous car, holding an olive-branch in his hand, and crowned by Victory—slaves following—trumpets, &c. In the first picture he is represented riding on a bay horse, with lightning in his hand, striking another (second King) who is riding on a white horse, and forms the principal light. The figure on the white horse is painted very light, so as not to break the mass; and between the horse's head and legs there is a light figure introduced, not to spoil the form of the mass. The King makes a dark mass; behind him two dark figures to carry off the mass of dark gradually.

Three portraits by Vandyke. In one picture are the portraits of King Charles and his Queen; in the other, a profile of a woman in white satin.

The 'Virgin and Bambino,' 'St. John Baptist,' and one in armour, perhaps St. George, with a little dish in his hand, by Correggio, *in his first manner*.

Christ on a pedestal, with the four Evangelists underneath, by F. Bartolomeo.

God the Father above, in small, holding Christ on the cross; six Saints, large as life, beneath; Andrea del Sarto.

'Salutation,' by P. Veronese.

'Cain and Abel,' by Titian.

THIRD ROOM—

Two 'Assumptions of the Virgin,' with the twelve Apostles below. In one of them there is a nun and a priest, besides the Apostles.

'St. Mark the Evangelist,' by Bartolomeo.

SIXTH ROOM—

‘Madonna della Sedula,’ by Raffaele.

Madonna, St. Joseph, St. John, and Bambino, by Raffaele.

‘Holy Family,’ viz., Elizabeth, Virgin Mary, St. John Baptist, and another, perhaps St. Catherine, by Raffaele.

The ‘Virgin and Child, St. John and St. Elizabeth,’ by Del Sarto.

‘Christ, St. Peter, and St. John, in the Clouds,’ four Saints beneath, by Annibale.

The ‘Resurrection of a dead Person by a Saint,’ by Guercino; a print by Bloemart.

‘Holy Family,’ by Rubens; a print by Bolswert.

‘Salutation,’ by Del Sarto.

‘Abraham and the Burning Bush,’ by Bassano.

Several others, but none considerable.

SEVENTH ROOM—

‘Mars and Venus,’ by Rubens.

‘Charity,’ by Guido.

‘Cleopatra with the Asp,’ by Guido.

The ‘Tribute Money,’ by Titian.

‘Conversion of St. Paul,’ by Titian.

‘Elisha taken up to Heaven by Angels,’ a Bull and a Lion, by Raffaele.

‘History of Joseph,’ by And. del Sarto.

‘Holy Family,’ by P. Veronese.

Many fine Bassanos.

The ‘Muses Dancing,’ by Julio Romano.

The ‘Three Destinies,’ by M. Angelo.

‘Holy Family,’ in small, neatly finished, by An. Carracci.

‘Holy Family,’ by Raffaele.

FOURTH ROOM—

A copy, by Baroccio, of the famous ‘Holy Family,’ by Correggio, at Parma.

A ‘Descent from the Cross,’ by Cigoli—St. Sebastiano, by Titian.

‘Mary Magdalen,’ by Titian, with an immense deal of hair, but painted to the utmost perfection.

Palazzo Corsini.

A figure of a woman, by Gerardini, sleeping on . . . in a chariot, ash colour, drawn by owls—bats. The half-moon influencing—a . . . crowning her in the . . .

The animals in Titian's 'Venus and Adonis,' in the Barberini Palace, are black and white, on a light ground.

Black scumbled on a white ground.

The Gerolamo of Augustin Caracci.

The head of St. John, by Bassan.

'A Holy Family,' by Titian, in . . . second . . . colours; they are so broken.

The Andrea Sacchis are in general so.

[The following note describes some process of painting which may be useful to artists] :—

The ground worked blue, black, and white, first sitting.

The features marked firm with red. Next sitting, the red colours—blue, black, vermilion, lake, carmine, white, drying oil.

[In another page of the MS. the following reflections occur] :—

We must arrive at what is unknown by what is known. Whoever seeks a shorter method, only deceives himself, and, whilst he flatters himself that he is in possession of the art, is embracing a cloud, and produces only monsters and chimeras.

In Raffaele there is nothing of the affectation of painting, neither dark nor light—no indications of affected contrasts—no affected masses of light and shadow. He is the medium—Annibal Caracci too wild: ditto Michael Angelo; Domenichino too tame; Guido too effeminate.

[Nathaniel Hone, who some years afterwards made a shameful attack upon Reynolds, by sending to the Exhibition at the Royal Academy, a picture called 'The Conjuror,' which he intended as a satire upon Sir Joshua's method of composing his pictures, was at this time at Florence, and on terms of intimacy with Reynolds, as we find by the following entries in his diary—

“Hone says, I look like the Altar of the Jesuits lighted up.” And in another place he writes, what seems to be the commencement of a letter, “Gentlemen and Brethren—Hone and Reynolds greeting.”]

MODENA.

Duomo.—First altar on the right hand, ‘The Circumcision,’ by Guido; the Virgin is kneeling in the middle of the picture. A . . . figure simple and beautiful. A little boy looking at the doves is another sweet figure; indeed the whole is admirable.

‘Jupiter and Semele.’

A copy after the *Notte*.

A *Pieta*, Guercino.

A Roman Charity, Andrea del Sarto.

‘Marriage of St. Catherine.’

PARMA.

The Duomo.—‘The Cupola,’ by Correggio. Angels in stone colour.

You must ask to see the ‘Holy Family with St. Jerome,’ by Correggio. It gave me as great a pleasure as I ever received from looking on any picture. The airs of the heads, expression, and colouring, are in the utmost perfection. ’Tis very highly finished: no . . . in the flesh. The shadows seem to be added afterwards, with a thin colour made of oil and red. Scarcely any outline is to be seen in the face, particularly the Virgin’s, the lips, &c. The red imperceptibly mixed with the white of the face—all broad.

[In another MS. among the papers in the possession of Mr. R. Palmer, which is quoted in *Reynolds and his Works*, p. 229, Sir Joshua says, “This justly celebrated picture of the ‘Holy Family,’ by Correggio, at Parma, was offered to Lord Orford for £3000; but judging only from the print, which was shown him at the time, he declined the purchase; although I, who have seen the picture, am far from thinking the price unreasonable. Yet Lord Orford

cannot be blamed for refusing to give such a price for a composition which promised so little from the appearance of the print, though it was engraved by no less a man than Agostino Caracci."

[The following letters from Walpole to Sir Horace Mann relate to the proposed purchase of this picture, which was, as Reynolds says, no other than the famous 'Magdalen and St. Jerome,' by Correggio, although it is somewhat differently described by Walpole—St. Jerome being mistaken for St. Matthew, and the Magdalen for St. Catherine.—(*Walpole's Letters*, vol. i. p. 76) :—

1751.—"I was mentioning to Sir Robert some pictures in Italy which I wished him to buy: two particularly, if they can be got, would make him delight in you beyond measure. They are, a 'Madonna and Child,' by Domenichino, in the Palace Zambecari, or Caliamba, as they call it. Mr. Chute knows the picture. The other is by Correggio, in a convent (of St. Antonio Abbate) at Parma, and reckoned the second best of that hand in the world. There are the Madonna and Child, S. Catherine, St. Matthew, and other figures. It is a most known picture, and has been engraved by Augustin Carracci. If you can employ any body to inquire privately about these pictures, be so good as to let me know. Sir R. would not scruple almost any price, for he has of neither hand. The convent is poor. The Zambecari collection is to be sold, though, when I inquired after this picture, they would not set a price."

1743, Nov. 30.—"I am much pleased with the prospect you show me of the Correggio. My Lord is so satisfied with the Domenichino, that he will give as far as a thousand pounds for the Correggio."

1743, Dec. 15.—"I write in a great fright, lest this letter should come too late. My Lord has been told by a Dr. Bragge, a *virtuoso*, that, some years ago, the monks asked £10,000 for our Correggio, and that there were then two copies made of it; that afterwards, he is persuaded, the King of Portugal bought the original, he does not know at what price. I think it very probable that this Doctor,

hearing the picture was to be come at, may have invented this story ; as there is a probability that it may be true, you must take all imaginable precautions to be sure that it is the original."

Walpole, notwithstanding he persuaded his father to buy the picture, says :—

"Correggio never pleased me in proportion to his fame. His grace touches on grimace. The mouth of the beautiful angel at Parma curls up almost into a half-moon."—*Miscellaneous Letters*, vol. vi. p. 381.

Lady Miller also, speaking of this picture, says: "The St. Jerome has the air of a miserable beggar-man, and the singing angel opens a mouth like that of a johndory."—" *Letters from Italy*," by an *Englishwoman*, vol. i. p. 414.]

A Pieta, by Correggio.

'The Martyrdom of two Saints.'

The expression of the woman and that of the angel is (perfect) bliss. The colouring divine, white and oil, transparent shadows greyish.

A copy of the *Notte*, better than that at Modena.

A copy of the 'Holy Family and St. Jerome.'

[Richardson says :—"There are, I believe, ten copies of this picture, the 'St. Jerome,' by Correggio, in Parma—altar-pieces. 'Tis exquisite, and very well preserved. Several of the copies are very fine, in the old true taste. It has been graved by Agostino Caracci."]

When Richardson saw this picture it was in the Church of San Antonio Abbate ; but it is now in the Academy at Parma. It has been finely engraved by Sir Robert Strange.]

July 21, 1752. Arrived at Mantua.

22. Departed from Mantua, and arrived at Ferrara same day.

23. Arrived at Venice.

25. Entered my lodgings.

VENICE.

Chiesa dei Carmelitani.

‘The Last Supper,’ by Tintoretto.¹

The napkin (is) the principal light, divided by a dark figure. A figure at one end of the table in white satin is divided from the white principal mass by a dark figure; a light figure at each end of the picture. A dog sitting on his tail, as begging, a fine picture.

Carmelitani Scalzi (Barefooted Carmelites).

The artificial light that is let in at the top of the altar, and rays made of yellow tubes, have an extraordinary effect.

‘The Descent,’ by Titian.

A figure dressed in white, flowered with gold lightly; a fine effect; all the colours broken—no strong ones, and the three Maries make the principal light.

*San Giovanni e Paolo.**Observations on the ‘Pietro Martire,’ di Titiano.²*

The trees harmonize with the sky, *i. e.*, are lost in it in some places, and at others relieved smartly by means of white clouds. The angels’ hair, wings, and the dark parts of their shadows, being the same colour as the trees—the trees of a brown tint. The shadows of the white drapery, the colour of the light ground. The light, the colour of the face of the saint. The landscape dark. Trees opposed to . . . of light; behind that, dark trees; behind that again, blue scumbled (ultramarine) mountains.

The drawing, in general, noble, particularly of the right leg of him who turns his head. The shadows of his eyes and nostrils determined and of a beautiful shape.

[Sir Joshua Reynolds, in his Eleventh Discourse, alluding to the excellent manner in which Titian painted the large trees in this

¹ Jacopo Robusti, surnamed, from his father’s trade, Tintoretto (the dyer) (1512—1594).

² ‘Martyrdom of St. Peter the Dominican,’ engraved by Martin Rota, Fontana, V. Lefevre, &c.

picture of 'S. Pietro Martire,' says:—"When Algarotti praises him [Titian] for the minute discrimination of the leaves and plants in this picture (even so as to excite the admiration of a botanist), his intention was undoubtedly to give [bestow] praise, even at the expense of truth; for he must have known that this is not the character of the picture; and such praise may be hurtful to young students, as they may possibly conclude, that this great artist acquired the name of the *Divine Titian* from his attention to such trifling circumstances, which would not in reality raise him above the level of an ordinary painter." Reynolds' system of generalizing would not allow him to see any merit in minute detail and high finishing; and from his example the English schools became infected with a sort [taint] of negligence and want of finish in subordinate parts, so that weeds and foliage were often rendered in the loosest manner possible, being merely indicated by a dash of the pencil or a dab of colour.—*Burnet*.

Mr. Ruskin says that Turner derived much advantage from seeing the works of Tintoret and Paul Veronese, and used to speak with singular delight of the putting in of the *beech-leaves* in the upper right-hand corner of Titian's 'Peter Martyr.' Turner thought so highly of the rendering of these trees by Titian, that he painted a similar group in an Idyllic picture of 'Venus and Adonis,' now in the possession of Mr. Munro, of Hamilton Place; it was exhibited in 1849, at the Royal Academy.

This picture, originally painted on thick board, was transferred to canvas by the French. On its voyage to France, a cannon-ball, fired at the vessel, passed through the centre of the picture, but fortunately the sky only was injured.—*Sir Abm. Hume's "Life of Titian."*

Sir David Wilkie says:—"The 'Pietro Martire' appeared duller in its place in the Church of SS. Giovanni e Paolo, than it did in Paris, the light coming in all directions; but for grandeur, poetical feeling, and deep-toned colour, it is, without doubt, a masterpiece of art. This picture was returned to Venice in 1816; but, when in Paris, it is understood to have been much restored and painted upon."]

Church of S. Georgio Maggiore.¹

By the great altar, two pictures of Tintoretto: one 'The Last Supper,' and the other 'The Manna.'

On the right, as you enter, 'The Nativity,' by Bassan. The Child painted in the grandest style. It seems to be painted first without shadow at all, and afterwards the shadows are made by glazing lake, made very thin with oil. The colour of the Child is lakey and oily.

In the Refettorio is the famous 'Banquet,' by Paolo, representing the Marriage of Cana, in Galilee.² Among the musicians, the principal is Paolo himself, with a viola; the second, with a violone, is Titian; the third, with a violonone, is Tintoret; he with the flute, Bassan Vecchio. The master of the feast, in red, under the middle arch, looking at the figure drawn from Vitellius. He on the left, using his knife and fork, is the father, which employed Paolo. A print.

Observations on the 'Marriage of Cana,' by Paolo.—The principal light in the middle of the picture is Paolo himself, dressed in white, with light yellow stockings, and playing on a viola; the next is his brother going to taste the liquor: he is dressed in white, but flowered with various colours. The table-cloth, the end on the other side, with the lady, makes a large mass of light. Almost all the other figures seem to be in mezzotint; between some of them, on the right side, is seen the light building to hinder (*sic*) the line of shadow, so as to make the picture look half shadow and

¹ A magnificent church, in the form of a Latin cross, built in 1560, by Palladio. It contains eleven altars, and several pictures by Tintoretto, besides those mentioned by Reynolds. The 'Nativity,' by Bassan, is over the first altar on the right. Over the third and fourth altars are, 'A Martyrdom of Saints,' and the 'Coronation of the Virgin,' by Tintoretto. In the principal chapel, the 'Supper of our Lord,' and the 'Gathering of the Manna,' the latter one of Tintoretto's most remarkable landscapes.

² Paolo Cagliari, of Verona, surnamed Veronese (1528—1588).

This celebrated picture is now in the Louvre, at Paris; it is thirty feet wide by twenty feet high. Another somewhat smaller representation of the same subject, full of new and spirited motives, is in the Brera, at Milan; and a third is in the Dresden Gallery.—*Kugler's "Handbook."*

half light. The sky (is) blue, with white clouds. The tower in the middle, white as the clouds; and so is all the distant architecture, which grows darker and darker as it approaches the fore figures; between the dark architecture in the foreground and the light behind, are placed figures to join them, as it were, together.

[It appears, by an entry in the household-book of the convent, that P. Veronese was paid for this picture the sum of twenty-two sequins, six measures of wheat, and two vessels of wine. "I wonder," says Lady Miller, "how Sir Joshua Reynolds would look, if he were offered for one of his best family pictures ten guineas, an hundred of cheese, and a hogshead of strong beer!"—" *Letters from Italy*," by an *Englishwoman*.]

*St. Maria della Salute.*¹

In the soffitto of the high altar, three fine pictures, by Salviati.

In the sacristy, 'The Marriage of Cana, in Galilee,' by Tintoretto.

One sees by this picture the great use Tintoretto made of his pasteboard houses and wax figures for the distribution of his masses; it has the most natural light and shadow that can be imagined. All the light comes from several windows over the table.

The woman, who stands and leans forward to have a glass of liquor, is of great service: she covers part of the table-cloth, so that there is not too much white in the picture, and by means of her strong shadows, she throws back the table, and makes the perspective more agreeable. But, that her figure might not appear to be a dark inlaid figure on a light ground, her face is light, her hair masses with the ground, and the light of her handkerchief is whiter than the table-cloth. The shadows, blue, ultram—; strong shadows of the table-cloth, blueish; all the other colours of the draperies are like those of a washed drawing. One sees indeed a little lake drapery here and there, and one strong yellow that receives the

¹ This church was built by the Republic of Venice, in fulfilment of a vow made when the city was devastated by the plague in 1630.

light. This picture has nothing of mistiness: the floor is light, and oily grey; the table-cloth is in comparison blue; and the figures are relieved from it strongly, by being dark; but no colour scarce. The figure of the woman who pours out the liquor, though her shadows are very dark, her lights, particularly on the knee, are lighter than the ground. All the women at the table make one mass of light. 'The Last Supper,' by him (Tintoretto) in S. Georgio, is managed something in the same manner, only the Apostles are all on one side. The light is behind them, and throws their shadows on the table.

[The 'Marriage in Cana,' by Tintoretto, is an immense picture, twenty-five feet long by fifteen high. Lazari tells us that it is one of the few he signed with his own name; and Mr. Ruskin says, "Taken as a whole, it is perhaps the most perfect example which human art has produced of the utmost possible sharpness of shadow, united with richness of local colour;" and again, "This picture unites colour as rich as Titian's with light and shade as forcible as Rembrandt's, and far more decisive."

It is said that Tintoretto inscribed in his painting-room, "The drawing of Michael Angelo, and the colouring of Titian." He copied the works of the latter, and designed from casts of the Florentine and antique sculpture, particularly by lamp-light, to exercise himself in a more forcible style of relief; he likewise made models for his works, which he lighted artificially, or hung up in his rooms, in order to make himself master of perspective appearances, so little attended to by the Venetians. By this means he united great strength of shadow with the Venetian colouring, which gives a peculiar character to his pictures.—*Kugler's "Handbook."*

Tintoretto was the most daring and unequal of all the Venetian painters; they used to say that he had three pencils—one of gold, one of silver, and one of brass.]

In the soffitto, three most admirable pictures, by Titian. 'The Death of Abel,' 'The Sacrifice of Abraham,' and 'David cutting off the head of Goliath.' All three in print, by Le Febvre.

[The 'Murder of Abel,' by Titian, combines the grand style of Michael Angelo with the greatest fascination of colour.—*Burnet*.

Sir David Wilkie, who saw these pictures in 1826, says:—"The flesh is painted with so much rotundity and tone, as to make anything look poor that could be placed beside them."]

Scuola di S. Marco.

Obs.—Where S. Marco relieves one of his followers—the hands of some of the figures fine. The buildings behind are quite light; the shadows oily, yellow scumbled on it. The upper part of the sky dark, the lower white, to mass with the building. Trees by the side pretty dark, to mass with the figures, which are dark; but little lights here and there. The dead figure (is) the principal light, being in the middle of this darkest mass. Some of the draperies painted black and white, and then oil scumbled on it, has a rich effect. Hatchets and other things lying on the ground, are only scumbled, as it were, and sometimes merely outlines. A light pedestal and pillar, but broken by a figure on the left; behind these (are) darker pillars; and then the distant light ones. Every here and there the mezzotint mass enters into the lighter ground, by means of white turbans flesh, light reds, &c. No mistiness. The light buildings at a distance, have likewise some dark doors, so as to match with the foreground. The dark building on the left hand, the upper part lost, and as dark as the sky. The tyrant's drapery on the other side the same.

Sometimes on a dark dead colour white (is) scumbled, and the ground left here and there for the partitions between some bricks, &c. The whole laid in soft and broad in the dead colour, and then the shadows added.

Observations.—That the carrying away the body of S. Marco, lightish ground—a group of mezzotint figures, a camel, &c., which indeed receive light on one side, but in the middle is the body, light, all left against the ground. The camel, oil. The body of the figure recovering himself, fine. This light body issues out of a mezzotint mass, which masses with the ground. At the bottom,

which is dark, the ground to the upper part of the figure is light. In painting architecture, &c., after having dead-coloured it blue, when you would have it shine, scumble white and much oil.

[Nowhere does the genius of Tintoretto shine forth brighter than in the Schools of S. Marco and S. Rocco; the greater part of the former, and the whole of the latter, are his work. His famous picture of the 'Miracle of S. Mark' is a splendid combination of the rich tones of Titian with the more fresh colouring of Veronese. . . . If any picture deserves the name of the Triumph of Painting it is this work; in the presence of which, when in the Louvre, even the 'Transfiguration' of Raffaele looked cold and academic.—*Burnet*.

Wilkie says:—"The 'Miracle of St. Mark' is the great favourite of the artists. It is Tintoretto's master-piece."]

S. Zaccheria, not far from St. Mark.

In the sacristy, a most admirable picture, by Paolo Veronese, 'The Virgin and Bambino, with St. John Baptist,' on a pedestal; below, SS. Jerome, Francis, and Catherine.¹ A print, by Luciani, drawn by Tiepolo.

The V. and B. make one mass, St. John another. The pedestal is light, and the fluted pillar. This picture is painted in a very large manner; large bold features, and wonderfully well coloured. It looks very much as if it were painted on a Gess priming, and then smoothed with the finger. It is the best preserved of any picture I know of his. The flesh of an Indian red, purple. A print, by Wagner.

A fine picture, by Salviati, representing a 'Miracle of SS. Cosmo e Damiano.'

¹ S. Zacharias the Church of St. Zacharias. This picture is one of the examples illustrated by Burnet, in his *Practical Hints on Colour*, where it is contrasted with a similar design by Titian.

Barry's *Lecture upon Colour* contains some excellent remarks upon the manner of P. Veronese.

*Il Redentore.*¹

'Ascension of Christ,' by Tintoretto; and another by Bassan. The Christ of the latter has a fine sweep.

'Christ conveyed to the Sepulchre,' a fine picture by Palma.

'Scourging of Christ,' by Tintoretto.

Scuola di S. Rocco.

On the ground floor, 'The Annunciation,' by Tintoretto. A print by Sadeler. The angel has just entered in at the window; a whole troop of boy-angels are also entering.

Nearly forty pictures by Tintoretto.

'The Salutation,' where a whole string of angels are rushing in at the window. Fine effect.

[The Scuola di San Rocco is the hall of one of the six Scuole Grande, or great fraternities, which were suppressed in 1797; it was built in 1516, and is remarkable for the beauty of the building, and the pictures by Tintoret.

Reckoning the pictures in the ceilings, but without counting some of the heads in the angles, there are fifty-seven works of this astonishing painter in the Scuola di San Rocco alone. The greater part are very large, and the figures throughout, the size of life. The 'Crucifixion' is a most extensive work, and, all things considered, perhaps the most perfect by the master.—*Sir Charles L. Eastlake.*

Wilkie, who visited the Scuola di S. Rocco in 1826, says:—"I saw various pictures by Tintoretto, of a slight, unfinished, and dingy appearance, calculated to be appreciated by the artist, but by no one else."]

'St. Agnes,' by Tintoretto, in the Madonna del Orto. St. Agnes in the middle, in white. The lamb's head in the white. This mass is surrounded by figures in dark colours, but on each

¹ The Church of the Redemption was built by the Venetians in 1576, to commemorate their deliverance from the plague.

side toward the edges is a little light. A white cap and a shoulder with a bit of linen; and, that the bottom of the picture may not be heavy, the legs of the figure lying are lightish. Two women's heads and breasts over St. Agnes are light, to join the architecture behind, which is light on a light sky. A mass of dark architecture on one side near the eye. The angels above are dressed only in sky blue; lights white, the same as the sky, which is white and blue. In the 'Presentation of the Virgin' she is dressed in a dark colour on a light ground; but her flesh, and some lights on the drapery, harmonize with the light ground.

[Mr. Ruskin says:—"The 'Martyrdom of S. Agnes' *was* a lovely picture, but it has been 'restored' since I saw it. The figure of the little Madonna in the 'Presentation' should be compared with Titian's, in his picture of the same subject in the Academy. I prefer Tintoret's infinitely."—*Stones of Venice*, vol.iii. p. 318.]

A General Rule.—Ven.

A figure or figures on a light ground, the lower part dark, having lights here and there. The ground (properly) dark.

When the second mass of light is too great, interpose some dark figure, to divide it in two.

A white drapery edged and striped, or flowered with blue, as the bride in the 'Marriage of Cana,' or the Venus in the Colonna, on a mellow oily ground.

Zuccharelli (*sic*) says Paolo and Tintoretto painted on a Gess ground. He does not think that Titian did. I am firmly of opinion they all did.

A portrait—putting on a morning gown—the figure relieved on one side only.

Dark figures on a light ground, not relieved quite round.

Obs.—'Venice on the Throne,' &c.¹ Her face, &c., in mezzotint

¹ 'Venice crowned by Fame,' on the ceiling of the Hall del Maggiore Consiglio.

'Venice Enthroned,' by P. Veronese; on the roof of the Anti-Collegio of the Ducal Palace.

shadow, with reflections. The white petticoat with gold flowers, and a piece of white ermine, make the white mass against a light blue sky, with flesh-colour clouds. The figure under Peace (has) her garments very dark, the under light being flesh-colour heightened with yellow. The curtain soft against the ground. No strong shadows at all. Justice rather darkish; hands, linen, and head, lighter than the ground. Some touches of the drapery ditto. The light drapery of Venice (is) darker towards the edges than the ground.

A General Rule.

A light sky of angels, the light by means of clouds, and goes off by degrees; but on one side a dark figure must come smart against the light, to give spirit to the picture. Titian's 'Salutation.' If two figures, (and) one overshadowed on a light ground, the other must be light on a dark ground.

S. Catarina.

'The Marriage of St. Catherine in her Church,' by Tintoretto.¹

A gay, light picture. The upper part of the figures, light on a light ground; pillar light, St. Catherine light; the angel light under the light pillars. This is his very best taste of colouring.

Refettorio di S. Sebastiano.

Obs.—'The Woman washing Christ's Feet,' (by) Paolo (Veronese). The table-cloth, the principal light, divided by means of dark figures into many compartments. The nearer pillars oiled 'till they are yellow. Dogs painted on a Gess ground.²

¹ Kugler mentions a 'Marriage of St. Catherine,' by *Paul Veronese*, in the church of that saint at Venice, which he says is of the finest and most animated composition, and excellent in execution.—(*Handbook of Painting*, vol. ii. p. 463.) It is over the high altar; and on the side-walls are six pictures, by Tintoretto, from subjects in the life of St. Catherine.

Ruskin mentions the 'Marriage of St. Catherine,' by Tintoret, in the Sala del Collegio of the Ducal Palace. He says it is an inferior picture, but the figure of St. Catherine is exquisite.

² 'Christ at the Table of Simon the Publican, with the Magdalen washing his feet,' painted in 1570, for the Church of S. Sebastiano, another gigantic picture, is now in the Louvre.

The 'Purification.' Ditto, on the organ (in the Church of S. Sebastian).

The principal light is a changeable piece of silk, flesh colour heightened with yellow; a boy with a yellow drapery on his breast comes on it. No other light but what the flesh makes, and indeed a dog, which is inclinable to flesh colour. A square pillar, light.

The principal light of the picture, where the two saints are going down to be martyred, is the same colour as in a woman kneeling.

This is a very good manner; it makes the principal (light) of the flesh. If the drapery was flesh colour, like that in the 'Transfiguration,' it might be better still.

The buildings of this last picture are all white.

Obs.—'St. Sebastian before the Tyrant.' All dark figures on a light ground (a pretty building), excepting him who holds a horse: he has pink-coloured sleeves of the same tone as the ground.

A Salviati,¹ as fine as Titian or Paolo. 'Tis in their style.

'The Martyrdom of St. Catherine,' by Palma.

'The Assumption of the Virgin,' by Titian, at the great altar in the chapel of the Convent of the Frari.

Most terribly dark; I saw it near; 'tis nobly painted.

[The Frari, one of the largest churches in Venice, was built in 1234, by Nic. Pisano, and contains the tomb of Titian, who died in 1576, at the age of 99.

The 'Assumption,' by Titian, is now in the Academy, removed from the Church of S. Maria dei Frari.—(*Kugler*.) Barry says:—"The 'Assumption of the Virgin' at the Frari, and the 'Venus' at Florence, are undoubtedly (for an union of all the parts of painting) the most complete and masterly performances of Titian, though I do not think they are his most valuable ones."

"My impression," says Wilkie, "on seeing the 'Assumption,'

¹ There were two Salviati's: Francesco Rossi, called Il Salviati, from the favour and protection he received from the Cardinal of that name; and Giuseppe Porta, his pupil, who was likewise called Il Salviati.

by Titian (in the Gallery) is, that it has been rubbed and repainted, and cannot be considered an authority. It is, however, a picture of great force—perhaps no picture could stand against it; but it has an air of coarseness unlike his other works.”]

The Virgin, with Christ, on a pedestal, St. Peter and St. Francis directly under, and beneath them many portraits most incomparably well painted, without shadow on the side (where) St. Peter is; lower down is a warrior with a standard, perhaps St. George. This picture is very dark, excepting the heads of the portraits, and they are almost (concealed) covered with pots of artificial flowers and candles. A print by Le Febre.

[This picture was also in the Chapel of the Frari, and is mentioned by Reynolds, in his *Journey to Flanders and Holland*, as an example of grandeur and simplicity, resulting out of the regularity of composition. He says:—“Here the Virgin and Child are placed on an altar instead of a pedestal; St. Peter, with an open book, leaning on the altar, and looking at St. George, and another figure which is kneeling. On the other side is St. Francis (or St. Anthony of Padua) looking up to Christ, and recommending to his protection a noble Venetian (the Vescovo di Baffo), with four other figures, who are on their knees. Nothing can exceed the simplicity and dignity of these figures. They are drawn in profile, looking straight forward in the most natural manner, without any contrast or affectation of attitude whatever. The figure on the other side is likewise in profile, and kneeling; which, while it gives an air of formality to the picture, adds also to its grandeur and simplicity. Titian knew very well, that so much formality, or regularity, as to give the appearance of being above the tricks of art, which we call picturesque, is of itself grandeur.”]

S. Agostino.

‘Ecce Homo,’ with Pilate and others, a good picture, by Paris Bordone, in the style of Titian.

Chiesa di San Nicolo de' Frari.

High Altar—The Virgin with Angels above; below, St. Nicholas, St. Katherine, St. Anthony of Padua, St. Francis, and St. Sebastian. 'Tis so dark that you see nothing but the body of St. Sebastian; and he looks as if he had lost his head, 'tis so dark. No doubt it was painted so a little at first, to preserve the mass in his body of a beautiful shape. S. Nicolo is said to be from the head of Laocoon, which Titian admired. A print by Fabre; and another by Titian himself, on wood, a little different from the picture.¹

[This picture was in the Musée at Paris, but was restored to the Vatican in 1816. Reynolds says, when he saw it in the Church of the Frari, it was so dark that nothing but the body of St. Sebastian could be seen. In the Gallery of the Vatican it appeared a most gorgeous and brilliant piece of colouring: nothing could compete with it; and the Virgin and Child reposing in a perfect blaze of glory in the clouds, made even the 'Transfiguration' of Raphael look cold and blue.]

On the right hand (in) of this chapel is the 'Last Supper,' by Benedetto Cagliari, according to Burchini. Ridolfi says 'tis by Paolo. Underneath is the 'Baptism of Christ,' and at a distance, the 'Temptation,' by Paolo. Soffitto, all by Paolo. In the middle, the 'Visit of the Magi,' St. Nicholas, St. Francis. In the corners, the four Evangelists: of two, St. Matthew and St. Luke, there are prints by Fabre.

St. Francesco della Vigna.

'The Virgin and Bambino,' with many saints below, as St. Joseph,

¹ For the Friars of St. Nicolo de Frari, Titian painted an altar-piece in his finest manner, in which the Madonna, in white, is reposing on a cloud, holding the infant Saviour in her arms, with two little angels in the act of adoration; below, S. Nicolo Vescovo, holding the pastoral staff, accompanied by St. Peter, St. Catherine, St. Francis, St. Anthony of Padua, and St. Sebastian, the colouring of whose body is nature itself, but the figure is indifferently drawn; and Sir Joshua Reynolds lamented the choice of Titian's model in this instance, particularly in regard to the legs.—*Hume's "Life of Titian."*

St. John, St. Catherine, and S. Ant. Abbate, by Paolo. A print by Agos. Carracci.

In the sacristy, painted in oil on the wall, the colours scaled off in many places, and otherwise much damaged, 'The Virgin and Christ,' and two angels playing on musical instruments.' (P. Veronese.)

'St. John the Baptist and St. Jerome,' by Titian.

Opposite is a copy, in little, of the 'Supper' of Paolo, where the woman is drawn washing Christ's feet, and a man offers a napkin. The original is in France.

Obs. on the 'Banquet of Paolo,' a little Copy in the Sacristy at S. Francesco della Vigna.¹

The distant building, white on a blue sky, with white clouds. The shadows of the buildings are the same tone as the blue sky, the light the same as the white clouds. The figures, in strong colours, encompass the two table-cloths; that on the right side (forms) the principal (light), and is enlarged by some of the furthestmost figures at the table being clothed in white, and another in yellow. A man with a table-cloth, and this white cloth hinders the two table-cloths from appearing spots. The (line of the) other table is broken by a boy, which comes very soft upon it. Another figure (is) light towards the cloth, to make the light go off by degrees. Near the pillar light, a woman's head and back light on it; lower part, red darkish.

[The great reputation of Paul Veronese rests principally upon the colossal representations of festive meetings, which he painted for four of the principal churches at Venice. The most celebrated is the 'Marriage of Cana,' painted for the refectory of S. Giorgio Maggiore, and now in the Gallery of the Louvre; for this prodigious work he is said to have received only ninety ducats. The second, painted in 1570, for the Church of S. Sebastiano, represents

¹ It was presented by the Republic of Venice to Louis XIV. The small copy was made by Val. Le Febvre.

the 'Feast of Simon, with the Magdalene washing the feet of Christ.' The third, executed for the Church of SS. Giovanni e Paolo, is the 'Saviour at Table with his Disciples'; and the fourth is the same subject as the second, but differently treated: it was painted for the Franciscan Monastery of Della Vigna, and is now in the Louvre, having been given in 1665, by the Republic of Venice, to Louis XIV. It is perhaps the finest of his works. Sir Joshua Reynolds had in his Collection of Drawings, a pen-and-ink sketch, or first thought, for this large composition, a facsimile of which is given in Mr. Charles Rogers's *Imitations*, vol. i.]

The 'Christ in the White Sheet,' in the School of St. Mark,¹ will serve extremely well for the apparition that comes to Brutus; the upper part may be kept in shadow, like those friars at the Church of San Gregorio. The Brutus, the man holding the possessed child in the 'Transfiguration.'

Obs. on the 'Conviti' di Paolo, in SS. Giovanni e Paolo.

The mass of light is in the table-cloth in the middle, with the figures on each side tender. The whole distant building and sky light, as usual. The building in the foreground, light and dark. Two pedestals on each side; the table-cloth, a little distant, light. The flesh of one of the figures lighter than the ground; at the most 'tis only the same tone, sometimes darker. No broad light, but this middle table-cloth, unless you will except the two pedestals before mentioned.

'Scuola di (della) Carità.

'Adam and Eve' (by Tintoretto).

His back forms a mass of light, his thigh lost in the ground; the shadows, in general, full. The figures in the colour of the ground, sometimes a little greyer, sometimes warmer. The land-

¹ Probably the 'Christ before Pilate,' in the Scuola di San Rocco, which Mr. Ruskin says is best seen on a dark day, when the white figure of Christ alone draws the eye, looking almost like a spirit. A reduced photograph of this picture has been published by the Arundel Society.

scapes all mellow, except a little blue distant hill and sky; black trees, and others more yellow. The nearer hills are painted slapdash with white, and grey and flesh tints. The leaves of the trees ditto, then scumbled over with a mellow colour or oil.

‘Cain and Abel.’ The shadows of Abel a grey colour, without white, scumbled. The shadows painted last.

Portrait of an ‘Old Man.’ All the shadows, the marking of the nose, the eyes, and mouth, are entirely painted of the flesh. The flesh was dry.

They all appear to be painted on a Gess priming, at least a white one.

A very light figure, on a light ground, with dark hair, &c., and other little strengths, must have a fine effect.

‘The Presentation,’ by Titian.

Principal light (is) the profile woman in the middle. The old woman underneath has nothing light but the linen on her head and breast. The woman holding the child, light.

[The Scuola della Carità, the oldest of the six great fraternities, is now occupied by the Academy of Painting, a modern institution called the Scuola delle Belle Arti, which contains many valuable pictures and works of art: as the ‘Assumption of the Virgin,’ by Titian, now restored to brilliancy from a state of almost total darkness; the ‘Presentation in the Temple,’ also by Titian; the ‘Miracle of St. Mark,’ and ‘Adam and Eve,’ by Tintoret, &c. Mr. Ruskin says:—“One of the most wonderful works in the whole gallery is Tintoret’s ‘Death of Abel,’ on the left hand of Titian’s great picture of the ‘Assumption’; and the ‘Adam and Eve,’ on the right of it, is hardly inferior. They are both more characteristic examples of the master, and, in many respects, better pictures, than the vaunted ‘Miracle of St. Mark.’”]

The large picture of the ‘Presentation of the Virgin Mary in the Temple,’ is recorded by Ridolfi to have been painted in 1506, for the Scuola della Carità in Venice, where it still remains. It is twenty-two feet in length, and contains divers portraits.—*Hume’s “Life of Titian.”*

The 'Presentation of the Virgin in the Temple, amongst a crowd of Spectators,' a large and important picture by Titian, is now in the Academy at Venice.—*Kugler's "Handbook."*]

Santa Maria Mater Domini.

The 'Finding the Cross,' by Tintoret. A print by Giuseppe Mona Metallo; commonly on red paper.

Saint Salvatore.

High Altar—The 'Transfiguration,' by Titian.

Christ in white, oily, on the same-coloured ground, relieved by his hair being black, and a shadow on the thigh, which goes off by degrees. The figures on each side enlightened.

The 'Salutation,' ditto. On it is written, *Titianus pinxit.*

The angels (form) a mass of light. The glory, the door, and angels, the principal. The white of the angel seems to be painted grey, and then run over with very yellow oily white in the lights. On the Virgin, nothing light, but her head, breast, and hands.

[There is great animation in Titian's 'Annunciation,' in the Church of S. Salvatore. The 'Transfiguration,' in the same church, evinces also no want of power, or even of strong emotion, although among his latest productions.—*Kugler.*

Tutti gli Santi.

The 'Salutation of Mary and Elizabeth,' by Carl. Ridolfi.¹

An imitation of Paolo.

A large 'Crucifixion,' by Pietro Vecchia.²

An admirable picture; the whole is well composed, and the particularities are nobly painted (in a) large, broad manner. There are heads in this picture equal to any master whatever. Above Christ on the cross is the Padre Eterno. An angel directs the good thief to Christ, whilst devils are being busy with the other. A figure in the foreground, on a white horse, leans forward and looks

¹ Carlo Ridolfi (1570—1668).

² Pietro da Vecchia (1605—1678), imitated Giorgione.

up with great expression. The horse's head light, darker and darker towards his breast. A dark boy covers his legs. A whole-length figure forms another mass of light; dark figures about them; some have breeches and stockings—in one, striped with red—slashes—sleeves.

S. Gervaso (S. Trovaso).

The 'Last Supper,' by Tintoret; fine picture. Print by Sadeler and Lovisa.

[Church of Trovaso. The 'Last Supper.' "A picture," says Mr. Ruskin, "which has been through the hands of the Academy, and is, therefore, now hardly worth notice. Its conception seems always to have been vulgar, and far below Tintoret's usual standard. The colour has once been fine, and there are fragments of good painting left; but the light does not permit these to be seen. The picture is only worth mentioning because it is ignorantly referred to by Kugler as characteristic of Tintoret."—*Stones of Venice*, vol.iii. p. 361.

Kugler says:—"Nothing can be imagined more derogatory, both to the dignity of art and to the nature of the subject, than the treatment of this 'Last Supper.' St. John is seen with folded arms fast asleep, and the revel seems to have been of the lowest description."

One of the Apostles is here represented uncovering a dish, which stands on the floor, without observing that a cat has stolen in and is eating from it; a very unseemly and unbecoming circumstance to introduce in so solemn a subject, and which could only be admired in a picture of Hogarth's; but it was probably the taste of the Venetians; and Reynolds himself observes, that "the same mixture of the serious and ludicrous occurs in the pictures of the Venetian school as in the poems of Ariosto: thus Paul Veronese and Tintoret introduce boys playing with monkeys, dogs and cats fighting for a bone, into their pictures of the gravest and most important subjects, just as Ariosto and other Venetian poets treat us to a ludicrous episode in the midst of a serious narrative."—*See "Reynolds and his Works,"* p. 222.]

Opposite is—'St. Anthony tempted by the Devil and some handsome Women; N. S. descending to succour him,' by Tintoret. A good picture. The upper part of the saint, the same colour as the ground. Christ descending comes dark on the light ground; his legs, &c., are lost in the dark sky.

The Great Altar—A most sumptuous 'Slaughter of the Innocents.' A deal of merit, but the subject does not require so much magnificence.¹

Near this church is the 'Casa Toffetti,' painted in fresco by Tintoret, with friezes of boys and naked figures, admirably drawn and coloured. Below, Aurora and Titan; on the other side, 'Cybele in a Car.' This is esteemed the best fresco in Venice; (it is) much damaged. Prints of these two last by Lovisa.

S. Maria Maggiore.

High Altar—An 'Assumption,' by Paolo.

The principal light is very strong. A kneeling figure in the middle of the picture, his back towards you—a white loose drapery on him.

On the side, the 'Visit of the Wise Kings,' by Tintoret.

In the chapel, on the left, the fine 'St. John Baptist,' by Titian.² In perfect preservation, and admirably drawn and coloured. The flesh on a blue sky, with white clouds; the breast forms the principal mass of light; the mass of the face separated by a black beard; the thigh, by the skin he holds in his hand; the legs of a low tint; the right thigh quite lost; shadow of the drapery ditto; veins marked, but not blue, have the same effect as those in the Laocoon. The whole finely drawn. The lamb another mass; the white clouds, another; waterfall, another; scarce anything seen but the white of the waterfall; three or four trees; those behind,

¹ The 'Massacre of the Innocents,' in the Church of S. Trovaso, by Sebastian Mazzoni.

² A whole length of St. John the Baptist, standing in a very grand landscape, the further part of which is made up of trees overshadowing a waterfall, in which the light produces the most brilliant effects.—*Hume's "Life of Titian."* Engraved by Le Febvre.—See Observations on Titian's Colouring, Barry's Works, vol. ii. p. 52.

the Gess ground oiled, with touches of shadow ; those before, dotted dark ; the back, the light Gess.

Hung up in the church, a picture of Noah's Ark. The 'Four Seasons,' and others, by Bassan. 'Christ in the Garden,' little, by Paolo ; fine clair-obscur. An 'Ecce Homo,' by Paris Bordone. A 'Madonna,' on board, with cherubims and angels ; a picture of much merit, by Giovanni Bellini.

(Chiesa di S.) Pantaleone.

St. Pantaleone, that recovers a boy supported by a priest ; and a portrait, by Paolo.

The soffitto of all the church, is by (J. Ant.) Fumiani.

'St. (Bernardino) curing in a Hospital,' by Paolo (in his old age).

'St. Bernardino and Paolo,' ditto.

Scuola della Sta. Trinita, by the Saluté.

[As I do not find any mention of a Scuola della Sta. Trinita at Venice, I conclude that Reynolds here alludes to the Scuola della Carità, mentioned at p. 34, which was near the Church of the Saluté.]

Thirteen pictures, by Tintoretto.

'Il Padre Eterno creating the World.'

The 'Formation of Eve,' a very fine picture. As is also 'Eve tempting Adam,' and 'Cain and Abel': all finely drawn, coloured, and composed.¹ Prints by Lovisa.

The 'Coronation of the Madonna,' and (a picture of) the Trinity, are not by him.

Two fine portraits by Tintoretto.

S. Giovanni Elemosinario, di Rialto.

The altar-(piece) representing 'St. Giovanni Elemosinario giving Alms to the Poor,' is a fine picture by Titian.²

¹ Now in the Academy of the Fine Arts.

² S. Giovanni Elemosinario, said to contain a Titian and a Bonifazio, but of no other interest.—*Ruskin*.

Obs.—The shadows of the white rochet (are) dark, the upper part of the rochet is likewise so. The left arm in shadow.

The Cupola is by Pordenone, but so damaged that scarce anything to be seen.

*S. Polo.*¹

The 'Marriage of the Virgin Mary' (in a chapel) on the left, by Paolo.

The lower part of St. Joseph catches a little light, otherwise they are both in mezzotint on a white sky.

High Altar—The 'Conversion of St. Paul,' by Palma (Vecchio), but half covered by the things before it

Four pictures, on the sides of the altar, by Palma.

[The subjects of these pictures by J. Palma (Vecchio) are, on the right side, the 'Death' and 'Temptation' of St. Anthony; and on the left, 'St. Peter receiving the Keys,' and 'St. Peter in the midst of the Apostles.' The last-named picture is of his earlier times, and displays much dignity and beauty; it is now in the Academy. —*Kugler.*]

The 'Assumption,' by Tintoretto, covered by a jointed baby.

On the left of the principal door, is the 'Last Supper,' by Tintoret, where there is a figure leaning back, and reaching bread to a beggar, who lies along. Christ, with both hands, is giving bread to the Apostles. There are many other good pictures dispersed about.

S. Sebastiano.

Paolo's monument is in the Church.

The soffitto is painted by Paolo, in three compartments, with subjects from the history of Esther.

The High Altar—The 'Virgin and Bambino,' above; below, St. Sebastian, St. Catherine, John Baptist, Pietro, and St. Francis; and

¹ Church of S. Polo; of no importance.—*Ruskin.*

a Padre, a countryman of Paolo, and the promoter of this work, by Paolo. A print by Alessandro della Via.

On each side (of the high altar) is a fine piece by Paolo. That on the right is, 'St. Mark and S. Marcellino condemned, and going to suffer Death.' They are met by their father, who is sustained by servants, and prays them to live. The mother follows in tears. The wife (of Marcellino) meets him with his little children; St. Sebastian, by their side, encourages them, pointing to an angel with the book of life. This is one of Paolo's best pictures.

On the other side is 'St. Sebastian about being fastened to a piece of wood (the rack) to be martyred by clubs.' There are many heathen priests about him, who endeavour to persuade him to idolatry. A print by Metelli.

[The Church of S. Sebastiano, where Paul Veronese lies buried, contains the best specimens of his historical paintings, and is decorated with innumerable works of his hand. Of the three large pictures, representing the 'Death of St. Sebastian,' executed (1560—1565) with the greatest care, and with all the splendour of his colouring, the finest represents the saint going to the place of his martyrdom. The scene is upon a flight of steps before a house; St. Sebastian, a fine, powerful figure, is hastening down them, while, at the same time, he turns to his fellow-sufferers, Marcus and Marcellinus, who are following him bound, and points to heaven with an inspired look. One of them is gazing on him with the profoundest faith, while the other is looking round at his sorrowing mother, who seeks by her entreaties and reproaches to turn him from his purpose. On the right, a grey-headed father is ascending the steps, led by young men; women and children also endeavour to intercept the progress of the martyrs. Innumerable figures are seen on balustrades and roofs, clinging to pillars, and crowded on the stairs, looking on in the greatest excitement. This picture displays a beauty of composition, a richness without an overcrowding of subject, and a power of expression and colour, which entitle it to be considered, in some respects, the noblest of Paul Veronese's works. The two other pictures represent St. Sebastian bound to a

column and pierced with arrows, and the saint stretched upon the rack.]

Over the pulpit, a small 'Holy Family,' by Paolo.

On the organ, outside, the 'Purification'; a print by Fabre. Within, the 'Paralytic healed,' by ditto.

On the Pergolato (on the body of the organ)—The 'Nativity,' ditto.

In the Sacristy—Some of his first works.

In the Coro—'St. Sebastian before the Tyrant.' Fine, ditto.

Opposite, in fresco, his Martyrdom; no dogs; fine ornaments, columns, &c., about these.

[The large wings of the organ, painted about 1560, contain, on the outer side, a beautiful representation of the Temple; and on the inner side, the 'Miracle of the Pool of Bethesda,' which is one of Paul Veronese's most admirable productions. Among the ceiling pictures in this church, the 'Crowning of Esther by Ahasuerus' is the best.—*Kugler*.]

Isola Murano.

S. Pietro e Paolo.

The High Altar—A capital picture, the 'Descent from the Cross,' by Salviati. The Christ crosses the picture. The Virgin swoons, and in as fine an attitude as was ever invented; the figures around her are all fine.

Four pictures by Paolo, two on each side the door.

[Mr. Ruskin says:—"The pictures in this church, once valuable, are now hardly worth examination, having been spoiled by neglect."]

S. Mauro Monacho.

The High Altar—The Martyrdom of that Saint, by Paolo.

Torcello S. Antonio.

The right side of the church, looking towards the high altar, is all painted by Paolo. The high altar, the same.

The organ is the best part of this work; inside is a fine Salutation; on the outside, the 'Adoration of the Magi'; and all the little ornaments in chiaro ('scuro) are likewise by him.

St. Angelo.

On the right of the high altar, a Pietá, with St. John Evangelist, St. Jerom, two statues and a sepulchre in the middle. This was began by Titian and finished by Palma. The statues are entirely by Titian, and are very fine and mellow. The lightest part is little more than the colour of the Gess (ground).

S. Stefano.

The Cloisters, by Pordenone, much decayed.

S. Cassano.

Saints John Baptist, Jerom, Mark, Peter, and Paul; the best picture I ever saw by old Palma.

The Organ, by Tintoret.

Capella Maggiore, all by Tintoret. Over the altar, the 'Resurrection'; on one side the 'Crucifixion'; on the other, 'Limbo.'

[St. Cassano. Mr. Ruskin says:—"This church must on no account be missed, as it contains three Tintorets, of which one, the 'Crucifixion,' is among the finest in Europe. It is on the left side of the high altar, and it is refreshing to find a picture taken care of, and in a bright, though not a good, light; as a piece of colour, it is notable for its extreme modesty."

2. The 'Resurrection' (over the high altar).

3. The 'Descent into Hades' (on the right-hand side), much injured, and little to be regretted.].

In the Refettorio, the 'Banquet of Simon Leproso.' This is the

second picture he made in Venice on this subject. The woman washing Christ's feet, at the end of the picture, is on the right side. 'Tis much damaged. A print, in two sheets, by Metello.

Padri Jesuisti.

The 'Martyrdom of St. Lorenzo at Night' (by Titian).

'Tis so dark a picture, that, at first casting my eyes on it, I thought there was a black curtain before it. (He painted) the same subject for Philip King of Spain, but somewhat different from this: this picture having architecture in the background, and figures, particularly one with a torch coming out from between the pillars; the other has smoke, clouds, and two boys above. A print of this latter by Corn. Cort.

The 'Assumption of the Virgin,' by Tintoret. A print by Lovisa.

[The 'Martyrdom of St. Lawrence,' an altar-piece of colossal dimensions, is in the Jesuits' Church at Venice. Kugler says:—"It is a picture of more importance than the 'Pietro Martire,' but, like that, has suffered considerably. The nobly foreshortened figure of the saint, lighted from above by a beam of heavenly glory, and below by the fire, exhibits an effect of light such as is perhaps unique in painting: the fire, the ray from above, and the light from two pans of burning pitch, producing altogether such a combination of light and reflection in the nocturnal scene, which in themselves would have given the highest value to the commonest composition."

Sir Charles Eastlake, in a note on this passage, tells us that Kugler's description must be understood to refer to the original appearance of that work, as parts of it are so much darkened as to be scarcely visible. And Mr. Ruskin says:—"The 'Martyrdom of St. Lawrence,' by Titian, in the Church of the Jesuisti, originally (as it seems to me) of little value, now, having been restored, is of none."]

St. Ermagora, detto S. Marcuola.

The High Altar—On one side, the 'Last Supper,' by Tintoret. Opposite, 'Washing the Feet,' by the same.

Obs. on the 'Last Supper,' by Tintoret.—The table-cloth, as usual, the principal light, but divided by a dark figure, which covers entirely the end of the table. Then comes a figure in white satin. At the other end of the table there is likewise another light (on) one of the figures, and a light figure at each end of the picture.

On the steps, a dog sitting on his tail, as begging.

Obs. on 'Washing the Feet.'—The ground and back white; a dark colonnade, with balustrades, runs across the picture.

Corpus Domini.

'S. Domenico throwing the Book into the Fire,' by Seb. Ricci. A good picture.

*S. Marziale.*¹

In the sacristy is an admirable picture, by Titian, of 'Tobias and the Angel.' It is well preserved, only too yellow. The heads are remarkably fine. A print by Lovisa.

S. Eustacio.

The 'Flagellation of Christ,' by Giorgione.²

There is another picture joined to it by another hand.

¹ Church of St. Marcellian, said to contain a Titian, 'Tobit and the Angel'; otherwise of no importance.—*Ruskin*.

'Tobit with the Angel.' Another picture of this subject, unquestionably by Titian, is, or was, in S. Marziale. (*See Zanotti della Pittura Veneziana*.) A print by Val. Le Fabre.

Ridolfi, in his *Life of Titian*, says, he painted the 'Tobit and the Angel' at S. Marcelliano, in his most delicate manner—"in la piu delicata sua maniera."

² Giorgio Barbarelli, of Castelfranco, commonly called Giorgione (born 1477, died 1511).

[August 16, 1752. Reynolds departed from Venice, and the same day arrived at Padua. On the 19th, he departed from Padua; slept at Torre Confini. On the 20th, past Peschiera and Lago di Garda; slept at Ossino del Papa; and on the 21st, arrived at Brescia. On the 22nd, at Bergamo. On the 23rd, at Milano; and on the 27th, he finally departed from Milan, on his journey home.]

END OF REYNOLDS' ITALIAN JOURNAL AND NOTES.

ANECDOTES
OF
SIR JOSHUA REYNOLDS.

ANECDOTES
OF
SIR JOSHUA REYNOLDS,

CHIEFLY RELATIVE TO
HIS MANNER OF COLORING.

BY W. MASON, THE POET.

Copied by the REV. J. MITFORD, from the original MS. at Aston Rectory, in 1851, which is unfortunately imperfect; and the missing part has been sought for in vain among the Muson MSS

My intention in the following sheets is to set down, without much regard to method, a number of observations, which I have at different times made on the colors he employed, and his manner of blending them, considering him only as a practical artist; and I flatter myself that I am in some degree competent to this, from having had the pleasure of being admitted into his painting-room at times when his man Ralph had orders to repel visitors, by saying that his master had then a sitter, which, when I rapped at his door, was never made an excuse, unless when some lady or gentleman was actually with him sitting for a portrait. 'Tis indeed true that, unless he was employed in retouching the painting of some old master, he was never without a sitter, usually some beggar or poor child, because he always chose to have nature before his eyes. But at those times, except myself, I believe there were few of his friends that had a free *entrée* to him, and certainly no professional artists. My observations therefore, though they will be only those of an amateur, yet of one who has made many experiments on the practical part of painting in oil, may perhaps prove entertaining, if not useful, to future artists, should these slight notices, written at times of great leisure, and with a view only to employ a tedious hour of solitude, meet their perusal.

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It is well known, that when young Reynolds returned from his studies in Italy, his patron, Lord Edgcumbe, persuaded many of the first nobility to sit to him for their pictures; and he very judiciously applied to such of them as had the strongest features, and whose likeness, therefore, it was the easiest to hit. Most of them also had, but a little time before, sat to Vanloo, a Dutchman, who, while he remained in England, was in high fashion, though a dirty colorist, and whose only merit was that of taking a true but tame resemblance of features. Amongst those personages were the old Dukes of Devonshire and Grafton; and of these the young artist made portraits, not only expressive of their countenances, but of their figures, and this in a manner so novel, simple, and natural, yet withal so dignified, as procured him general applause, and set him in a moment above his old master, Hudson, and that master's rival, Vanloo. But the portrait which tended most to establish his reputation was a whole length of Captain Keppel¹ (afterwards Admiral) on a sandy beach, the background a tempestuous sea. A figure so animated, so well drawn, and all its accompaniments so perfectly in unison with it, I believe never was produced before by an English pencil. His business increased rapidly upon it, and chiefly among persons of the first rank. The young Lords Huntingdon and Stormont, just arrived from their travels, sat to him for two whole lengths on one canvas; and here his merit in drawing complete figures and setting them well on their legs, &c., the attitude most natural to them, were [*was* ?] equally conspicuous.

It was upon seeing this picture that Lord Holderness was induced to sit for his portrait, which he was afterwards pleased to make me a present of, on which occasion he employed me to go to the painter, and fix with him his Lordship's time of sitting.² Here our acquaintance commenced; and, as he permitted me to attend every sitting, I shall here set down the observations I made upon his manner of painting at this early time, which, to the best of my remembrance, was in the year 1754.

On his light-colored canvas he had already laid a ground of

¹ The portrait of Captain Keppel was painted about 1753.

² Lord Holderness sat to Reynolds in March, 1755.

white, where he meant to place the head, and which was still wet. He had nothing upon his palette but flake-white, lake, and black ; and, without making any previous sketch or outline, he began with much celerity to scumble these pigments together, till he had produced, in less than an hour, a likeness sufficiently intelligible, yet withal, as might be expected, cold and pallid to the last degree. At the second sitting, he added, I believe, to the three other colours, a little Naples yellow ; but I do not remember that he used any vermilion,¹ neither then or at the third trial ; but it is to be noted that his Lordship had a countenance much heightened by scorbutic eruption. Lake alone might produce the carnation required. However this be, the portrait turned out a striking likeness, and the attitude, so far as a three-quarters canvas would admit, perfectly natural and peculiar to his person, which at all times bespoke a fashioned gentleman. His drapery was crimson velvet, copied from a coat he then wore, and apparently not only painted but glazed with lake, which has stood to this hour perfectly well, though the face, which, as well as the whole picture, was highly varnished before he sent it home, *very soon faded*, and soon after the forehead particularly cracked, almost to peeling off, which it would have done long since, had not his pupil Doughty repaired it. I have described this portrait so particularly, on account of my believing that he continued this mode of painting for many years, and to introduce my own opinion (which, however, I give with due deference to gentlemen of the profession), that instead of lake, if he had laid on his first and second coloring with any of the crimson earths (of which there are several), he would have produced carnations, if not so brilliant, at least more durable. But using, as he did, that vegetable or animal pigment, the solving matter of which may be either Brazil wood or cochineal, or a white earthy basis, it is no wonder that they faded ; for it is highly reasonable to think that those pigments, whose hue is either originally inherent

¹ When Northcote endeavoured to persuade Sir Joshua to abandon those fleeting colors, lake and carmine, and to adopt vermilion instead, Reynolds looked on his hand and said, "I can see no vermilion in flesh." He did adopt it, however, in his later works, finding by experience the ill effects of lake and carmine.

in them, or fixed by fire, as all the red and crimson ochreous substances are, must be more durable than chalky or aluminous earths, to which a coloring dye is given by simple decoction; and this we know is the case of all the lakes—carmine itself, and that variety of drugs (formerly much in use, but now I believe discarded) which went under the general name of Pinks.

Turning over, very lately, the celebrated Leonardo da Vinci's treatise on Painting, a very detached, unmethodical, yet excellent work, I found only two chapters relative to what I call the Praxis of Painting; and from one of them (c. 353) I am inclined to think that my excellent friend took that first manner of coloring which I have described. For it is remarkable that he mentions only *lake*, white and mastick, for the general carnation; the shades of which he advises to be executed with black and umber, or rather, as he says, with a mixture of black chalk and lake. It is to be noted that the chapter relates only to Distemper, for which, as a general glazing shade, he recommends lake dissolved in gum-water, and ink, also well gummed, and which, he says, may be spread over lake, vermilion, blue (azure), and the like colors. But as, with regard to simple flesh color, he never mentions vermilion as a component pigment, but lake only, I think I am warranted in saying that Da Vinci's methods are exceedingly similar to Reynolds'; and I am only sorry that I never adverted to this chapter till his much-lamented death put it out of my power to converse with him upon it; for if I had done so, his openness and candour would have immediately informed me whether my supposition was well founded. To his too liberal use of *lake*, I however impute one of the causes whence the fading of his pictures proceeded; but there are *many others* which will occur in these observations.

I was one day much surprised by a question which he condescended to put to me—"Whether I thought blue (ultramarine or Prussian I suppose) or blue-black (which is a species of charcoal) produced the best demi-tints for carnation." I expressed my wonder, that after so long a course of successful practice, he had not made up his mind on the subject. He declared he had not, but that sometimes blue was his favourite, and at others black.

I replied, but with much deference to him, "Black, in the hands of such a master, seemed to be preferable, because he would know how to blend it, so sparingly, as not to render his coloring dirty; and being a more simple color, produced merely by calcination and no heterogeneous mixtures, it was less likely to change, when blended with other colors; but that, in the hands of a tyro like myself, *black* was a dangerous color to be intrusted with; for it was well said by some painter I had read of, 'that, it was a great pity *black* and *white* were not as dear as carmine and ultramarine, in order that young painters might be sparing in the use of them.'"

It has been said by persons ignorant of the practical part of the art, that one reason, if not the only one, of this defect of durability in the great master's pictures, was, that he did not use ultramarine instead of Prussian blue, as Vandyke, Sir P. Lely, and his other predecessors, did. Nay, avarice has been imputed to him, on this very account; but no imputation was ever less founded. In corroboration of this opinion, the pocket-book of old Beale has been quoted, as printed by Mr. Walpole, in his *Anecdotes of Painting*, from whence it appears that *Lely* paid large sums to that colorman for the sole article of ultramarine. But could he use much of that pigment in the fleshy parts of his portraits? Every real artist will, I believe, declare he could not. In his draperies, indeed, he might, and we know, too, that he did it properly in the loose vestments and flowing mantles of his women, as the beauties at Hampton Court testify; and, as that wonderful process by which Prussian blue is generated was not then known, ultramarine and smalt were the only azures he could then use, which accounts for his large expenditure with Beale for that highly levigated powder of lapis-lazuli—a stone as hard as a gem, dear in substance, and rendered more so by the time and labor which it takes to grind it sufficiently impalpable for the painter's purpose. We admit, therefore, that Sir P. Lely used it, and perhaps in his faces; but we are not ready to admit that he thereby produced a greater degree of brilliancy at the first, or more durability afterwards, than he might have done with cheaper pigments.

But, with respect to Sir Joshua Reynolds, I know it from fact,

that he did use ultramarine, and bought large quantities of it occasionally, as well as of the finest *smalt*: nearly, as he told me, as dear as ultramarine, and of full as perfect a color. Now, smalt, we know, is a highly vitrified substance, compounded chiefly of zaffir, and therefore full as difficult of levigation as lapis-lazuli; but as the art of enamelling, and that of making china, have of late years been carried to so great a perfection at Dresden, France, England, and various parts of Europe, that we see even a pottery in Staffordshire is able to produce a blue equal to that of Nankin china, I see no reason why such smalt should not equal ultramarine in point of durability, nor why a glass, colored throughout so as to become one blue mass, may not retain that color as eternally as a native blue fossil, especially as it has received that color by a mineral combined with it by heat—by the highest power that a continued white heat can achieve.

While I am upon this topic, I will insert the following anecdote:—that Sir Joshua once bought, at a very considerable price, of some itinerant foreigner, I believe a German, a parcel of what he pretended was genuine ultramarine, which, in point of color, seemed fully to answer its title. Without bringing it to any chemical test, the artist ventured to use it, and by it spoiled, as he assured me, several pictures; for the fictitious pigment soon changed into a muddy green, which he was obliged to repair, by painting over it. I have seen pictures of Guido, in which such a change appears manifestly; but I have conceived (whether justly or not, I am far from asserting) that such change might arise, not from any failure in the pigment, but from the drugs used in cleaning the pictures, or the varnish turning yellow which had afterwards been put upon them; for it is obvious that any yellow glazing put on blue, must immediately turn it to green, and that (is) what a transparent would effect at once, and the acid in the air would effect gradually, on a varnish, however clear from a yellow tinge at the first. But of this more, when I speak of the different varnishes which at different times were his favourites.

I have said, that Sir Joshua had always a *living archetype* before him, whenever he painted what was not a mere portrait. In this

practice he imitated Guido; of whom, in one of his excellent notes in Du Fresnoy, he says, that he would make a common porter sit to him, while he was painting a Madonna, merely to have that nature before him which he might depart from. But Sir Joshua did not imitate him to this extreme. I remember, however, an anecdote not quite dissimilar to it. When he was painting his first Venus,¹ I was frequently near his easel; and although before I came to town his picture was in some forwardness, and the attitude entirely decided (which, however, I rather believe, he designed from a plate of some Leda, or like subject of some old master, than from real life), yet I happened to visit him when he was finishing the head from a beautiful girl of sixteen, who, as he told me, was his man Ralph's daughter, and whose flaxen hair, in fine natural curls, flowed behind her neck very gracefully. But a second casual visit presented me with a very different object: he was then painting the body, and in his sitting chair a very squalid beggar-woman was placed with a child, not above a year old, quite naked upon her lap. As may be imagined, I could not help testifying my surprise at seeing him paint the carnation of the Goddess of Beauty from that of a little child, which seemed to have been nourished rather with gin than with milk, and saying, that "I wondered he had not taken some more healthy looking model;" but he answered, with his usual *naïveté*, that, "whatever I might think, the child's flesh assisted him in giving a certain morbidezza to his own coloring, which he thought he should hardly arrive at, had he not such an object, when it was extreme (as it certainly was) before his eyes."

Upon this picture he bestowed much time, intending, as I suppose, from the subject, to emulate the Venus of Titian. I have seen it, during its progress, in a variety of different tones of coloring—sometimes rosy beyond nature, and sometimes pallid and blue, and these differences throughout the whole form. On his table I observed at the time, there always stood two large gallipots of color, under water: one of a deeper, one of a lighter tinge, composed of vermilion and white, which proved to me that he had now laid aside his first favourite lake; and indeed he, about

¹ In December, 1769.

that time, told me he had done so, preferring Chinese vermilion to it; of the durability of which, he however, afterwards doubted, and used in its stead the best he could find of English manufacture. By repeated glazings he, as I imagine, brought the figure to that perfection which it certainly had when finished. Yet, when he first saw it, after it was hung up in the Exhibition room at the Academy, he told me he felt much surprised, and a little temporary chagrin, to see its effect so much lessened from that which it had on his easel. But on reflection he said: "I was soon reconciled with my work; I concluded, that the more fiercely colored paintings, which surrounded it, made it appear so faint as it seemed to do; for I know," and he might say so without vanity, "that it was the precise hue of nature."

At another time I happened to call upon him when he was painting the 'Death of Cardinal Beaufort,'¹ when a circumstance equally curious with the foregoing occurred. He had merely scumbled in the positions of the several figures, and was now upon the head of the dying Cardinal. He had now got for his model a porter, or coal-heaver, between fifty and sixty years of age, whose black and bushy beard he had paid him for letting grow; he was stripped naked to the waist, and, with his profile turned to him, sat with a fixed grin, showing his teeth. I could not help laughing at the strange figure, and recollecting why he had ordered the poor fellow so to grin, on account of Shakespeare's line,

Mark how the pangs of death do make him grin.

I told him, that in my opinion Shakespeare would never have used the word "grin" in that place, if he could have readily found a better; that it always conveyed to me a ludicrous idea; and that I never saw it used with propriety but by Milton, when he tells us that death

grinned horribly

A ghastly smile.

He did not agree with me on this point, so the fellow sat grinning on for upwards of one hour, during which time he sometimes gave

¹ A design, representing the 'Death of Abijah,' in the *Icones Hist. Vet. Inst.*, 1538, seems to have suggested to Reynolds the composition of this picture.

a touch to the face, sometimes scumbled on the bedclothes with white much diluted with spirits of turpentine. After all, he could not catch the expression he wanted, and, I believe, rubbed the face entirely out; for the face and attitude in the present finished picture, which I did not see till above a year after this first fruitless attempt, is certainly different, and on an idea much superior. I know not whether he may not have changed the model. Yet the man who then sat had a fine, firm countenance of the swarthy kind, not unlike some portrait or other which I have seen of Titian: I think it is one of the Cornaro family. I remember I told him so; and a few days after, when I called upon him, he had finished a head of St. Peter, which he told me he took from the same subject. It was not, however, by any means a portrait, which I wished to have been in a rich Venetian dress.

I do not remember to have seen the man who sat for Count Ugolino,¹ and from whom he also painted various other heads; but the beggar-boy from whom he painted his 'Infant Samuel,' a boy reading, in a crimson coat and another standing, with a portfolio under his arm, and I believe some other heads, I have often found on his chair. This boy (at the time about fourteen) though not handsome, had an expression in his eye so very forcible, and indicating so much sense, that he was certainly a most excellent subject for his pencil. The figure standing with a portfolio, is almost his absolute portrait.² There is something in his history which deserves to be recorded. He was an orphan of the poorest parents, and left with three or four brothers and sisters, whom he taught, as they were able, to make cabbage-nets; and with these he went about with them, offering them for sale, by which he provided both for their maintenance and his own.³ What became of him afterwards I know not. Sir Joshua has told me, when talking of his beggars, that when he wanted them again, they very frequently

¹ Walpole says, "Count Ugolino was painted from a beggar-man, who had so fine a head, that Sir Joshua chose him for the father in his picture from Dante; and he painted him several times, as did others in imitation of Reynolds."—*Academy Catalogues, with Notes by H. Walpole, in the possession of Mr. Sheepshanks.*

² 'Boy with a Portfolio,' in the collection of the Earl of Warwick.

³ "1777, Jan. 13, at 9—"Boy with Net."—*Sir Joshua's "Pocket Book."*

were never to be found, by any inquiries he could make concerning them.

When he was engaged by the Master and Fellows of the New College to give designs for the west window of their chapel, it was meant that they should be drawings, or cartoons. This he told me; but, calling upon him some time after, I found the figure of *Faith* painted on canvas; the reason for this, as he said, was, that he had been so long in the use of the pallet (*sic*) and brushes, that he found it easier to him to paint them, to drawing. "Jervas, the painter on glass," says he, "will have a better original to copy; and I suppose persons hereafter may be found to purchase my paintings."¹

When he was employed upon the central part of the window, in his famous 'Nativity,' I happened to call on him, when his painting-room presented me with a very singular and pleasing prospect. Three beautiful, young, female children, with their hair dishevelled, were placed under a large mirror, which hung angularly over their heads, and from the reflection in this, he was painting that charming group as angels which surrounded the Holy Infant. He had nearly finished this part of his design, and I hardly recollect ever to have had greater pleasure than I then had in beholding and comparing beautiful nature, both in its reflection and on the canvas. The effect may be imagined, but it cannot be described. The head of the Virgin in this capital picture was first a profile. I told him it appeared to me so very *Corregiesque*, that I feared it would be throughout thought too close an imitation of that master. What I then said, whether justly or not I will not presume to say, had so much weight with him, that when I saw the picture the next time, the head was altered entirely: part of the retiring cheek was brought forward, and, as he told me, he had got *Mrs. Sheridan* to sit for it to him.

With the copy Jervas made of this picture he was grievously disappointed. "I had frequently," he said to me, "pleased myself with reflecting, after I had produced what I thought a brilliant

¹ These designs were purchased, after Lady Thomond's death, by Lord Normanton, for upwards of £12,000.

effect of light and shadow on my canvas, how greatly that effect would be heightened by the transparency which the painting on glass would be sure to produce. It turned out quite the reverse." And I must myself own, when I saw the window at Oxford some time before Sir Joshua expressed this sentiment to me, that I had thought precisely as he did. It is true that I saw it when not illuminated by the sun behind it, an advantage which such paintings peculiarly require; I saw it on a dull morning; whereas, supposing the chapel to stand east and west, a bright evening is the proper time to examine it.

The day of opening the Exhibition that year, when this picture was in hand, approached too hastily upon Sir Joshua, who had resolved that it should then make its public appearance. I saw him at work upon it, even the very day before it was to be sent thither; and it grieved me to see him laying loads of color and varnish upon it, at the same time prognosticating to myself that it would never stand the test of time, but that it would * * * *

[Every possible search has been made for the missing portion of the MS., but in vain, and I am afraid it has been destroyed by a careless servant—at least one cannot imagine any other end.

J. MITFORD.]

APPENDIX.

MISCELLANEOUS LETTERS.

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APPENDIX.

MISCELLANEOUS LETTERS,

TRANSCRIBED FROM THE ORIGINALS BY THE REV. J. MITFORD.

DR. JOHNSON to SIR JOSHUA REYNOLDS.

Sir,

Mr. Mason's address to you deserves no great praise: it is lax without easiness, and familiar without gayety. Of his translation¹ I think much more favourably, so far as I have read, which is not a great part. I find him better than exact: he has his author's distinctness and clearness, without his dryness and sterility. As I suspect you have lost your *Lives*, I desire you to accept of these volumes, and to keep them somewhere out of harm's way, that you may sometimes remember the writer.

I am, Sir,

Your most humble Servant,

Feb. 19, 1783.

SAM. JOHNSON.

[This very characteristic letter is in the possession of Mrs. St. John, the great-niece of Sir Joshua Reynolds, who has kindly allowed it to be published in this volume. It appears to have been accompanied by a second presentation copy of Johnson's *Lives of the Poets*.]

¹ *The Art of Painting*, by C. A. Du Fresnoy, translated into English verse by the Rev. William Mason, with Annotations by Sir Joshua Reynolds. Du Fresnoy's *Poem*, which was written in Latin, is thus mentioned by Voltaire:—"Du Fresnoy (Charles) né à Paris 1611, peintre et poëte. Son poëme de la Peinture a reussi auprès de ceux qui peuvent lire d'autres vers Latin que ceux du siècle d'Auguste."—*Siècle de Louis XIV.*, tom. 1.

SIR JOSHUA REYNOLDS to MALONE.

My dear Sir,

Dec. 15, 1786.

I wish you would just run your eye over my Discourse, if you are not too much busied in what you have made your own employment. I wish that you would do more than merely look at it,—that you would examine it with a *critical eye*, in regard to *grammatical correctness*, the propriety of expression, and the truth of the observations.

Yours,

J. REYNOLDS.

To Mr. Malone.

[Here is certain evidence that Sir Joshua sometimes submitted his Discourses to Mr. Malone, for his inspection and correction in regard to propriety of expression, &c.; and it may be presumed that he occasionally consulted Burke and Johnson in a similar manner; but there can be no doubt, from an inspection of the MSS. themselves, in the possession of the Palmer and Gwatkin families, that the Discourses were substantially his own composition; and Mr. John Russell Smith, of Soho Square, informed Mr. Mitford, that he had, some years ago, a portion of Sir Joshua Reynolds' Discourses, in his own handwriting, put into his hands for sale by Mr. Palmer, at that time living in Golden Square.]

M. JANSEN to SIR JOSHUA REYNOLDS.

Paris, ce 11 Septembre, 1786.

Monsieur,

La critique que M. Mengs fait, en passant, dans ses œuvres, de vos Discours lus à l'Académie Royale de Peinture de Londres, me les a faits relire; et c'est avec un nouveau plaisir que j'en ai admiré et le fond et la forme; ce qui m'a engagé à les traduire dans l'intention de les publier, afin que les lecteurs françois

qui ne savent pas l'anglais, soient à même de juger la sévérité un peu hasardée de M. Mengs, qui avoit quelquefois un peu d'humeur atrabilaire, ainsi que le remarque M. Cumberland dans ses *Anecdotes of Eminent Painters in Spain*. Je me suis porté avec d'autant plus d'empressement à faire une traduction française de votre ouvrage, Monsieur, que c'est une espèce de réparation que je vous dois, comme traducteur des œuvres de M. Mengs en deux volumes *in quarto*, qui vont bientôt paroître, et dont j'aurais l'honneur de vous faire passer un exemplaire, si cela vous fait plaisir. Je crois cependant, Monsieur, que l'honnêteté qu'on doit surtout aux hommes d'un talent supérieur, ne me permet pas d'imprimer ma traduction sans votre consentement. Je vous prie donc de me l'accorder, et en même temps de vouloir bien me communiquer, dans ce cas, ce que vous pouvez avoir donné depuis l'édition de 1788 de vos *Seven Discourses*, ainsi que les notes que vous pouvez juger à propos, Monsieur, d'y ajouter. Vous m'obligerez infiniment en ayant ces complaisances; et c'est un nouveau service que vous rendrez à l'art, qui vous doit déjà tant. Je tacherai de mon côté de rendre ma traduction digne de l'originale. Ainsi, Monsieur, je n'attends que votre réponse pour commencer mon impression sur laquelle je confererai avec un peintre français qui a la traduction italienne de votre ouvrage, dont il ne parle qu'avec enthousiasme.

J'ai l'honneur d'être, avec la considération la plus distinguée,

Monsieur, votre très humble et très obéissant serviteur,

JANSEN,

L'Inspecteur Général de l'Académie Royale de Musique.

Rue de Bondy, No. 23. T. S. V. P.

P. S.—Si vous aviez, Monsieur, à me faire passer quelque chose soit livre ou papier, je vous prie de l'envoyer à M. Guyon de Saint Prix, Directeur de Diligences de France dans Picadilly, sous une seconde enveloppe à M. St. Georges, Directeur des Messageries Royales à Paris, qui m'a permis de me servir de cette voye.

THE BARON DE BRABECH to SIR JOSHUA REYNOLDS.

Hildesheim, Basse Saxe, ce 19 Avril, 1790.

Monsieur,

C'est l'estime et l'homage qui sont dus aux talens éminens lesquels m'animent à prendre la liberté de vous écrire, Monsieur, sans avoir l'honneur de vous être personnellement connu : ils m'enhardissent même, à oser vous présenter la ci-jointe brochure en recommandant, si quelqu'occasion en peut jamais exister, à votre protection, l'auteur, jeune homme doué de plus de talent et de mérite que de fortune. Flatté autant que je désire l'être, si elle peut mériter votre approbation, je verrois avec vrai plaisir, si quelque Libraire à Londres en voulait entreprendre l'impression, au moyen de laquelle quelqu'habile Graveur de votre nation, prendrait peut-être la fantaisie d'entreprendre la gravure des trois Tableaux dont elle contient l'analyse, et laquelle je lui en permettrois et abandonnerois à la seule condition de me céder de chaque pièce gravée 12 empreintes *di prima stampa*. Avec la confiance illimitée qu'outre votre talent et vos ouvrages, votre réputation, et la voix publique m'inspirent pour votre façon de parler, j'ose de plus vous confier, Monsieur, une anecdote singulière, qui vient de m'arriver depuis peu, à l'égard de mon cabinet de tableaux, et de recourir à votre direction et à vos conseils pour ma règle. C'est qu'ayant depuis plusieurs années réuni un cabinet, qui passe pour parfait et le meilleur de l'Allemagne, je n'ai guères songé à le vendre, lorsque passées environ six ou huit semaines, deux Messieurs Anglais, voyageurs et connoisseurs, vinrent m'honorer de leur visite, et en s'extasiant de ma réunion de pièces me demandèrent si, et à quel prix, je voudrois vendre toute la collection; je leur répondis ingénument qu'ayant refusé plusieurs fois l'occasion de vendre séparément, je n'avois guères encore en le cas d'avoir été recherché pour la vente de l'ensemble, et que dans ce cas même j'aurois de la répugnance à vendre à tout négociant de Tableaux, autant par mon éloignement naturel, et fortifié par l'expérience, à marchander avec finesse, que plus encore par mes regrets, de voir déchirer aussitôt une réunion de Diamans, dont j'osois tirer quelque

vanité. Ils me repartirent qu'ils désiraient savoir le prix que je fixois pour toute la collection, et je leur répondis : que plus attaché aujourd'hui par mon mariage contracté, et mon penchant actuel à ma compagne et à l'architecture, et m'ayant bien attendu au cas present à exister un prix, j'avois fixé la some à 50,000 guinées et la condition, que l'acquéreur on la retiendrait on ne la vendroit que réunit dans la même masse telle qu'elle étoit. Ils me laissèrent et j'eus peine à démêler l'impression de ma réponse, quand en revenant me voir le lendemain ils me déclarèrent que manquant eux mêmes de fortune pour tel achat ils désiroient cependant de voir passer ma Galerie dans les mains de leur nation, et d'en faire la base d'une Galerie nationale publique, dont on manquoit chez eux, qu'à cet effet ils voulaient me proposer en m'offrant leur entremise la plus active, de la vendre à leur nation au prix énoncé par voie de souscriptions en jeux d'actions, en leur permettant de prendre en attendant copie de mon catalogue. La nouveauté de l'idée et j'ose vous l'avouer, Monsieur, la justesse que j'y trouvois en partie, me frappèrent, cependant mon éloignement à voir publier mon catalogue avant d'y avoir mis la dernière main et le sceau de conviction, que je lui prépare mais que en va retarder encore la publication jusqu'au Printemps 1791 et tout autant mon trop peu de connaissance de leurs personnes m'engagèrent à leur demander du délai en les priant de m'honorer s'ils voulaient de leur correspondance ultérieure sur cette affaire. Ils partirent avec cette promesse et entraîné du depuis par l'avantage qui en résulteroit pour l'art, et surtout (je vous le confesse) par la gloire qui m'en reviendrait personnellement, j'ai résolu de suivre cette affaire, mais en ne m'adressant, et ne la traitant qu'avec la personne qui seule réunit tous les titres, pour la conclure avec honneur, sûreté, avantage, et dignité réciproques. Après cela vous ne pouvez guères, Monsieur, être indécis si j'ose me soumettre à vous et à votre jugement, ni surpris, si je ne me soumetts qu'à vous en ayant négociation sur la condition préliminaire et inaltérable. Que s'agissant d'une affaire entre un particulier privé et une nation respectable, je ne veux être jugé que par vous, Monsieur, ni ne viendrai qu'à vous comme représentant et député de la part de

votre nation, ou dans l'impossibilité absolue de pouvoir jouir du bonheur de vous posséder en personne chez moi, par et à un juge choisi et député chez moi directement, par vous, franc et galant homme, connoisseur consommé des deux écoles, et pas négociant de Tableaux lui même. J'entends tout cela dans le cas que rassuré par le moyen exposé sur le degré de Bonta de la Marchandise, vous jugez l'acquisition agréable à votre nation, et ainsi l'affaire possible en execution.

J'ose vous supplier, Monsieur, que sollicité par les correspondans comme je suis, vous veuillez m'honorer si tot qu'il se pourra d'un mot de réponse, et me marquer votre avis avec franchise et ce cœur et caractère qui achèvent de signaler votre talent et réputation.

Je finis en vous priant, Monsieur, de croire que je n'ai pas d'expression pour vous faire connoître la vérité de l'estime la mieux raisonnée et sentié, avec la quelle je suis, Monsieur,

Votre très humble et très obéissant serviteur,

LE BARON DE BRABECH.

P.S.—J'avois oublié de vous dire, que M. Tassaert de Londres m'a honoré l'automne passé de sa visite; il m'a paru profond connoisseur de l'école Flamande et Hollandaise, mais moins achevé à l'égard de l'Italienne, au reste franc et très aimable hôte, et connoisseur délié du comèrce des tableaux. Dites lui s'il vous plait, par occasion, qui j'ai acquis depuis peu quelques couples de pièces capitales Flamandes tirés des Pays Bas, et surtout un Crist souffrant par Leon. da Vinci, chef-d'œuvre parfait et vrai bijoux.

Adresse,

à M. Le Baron de Brabech,
à Hildesheim,

par Hannover.

en Basse Saxe.

MR. FOX to SIR JOSHUA REYNOLDS.

Dear Sir,

If it is not too late to have one of the papers upon the table in my picture docketed "A Bill for the better regulating the Affairs of the E. I. Company, &c.," I should be very much obliged to you, if you would get it done immediately. If my object in this were only a little vanity, I should not be so anxious about it; but as I have told many persons that it would be so, and as I intend it shall be so, whenever the picture goes home, the omission of the docket at the Exhibition, at this particular time, might be misconstrued into a desire of avoiding the public discussion upon a measure which will always be the pride of my life. This is the point upon which I am most anxious; but if another paper could be docketed "Representation of the Commons to the King, March 15, 1784," it would be so much the better. I beg your pardon for troubling you upon these things, which may appear trifles, but which are not so, from the misconstructions that may be made.

I am very truly, dear Sir,

Yours ever,

Monday Night,

C. J. Fox.

St. James' Street.

LORD ERSKINE to SIR J. REYNOLDS.

My dear Sir,

You have conferred a great favour upon me by sending me your *Discourse to the Academy of Painters*, which conveys instructions equally important to the professors of all other arts. So close is the analogy between all the operations of genius, that it is the best dissertation upon the art of public eloquence that ever was, or ever will be written.

I have often been surprised to find men with fine voices, and with proper management of them, going over every argument belonging to a subject in their natural order with great precision and elegant observation, fall short of the great object of eloquence, which is to

persuade and even to compel men to follow your counsels. But it is now plain to me, from your Discourse, that these men had not that genius to embrace the whole design, which enables the orator who looks up to nature, and studies the great outlines of the human character, to execute with a few words, what the painter does with a few strokes, and what no other man in either art can perform by the labour of a life.

Such is my opinion of your Discourse, which, if I did not know your general wish for the success of all men of talents, I might, however, charge upon you as a selfish performance, since it certainly unfolds the secrets of true taste and genius; and the more they are unfolded, the more your own Paintings must be admired.

I am, dear Sir,

Serjeants' Inn,
January 26th, 1783.

Your faithful humble servant,
T. ERSKINE.

P.S.—I hope you will let me have Lord Keppel's picture soon.

THE BISHOP OF LONDON to SIR JOSHUA REYNOLDS.

St. James' Square, March 7, 1791.

Dear Sir,

Accept my best thanks for the very great pleasure I have received from your admirable Discourse to the Academy. It is the work of a *Great Master*, whose name will be as much and as justly revered by this country, as that of Michael Angelo is by his. There are only two little amendments which perhaps you will allow a grave man and a very zealous admirer to suggest for your next edition. The one is, where you called Michael Angelo a *truly divine* man, which we ecclesiastics do not hold to be very good Theology. The other is, where you tell the Academy that this Discourse is probably the *last* you shall ever address to them. All the world, I am sure, will join in wishing to see this passage expunged, with your obliged and faithful servant,

B. LONDON.

BOSWELL'S *Acknowledgement.*

My dear Sir,

The debts which I contracted in my father's lifetime will not be cleared off by me for some years. I therefore think it unconscientious to indulge myself in any expensive article of elegant luxury. But in the mean time, you may die, or I may die; and I should regret very much that there should not be at Auchinlech, my portrait painted by Sir Joshua Reynolds, with whom I have the felicity of living in social intimacy. I have a proposal to make to you. I am for certain to be called to the English bar next February. Will you now do my picture, and the price shall be paid out of the first fees which I receive as a Barrister in Westminster Hall? Or, if that fund should fail, it shall be paid at any rate five years hence, by myself or my representatives. If you are pleased to approve of this proposal, your signifying your concurrence underneath upon two duplicates, one of which shall be kept by each of us, will be a sufficient voucher of the obligation.

I ever am, with very sincere regard,

Your faithful and affectionate servant,

JAMES BOSWELL.

London, 7th June, 1785.

To Sir J. Reynolds.

I agree to the above condition.

J. REYNOLDS.

London, Sept. 10th, 1785.

THE PRINCESS OF DASCHKAU to SIR JOSHUA REYNOLDS.

Dear Sir,

It has given me infinite pleasure to receive your letter, and most inimitable Discourses you where¹ so good to send me. I shall read them with the avidity of a literary glutton, and promise

¹ So in the original.

myself to be feasted at every page. When you shall appear in our language, I shall take care that you appear in a garb not intirely unbecoming to you. As to your allusion to my situation at the Imp. Acad., I fear you contemplate me through the medium of friendly partiality. I wish I could deserve the exalted opinion you have of me. My chief claim to indulgence is a fervent love for my country; and in that view I have been prevailed to accept the appointment, as it gave me an opportunity of being of some service to Russia, and to deserving individuals whom I always patronised to the utmost of my power, and perform my duty to the best of my contracted abilities. I shall add to this self-elogium¹ with that confidence veracity gives, that I am as steady in friendship as I am difficult in forming it, and that in the confined circle of those I believe and call my friends, my worthy Sir Joshua holds a distinguished place. I should be miserable was I to lose the hope to visit again your blessed island, as it makes my pride² to have received in England flattering proofs of regard and friendship from people who, enjoying the best of constitutions, have of course the best education. I wish I could spend some time in a country where virtue and moral characters are not problematical beings; but, having through all my life disregarded my own comfort, I do not know shall it be in my power to gratify this heartily wish of mine. Pray remember me kindly to your amiable niece, Miss Palmer; your divine picture of her, and the recollection of the pleasing hours I have spent with her, gives me constant satisfaction.

Believe me, with true esteem and friendship, dear Sir,

Your most humble servant,

P. OF DASCHKAU.

P. S.—I had not forgotten your commission about the Calmuck girl. I had one brought from her country, but she died soon after her arrival, of the smallpox, which is generally fatal to that nation. I confess I hade³ not the heart to repeat the experiment.

^{1, 2, 3} So in the original.

SIR JOSHUA REYNOLDS to MALONE (?).

London, March 8, 1791.

My dear Sir,

It requires some apology to expect you to distribute the enclosed books. I believe the persons to whom they are addressed, are all your friends. I am sorry to hear Lord Charlemont has been unwell, which gives real concern to all who know him. I am afraid to express my particular esteem and affection, as it would have an air of impertinent familiarity and equality, and for another reason, shall say, with regard to yourself, for fear of the suspicion of being a toad-eater, a character for which we gentlemen about town have a great abhorrence, and are apt to run too much on the other side, in order to avoid it. However, I will venture to say thus much, that you are every day found wanting, and wished for back, and by nobody more than by

Your very sincere friend and humble servant,

J. REYNOLDS.

To-day is Shrove Tuesday, and no Johnson. I beg the most respectful compliments to Lord Sunderlin.¹

DR. JOHNSON to ———.

Sir,

When the sheet that relates to the publication of the *English Iliad* comes to hand, be so kind as to keep it till we can talk together. There is a passage in the Life of Bowyer upon which we should confer.

I am, Sir,

Your most humble servant,

SAM. JOHNSON.

Aug. 17, 1782.

¹ Richard, son of the Hon. Edmund Malone, of Baronston, in the county of Westmeath, and one of the Judges of the Court of Common Pleas in Ireland, was created an Irish Peer in 1785, by the title of Baron Sunderlin.

MRS. FRANCES REYNOLDS to MALONE.

Mrs. Reynolds presents her compliments to Mr. Malone. She no sooner sent off her last note to him, than she reflected with sorrow, that she might give him cause to suspect, that her sister's answer implied ill will towards her deceased brother, Sir Joshua, and ill manners towards Mr. Malone. But, as Mrs. Reynolds believes that neither was intended, in justice to her sister, if Mr. Malone should at any time do Mrs. Reynolds the favor to call upon her in Queen Square, she will show him the letter, and with great pleasure answer any further enquiries he may choose to propose to her.

Queen's Square, Dec. 8.

To Mr. Malone.

MR. SEWARD to MALONE.

Dear Sir,

May I request the favour of a few dates respecting our poor friend Sir Joshua—When he was born, and in what year he went to Rome, and when he returned to England?

Sir Wm. Chambers tell us, that while he was at Rome he painted many *caricatures* (who would have thought it?), and particularly one, in which all the English then at Rome were represented in the School of Athens of Raphael. Sir Joshua once lent me his Notes on Rubens' Pictures. They were very well done. Lawrence has them at present. May I have your permission (as executor) to borrow them of him for a few hours?

Yours very sincerely,

W. SEWARD.

Inscription

*On the Pedestal of a Bust of REYNOLDS, by BACON, in the Hall of
the British Institution, written by RICHARD PAYNE KNIGHT.*

JOSHUÆ REYNOLDS

PICTORUM SUI SEculi FACILE PRINCIPI,
ET SPLENDORE ET COMMISSURIS COLORUM
ALTERNIS VICIBUS LUMINIS ET UMBRÆ
SESE MUTUO EXCITANTIUM
VIX ULLI VETERUM SECUNDO;
QUI, CUM SUMMA ARTIS GLORIA MODESTÈ UTERETUR,
ET MORUM SUAVITATE ET VITÆ ELEGANTIA
PERINDE COMMENDARETUR;
ARTEM ETIAM IPSAM, PER ORBEM TERRARUM,
LANGUENTEM ET PROPE INTERMORTUAM,
EXEMPLIS EGREGIÈ VENUSTIS SUSCITAVIT,
PRÆCEPTIS EXQUISITÈ CONSCRIPTIS ILLUSTRAVIT,
ATQUE AMENDATIOREM ET EXPOLITIOREM.
POSTERIS EXERCENDAM TRADIDIT;
LAUDUM EJUS FANTORES ET AMICI,
HANC EFFIGIEM POSUERUNT
A.S. MDCCCXIII.

COPY OF AN ACCOUNT BOOK
IN THE HANDWRITING OF
SIR JOSHUA REYNOLDS.

THE following pages have been transcribed from a folio Cash Book, in Sir Joshua Reynolds' own handwriting, now in the possession of Miss Gwatkin, of Princess Square, Plymouth. It contains a statement of the money he received for a considerable number of his pictures, historical and fancy subjects as well as portraits, from 1770 to 1791 inclusive.

The names of the Purchasers are arranged alphabetically, and the several sums transferred from a previous Account Book. As, however, in some instances, only one payment seems to have been entered, and at letter W a page has been torn out of the book, the statement is necessarily incomplete.

I have thought it better to print a *verbatim* copy, than to make any alteration in the arrangement; although it might have been more convenient, perhaps, to have placed the two payments together in the same page.

W. C.

JOSHUA REYNOLDS,

May 12, 1772.

The Debts due on the Book of 1760 are transferred into this Book.

N. B.—*When the sum denoting the price of the Picture is not placed between the red lines, it implies that the sum is still due.*¹

A.

Dutchess of Ancaster. Her picture given to				
	Lady Delawar	.	.	50 <i>gs.</i>
	Mrs. Angelo	.	£15 15 0	not paid.
Dec. 13, 1773.	Lady Albemarle	.	.	£42 0 0
	Lord Albemarle	.	.	36 15 0
(Paid by the executors of Lord Albemarle.)				
Oct. 13, 1773.	Mrs. Angerstein ²	.	.	73 10 0
The frame paid. Nov. 1783.	Lord Albemarle	.	.	52 10 0
April, 1788.	Dr. Ash, for the Hospital at Birmingham	.	.	105 0 0

Second Payment.

	Mrs. Angerstein paid	.	.	100 0 0
	Mr. Acland	.	.	73 10 0
	Lady Harriot Acland	.	.	73 10 0
Sep. 1775.	Mr. Amherst. Painted about the year	.	.	
	1760. Paid to Mr. Chamier	.	.	21 0 0
April 2, 1777.	Bishop of St. Asaph	.	.	36 15 0
June, 1779.	Col. Acland, for his and Lord Sidney's	.	.	
	picture	.	.	300 0 0
Jan. 1782.	Lord Aylesford, for a Sleeping Boy	.	.	52 10 0
	Lady Aylesford	.	.	105 0 0

¹ In this list the sums unpaid are not carried out to the end of the line.

² This item is crossed out in the original.

Mar. 1792.	Lady Aylesford, for Lady Frances Finch's picture	£105	0	0
June, 1782.	Lord Aylesford	105	0	0
June, 1783.	Mr. Angerstein, for his two Children	200	0	0
Oct. 1783.	Lord Advocate—Mr. Dundas	52	10	0
Sep. 1784.	Lord Ashburton, for Bristol	105	0	0
Dec. 1786.	Lord Altamont	52	10	0
June 24, 1788.	For Lady St. Asaph and Child	157	10	0
July 30, 1788.	Sir J. Aubrey	78	15	0
Jan. 1789.	Dr. Ash, for the Hospital at Birmingham	105	0	0
March 28, 1791.	Lord Ashburton, for self and Lady, and Sketches of the Children	231	0	0
<i>Mem.</i> —Paid for Mr. Collins' miniature £5 5 0				

B.

First Payment.

	Col. Barrington	£15	15	0
Paid, March 19, 1774.	Sir Charles Bingham, remaining for Miss Fisher	10	10	0
	Sir W. Boothby, for Nancy Reynolds	26	15	0
	Sir Charles Bunbury, for Lady Sarah	250 <i>gs.</i>	This bill paid, except for Sir William & Mr. Bunbury's pictures.	
	Do. for Sir William Bunbury	25 -		
	Do. for Mr. Bunbury	25 -		
	Do. for Miss Kennedy	70 -		
	Do. for Circe	35 -		
	Do. for a Lady	35 -		
Feb. 21, 1774.	Miss Boswell	18	7	6
June 16, 1774.	Mrs. Boon	52	10	0
May 6, 1775.	Miss Bowles	26	5	0
Dec. 9, 1776.	Mrs. Boscawen	20	0	0
Mar. 1777.	Lord Binning	18	7	6
	Mr. Boscawen	20	0	0
	Dutchess of Beaufort	36	15	0
Feb. 1779.	Mr. Beauclerk, for a copy of Mr. Garrick and Dr. Johnson. Half payment	26	15	0
May 1779.	Lady Beaumont	30	0	0
Nov. 1779.	Mr. Beauclerk, for Johnson and Garrick	26	0	0

July 1784.	Mr. Boothby, for 'Venus chastising Cupid'	£105	0	0
	Mr. Boothby, for a Landskip	52	10	0
Feb. 10, 1785.	Mr. Wm. Beckford, bill paid	¹ 5-	0	0
May 1797.	Mr. Baring, for Lord Lansdowne, Barré, &c.	131	5	0
Nov. 1787.	Col. Bertie	26	5	0
Mar. 1789.	Mrs. Billington	105	0	0

Second Payment.

Jan. 15, 1774.	Mr. Banks. Paid by Mr. Hodgkinson	73	10	0
March 2.	Dean Barnard, for self and Lady, in full	50	0	0
June 9, 1774.	Bishop of Bristol	73	10	0
March, 1775.	Mrs. J. Buller	73	10	0
Mar. 1775.	Mr. Boothby	73	10	0
June 2, 1775.	Mrs. Brand	36	15	0
March 14, 1776.	Mrs. Boon	52	10	0
May, 1776.	Mr. Basset	36	15	0
June 3, 1776.	Miss Boswell	18	7	6
June 6, 1776.	Miss Bowles	26	15	0
July 3, 1776.	Mr. Basset	26	15	0
April, 1777.	Mr. Basset. Half length	73	10	0
	Frame 1 g. & half, paid.			
Feb. 1778.	Dutchess of Beaufort, for a copy of Lady Mary Somerset, now Lady Granby	20	0	0
June, 1777.	Mrs. Boscawen	31	10	0
June, 1777.	Lord Binning	18	7	6
Jan. 1778.	Mr. Banks, for Dilettanti Society	36	15	0
Feb. 1787.	Lady Burghersh. Paid by Mrs. Child	52	10	0
	<i>Mem.</i> —Mr. Banfield, for 'A Girl with a Dead Bird'	£52	10	0

Second Payment.

May, 1778.	Sir Walter Blacket	52	10	0
May, 1780.	Count Belgioso, the Imperial Minister	36	15	0

¹ So blotted that I cannot make out the sum.

Oct. 25, 1780.	Lord Bute	£157 10 0	
	Do.	157 10 0	
July 4, 1781.	Mr. Barwell	315 0 0	
	Boy		
	Mr. Brommel, for the 'Laughing Praying'	50 0 0	
	Mr. Beckford, for Master Hamilton		
	£50 0 0		
Jan. 1783.	Mr. Boothby, for a Lady	105 0 0	
July, 1783.	Mr. Brommel, for his Children	150 0 0	
Aug. 1783.	Duke of Buccleugh, for his Son and Daughter	147 0 0	
	Dutchess of Beaufort, for Lady Ca- tharine Manners	£50 paid	
May 31, 1785.	Miss Barwell	52 10 0	
April 7, 1786.	Mr. Barker and Fa—	210 0 0	
April 7, 1786.	Lady Bute	157 10 0	
June, 1786.	Mr. Barton	52 10 0	
	Mr. Alderman Boydell, for a picture of a Scene in <i>Macbeth</i> , not yet begun	500 0 0	
May 31, 1787.	Lord Boringdon, for Miss Parker	52 10 0	
	For frame paid 6 <i>gs.</i>		
July, 1787.	Mr. Bligh	105 0 0	
Mar. 1789.	Lord Burghersh. Paid by Mrs. Child	52 10 0	
July, 1789.	Mr. Baring, for Lord Lansdown, &c.	131 5 0	
	Mr. Bradylle	52 10 0	
	Mrs. Bradylle	52 10 0	
June 22, 1789.	Mr. Bligh, Brother to Lord Darnley	105 0 0	
	Mr. Alderman Boydell, for the 'Death of Cardinal Beaufort'	500 <i>gs.</i> paid.	
	Mr. Alderman Boydell, for the Fairy Puck, or Robin Goodfellow	105 0 0	
	Mrs. Billington	105 0 0	
Dec. 1790.	Col. Bertie	26 5 0	
Aug. 1791.	Lady Bayham	55 0 0	

Second Payment.

Feb. 2, 1778.	Lord Bellamont	£157 10 0
	Lady Bellamont	157 10 0
Feb. 1778.	Mrs. Boscawen	15 15 0
Nov. 1779.	Dutchess of Beaufort	36 15 0

Frame paid.

Nov. 1779.	Admiral Barrington	52 10 0
June, 1780.	Lord Binning, for a copy . .	10 10 0
March, 1781.	Lady Bamfield. Paid by Mr. Gawler	157 10 0
Jan. 1785.	Mr. Boothby, of Clarges Street, for a	

Lady 105 0 0

Brook Boothby, Esq. 57 10 0

Do. for a Landskip 57 10 0

Feb. 1787. Mr. Bradylle, for his Son . . . 105 0 0

Mr. Barwell, for Mrs. Seaforth.—*See*
Seaforth.

Mr. Baxter, for a picture painted for
Prince de Yusapoff, one of the
Chamberlains of H. I. M., and
her Ambassador at the Court of
Turin 52 10 0

May, 1787. Lord Bayham 52 10 0

Lady Bayham, £100 (received, Jan.
1789, £50; remaining, £50)

Mem.—The 1st £50 has been paid in 1790. So
says R. Kirkley.

July, 1787. Sir G. Beaumont 52 10 0

Dec. 21, 1789. Lady Beauchamp 157 0 0

May, 1788. The Dutchess D. of Beaufort, for her
picture, whole length, given to
the Duke of Rutland 105 0 0

Ditto, for Lady C. Manners 52 10 0

May, 1788. Mr. Brook Boothby, for his Daughter 52 10 0

C.

First Payment.

	Captain Calcroft	£15 15 0	Paid.
	Lord Carysfort, for Mr.		
	Bower	12 12 0	
	Ditto, for a copy after		
	Holbein	25 4 0	
Feb. 14, 1772.	Mr. Calthorp	£36 15 0	
June 5, 1772.	Mr. Child, for his Daughter	100 0 0	
April 23, 1774.	Mrs. Cook	25 5 0	
June 8, 1774.	Lady Carysfort	28 5 0	
	Lord Carysfort, for Mrs. Hartley and		
	Bacchus. Frame paid	52 10 0	
	Do. for a Strawberry Girl	52 10 0	
Nov. 24, 1775.	Mr. Crofts, for self and Lady	150 0 0	
June, 1777.	Lord Carysfort	26 5 0	
Jan. 1778.	Miss Campbell	40 0 0	
Jan. 26, 1778.	Mr. Campbell	78 3 0	
Feb. 1780.	Lord Cholmondeley	77 10 0	
March, 1781.	Col. Campbell	25 0 0	
May, 1781.	Lord Cholmondeley	131 5 0	
May, 1781.	Mr. Cousmaker	100 0 0	
Feb. 9, 1782.			
March, 1786.	Lady De Clifford	26 5 0	

Second Payment.

June 3, 1772.	Mr. Calthorp	36 15 0	
July 3, 1772.	Mrs. Crewe	157 10 0	
Ditto.	Mr. Crewe, for the Captain of		
	Banditti	36 15 0	
	Lord Chatham, for Lord Granby's		
	picture	£150	
July, 1773.	Lord Carysfort	31 10 0	
March, 1774.	Lady Cockburn and Children	183 15 0	
	Frame paid.		

April, 1774.	Mr. Crewe, for Kitty Fisher's picture	£52	10	0
	Mr. Child, in full, for self	157	10	0
Nov. 29, 1774.	Lord Charlemont, for Venus and Cupid, sent by Sir Homsby Stewart	100	0	0
Dec. 13, 1774.	Mr. Coutts	36	15	0
Aug. 1775.	Lady Louisa Conolly	73	10	0
Sept. 6, 1775.	Lord Carlisle, whole length	157	10	0
Do.	Lady Carlisle	73	10	0
Nov. 20, 1775.	Lady Carysfort	26	5	0
April, 1776.	Mr. Crofts, for self and Lady Frame paid.	115	0	0
Sept. 1776.	Marchioness Castiglione, of Milan	36	15	0
Feb. 14, 1777.	Mr. Crewe, for his Son	105	0	0
	Mr. Crook	52	10	0
Feb. 1777.	Mrs. Crook	52	10	0
July, 1777.	Mr. Cater	52	10	0
	Mr. Hipposly Cox, sent to Lady Craven	£35		
Feb. 3, 1778.	Mr. Chamier, for a Samuel, sent to France	52	10	0
Dec. 1778.	Lord Cornwallis, for Lord Brome	36	15	0
Nov. 1779.	Lord Cambden, given to the Duke of Grafton	73	10	0
	Sir Wm. Chambers, for the ceiling of the Academy	31	10	0
Aug. 1780.	Lord Richard Cavendish, for two portraits	210	0	0
May, 1781.	Lady Eliz. Compton, for the Duchess of Rutland	£25		
June 9, 1781.	Lord J. Cavendish, for the old Duke of Devon	21	0	0
Feb. 1782.	Col. Campbell, given to Mr. A. Fer- guson	26	5	0
May, 1782.	Lord Chancellor	105	0	0
May, 1782.	Mrs. Cleveland	52	10	0

Lady Elizabeth Compton	.	200	gs.		
Do. for a copy of the Duchess of					
Rutland	.	25	gs.		
Do., for a copy of the Duchess of					
Beaufort	.	50	gs.		
Mr. Cousmaker	.	£105	0	0	
Frame 10 <i>gs.</i> paid.					
March, 1773.	Lord Carmarthen. Dilettanti picture	30	15	0	
July, 1783.	Lord Carlisle, for Lady C. Howard	73	10	0	
Jan. 1784.	Nath. Chauncey, Esq.	52	10	0	
July, 1784.	Lady G. Cavendish, for their Son, £105				
Sept. 2, 1784.	Mr. Campbell, in full	153	15	0	
Sep. 13, 1785.	The Duke de Chartres	262	1	0	
June, 1786.	Lady Cornwall	73	10	0	
June, 1786.	Lady Clive				
June, 1786.	Lady De Clifford	26	5	0	
April, 1786.	Lady Cadogan	78	15	0	
April 29, 1788.	Lord Carysfort	26	5	0	
May, 1788.	Mrs. Cook	26	5	0	
June 14, 1788.	Lord Carysfort, for the Nymph, to be sent to Prince Potemkin	105	0	0	
June, 1789.	Lord Cholmondeley, given to Mr. Windham	52	10	0	
Aug. 1789.	Mr. Crawford	52	10	0	
Oct. 1789.	Mrs. Cox, for a picture of her Niece and a little Girl	205	0	0	
March, 1790.	Mr. Coleman, for his Father's picture	105	0	0	

D.

First Payment.

Lord Delawar, for Sir Sep. Robinson 25 <i>gs.</i>					
June 17, 1771.	Mrs. Demar ¹	36	15	0	
June, 1779.	Lady Dysart	100	0	0	
Feb. 1784.	Sir Henry Dashwood	52	10	0	
Feb. 1787.	Lord Dudley, for his Daughter	52	10	0	

¹ Perhaps Damer.

Second Payment.

	Duke of Dorset. Beggar Boy .	£35	0	0
	Ditto	35	0	0
	Do., with a Child. By a bill .	52	10	0
	Do., for Sig. Sacchini . . .	36	15	0
	Do., for a portrait of Corelli .	21	0	0
	Mr. Dunning	73	10	0
	Do., given to Sir Elishah Impey £35			
	Lady Drogheda, paid by Lord Hertford	36	15	0
Aug. 1775.	Duke of Dorset, for Count Ugolino .	420	0	0
Aug. 1776.	Sir Charles Davers	73	10	0
	Mr. Drummond	36	15	0
June, 1776.	Duke of Dorset, for Garrick . .	36	15	0
	Mr. Darby	73	10	0
Aug. 30, 1776.	Do., Bqu	36	15	0
Aug. 1776.	Duke of Dorset, for Wang-y-Tong,			
	the Chinese	73	10	0
	Duke of Dorset, for Mad. Schindelin	35	15	0
	Do., for the 'Boy with a Drawing in			
	his Hand'	52	10	0
	Do., Samuel	52	10	0
Apr. 1777.	Duke of Devon	36	15	0
Feb. 1778.	Duke of Dorset, for the Gipsy .	367	10	0
June 10, 1780.	Lady Betty Delme and two Children			
	£300			
June 30, 1780.	Mr. Davidson	70	0	0
Dec. 1780.	Lady Darby	157	10	0
June, 1781.	Duke of Dorset, given to Mr. Hanbury	36	15	0
Feb. 1783.	Duke of Dorset, for the Baccelli .	52	10	0
May, 1785.	Lady Dysart	57	10	0
	Count D'Ademar, the French Amba-			
	sador, for a Girl with a Mousetrap ¹	52	10	0
July, 1785.	Lord Duncannon	52	10	0
	Lady Duncannon	52	10	0

¹ A blot here.

Oct. 26, 1786.	Duke of Dorset, for Lesbia . . .	£78 15 0
Oct. 1789.	Sir John D'Oyley . . .	58 16 0
June, 1789.	Lord Darnley . . .	105 0 0
Feb. 1790.	Sir Thomas Dundas, for the Dilettanti picture . . .	36 15 0
April, 1790.	Lord Dudley, for his Daughter . . .	52 10 0
	Lord Darnley, for Miss Harris . . .	105 0 0
June, 1791.	Miss Dunning . . .	36 15 0
	Lord Darnley, for a Head of Inigo Jones, by Vandyck £52 10 0 ¹	
	Do., for a Samuel78 15 0 ¹
		105 0 0 ¹
	Paid by bill	£236 0 0 ¹

Lord Darnley, for a Sketch of Rubens
of 'Little Boys Reaping' £26 5 0
He set out for Ireland on the 30th
July, 1791, not paying for the
picture.

E.

First Payment.

	Lord Essex, for a copy of Sir Charles Hanbury Williams, £12 12 0	
	Lady Essex . . .	12 12 0
Nov. 28, 1783.	{ Lord Errol . . .	{ £100 0 0 ¹
	{ For Lady Errol . . .	{ 25 0 0 ¹
	{ For a copy . . .	{ 25 0 0 ¹
	{ Mending a picture . . .	{ 5 0 0 ¹
	Lord Eglinton, a bill delivered. Paid	188 19 0
June 9, 1775.	Mrs. Eckersall . . .	18 7 0
July, 20, 1781.	Lord Ely and Lady Ely . . .	115 0 0
	A copy of Lady Eglinton . . .	105 0 0
Feb. 1787.	Sir Harry Englefield . . .	265 0 0

¹ These items are crossed out in the original.

Second Payment.

May, 1780.	Mrs. Eckersall	£18 7 6
Feb. 1782.	Lady Eglinton	157 10 0
	Mr. Elliot	105 0 0
Aug. 1782.	Mr. Elliot, for a copy of Uncle	006 6 0
Aug. 1783.	Mr. Elliot, Jun.	52 10 0
	Lord Egremont, for Lord Thanet's Children	105 0 0
	Hon. Mr. Erskine	105 0 0
June, 1787.	Sir Harry Englefield	26 5 0
Jan. 1788.	Lady Elliot. Paid by Sir Jas. Harris	52 10 0
Aug. 1790.	Sir James Esdaile	105 0 0

F.

First Payment.

Sept. 6, 1774.	Sir Robert Fletcher	36 15 0
Jan. 17, 1775.	Mr. Fitzmaurice, for the picture of Mr. and Mrs. Garrick	157 10 0
	Do., for Dr. Hawkesworth	10 10 0
Sep. 26, 1781.	Mr. Wm. Fooden	26 5 0
	Earl Fitzwilliam, for a copy, whole length, of Lord Rockingham	175 10 0
	Do.	£150
	Lord Fitzwilliam, for a copy of Lord Rockingham, 3 <i>gs.</i>	35 0 0
July 8, 1788.	Lady Eliz. Trosser, paid by the Duke of Devonshire	52 10 0

Second Payment.

Nov. 25, 1775.	Miss Fleming	157 10 0
May, 1776.	Sir William Forbes	73 10 0
	Mrs. Fitzroy	30 0 0
March, 1779.	Miss Fleming, with an Urn	157 10 0
Feb. 1782.	Mr. Fooden	26 5 0
March, 1782.	Mr. Adam Ferguson	50 0 0
1784.	Hon. Charles Fox. Given to Mr. Crewe	105 0 0

July, 1785.	Earl Fitzwilliam.	Paid by Mr. Storns	£52	10	0
Aug. 1785.	General Fosset		105	0	0
June, 1786.	Sir Wm. Forbes		52	10	0
	Frame paid.				
July, 1788.	Mr. Fitzgibbon, for a copy of the Duke of Rutland		105	0	0
April 20, 1789.	Mr. Fox, for a copy of his picture, for which he sat to Mrs. Armistead		105	0	0
	Lord Fitzwilliam, for his Lady, and for his Son, Lord Milton		210	0	0
June, 1791.	Lord Fitzwilliam, for 'Hercules in the Cradle,' in full		175	10	0

G.

First Payment.

July 3, 1773.	Lord Granby, with a Horse. Given to Marshal Broglio. Paid in full		250	0	0
	Lord Granby. Given to Mr. Grenville		150	0	0
July, 1774.	Lord Granby. Given to Trinity Hall, Cambridge		200	0	0
Feb. 1776.	Lord Granby. Given to Lord Lothian		36	15	0
Apr. 26, 1776.	Lord Granby, for his Father		36	15	0
	Lord Granby, for a picture of Samuel		105	0	0
	Lord Granby, for a picture of St. John		105	0	0
July, 1777.	Miss George, £30 the whole		20	0	0
Feb. 1778.	Mr. Gallway		18	7	6
	Lord Granby, sent to Chevely	£36 paid.			
Feb. 1779.	Duke of Glos'ter, for the Dutchess and Princess Sophia		236	5	0
Dec. 1779.	Mrs. Paine Gallway and Child		70	0	0
Jan. 1785.	Mrs. Goslin		26	5	0
Jan. 1785.	Col. Gardiner		52	10	0
Feb. 1788.	Lord Grantham and Brothers. Paid by Lord Hardwick		150	0	0

Second Payment.

Jan. 1779.	Duke of Gloucester, for the Princess Sophia	£50 0 0
	Duke of Gordon	36 15 0
	Mr. Grenville, for his Father's Robes	£10 10 0
	Mr. Gardiner, for his Lady and Sisters	472 10 0
July, 1776.	Lord Guernsey	36 15 0
Dec. 25, 1776.	Mr. Gawler	36 15 0
	Mr. Cosmo Gordon	36 15 0
April, 1778.	Mrs. Gawler	36 15 0
	Master Gawler and his Brother	73 10 0
July, 1781.	Mr. Gibbon	36 15 0
Apr. 1783.	Mrs. Goslin	36 15 0
Apr. 1783.	Mr. Groote	52 10 0
„	Mrs. Groote	52 10 0
Jan. 1785.	Col. Gardiner. Given to Brook Boothby, Esq.	52 10 0
July, 1782.	Princess Gagarin, Prince, and Child. Sent to Russia	157 10 0
June, 1786.	Lord Gower	52 10 0
	A Copy	10 10 0
	Hon. Mr. Greville, for Thais, and his own picture	157 10 0
June 21, 1787.	Sir Samson Gideon, for his Son and Daughter	300 0 0
Jan. 1788.	Duke of Gloucester, for Prince William. Sent home	100 <i>gs.</i>
May 19, 1789.	Lord Grantham and Brothers. Paid by Lord Hardwick	165 0 0

H.

First Payment.

July, 1789.	Mr. Sal. Home	52 10 0
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Second Payment.

	Lady Selina Hastings	.	.	.	
	Miss Hunter	.	.	.	15 <i>gs.</i>
	Lord Hallifax	.	.	.	100 -
	Do.	.	.	.	50 -
	Commodore Harrison	.	.	.	
	Mr. Fox, 2 pictures	.	.	.	50 <i>gs.</i>
	Sir Wm. Hamilton	.	.	.	£12 12 0
	Master Herbert	.	.	.	36 15 0
Nov. 13, 1775.	Lady Eliz. and Mr. Herbert	.	.	.	54 12 6
	Mr. Herbert, for a copy of Lady Frances				
	Marsham	.	.	.	26 5 0
Dec. 27, 1777.	Mrs. Huddesford	.	.	.	20 0 0
	Col. Harcourt	.	.	.	36 16 0
	Lord Harcourt	.	.	.	35 0 0
March, 1781.	Mrs. Harcourt, by bill	.	.	.	105 0 0
April 10, 1783.	Sir Abraham Hume	.	.	.	26 5 0
May, 1784.	Col. Hay	.	.	.	26 5 0
Nov. 1785.	John Hunter	.	.	.	52 10 0
Nov. 1787.	Miss Hodgson	.	.	.	26 6 0
Nov. 1787.	Mr. Councillor Hargrave	.	.	.	52 10 0
Nov. 1789.	Dr. Hunter, for Glasgow	.	.	.	105 0 0
Dec. 1773.	Miss Hickey	.	.	.	36 15 0
Dec. 1773.	Mrs. Houghton	.	.	.	52 10 0
April, 1775.	Mr. Hare. Paid by Mr. Storer	.	.	.	36 15 0
March, 1776.	Mrs. Hudson, for Draperies	.	.	.	31 10 0
Feb. 10, 1777.	Master Herbert	.	.	.	36 15 0
	Mr. Herbert, for a copy of Lady Frances				
	Marsham	.	.	.	26 5 0
Feb. 1778.	Mrs. G. Harding	.	.	.	73 10 0
	Mr. Harding, for a Boy	.	.	.	42 0 0
	Do., for a Girl	.	.	.	42 0 0
	Mr. Harding	.	.	.	£35
June, 1778.	General Haldeman	.	.	.	36 15 0
	Do., Copy	.	.	.	26 5 0

	Mrs. Huddesford	£17	7	0
	Mr. Huddesford, for a picture of himself and Mr. Bamfield	105	0	0
March, 1779.	Hely Hutchinson, Provost of Dublin .	75	0	0
Dec. 1779.	General Haldeman, a copy	26	5	0
May, 1780.	Lady Jane Halliday. Paid by Mr. Will. Tollemache	157	10	0
March, 1781.	Mr. Harding	31	10	0
	Lord Harcourt	73	10	0
Nov. 1781.	Sir John Henniker	52	10	0
Jan. 1783.	Miss Hoare. Paid by Mr. Grimston .	78	15	0
June, 1783.	Sir James Hall.	52	10	0
	Frame paid for.			
	Lord Hood	105	0	0
Sep. 1783.	Mrs. Hanbury	73	10	0
Dec. 1783.	Lord Hardwick, for a copy of Lord Rockingham	52	10	0
Feb. 1784.	Sir Abraham Hume	26	5	0
Sep. 1784.	Sir William Hamilton, for Bacchante	52	10	0
	Sir William Hamilton. Museum picture	105	0	0
Frame paid.	Sir Wm. Hamilton. Dilettanti picture	36	15	0
	Lord Hertford, for Lady Lincoln and Lady Elizabeth Conway	110	0	0
Nov. 1784.	Mr. Hare	52	10	0
Dec. 1785.	Sir Abraham Hume, for Lady Hume .	52	10	0
Jan. 1786.	Lord Hertford. Given to Capt. Conway	52	10	0
May, 1786.	Col. Hay	26	5	0
June, 1786.	John Hunter	52	10	0
July 30, 1786.	Sir Waldron Hanmer	36	15	0
„	Miss Hanmer	36	15	0
„	Frances. Paid for at the same time .	6	6	0
July 30, 1786.	Sir Edward Hughes, whole length and a Head	577	10	0
„	Mr. Sharp			
„	Mr. Cuthbert			
„	Capt. Gill			

	Sir John Honeywood	£100			
	Lady Honeywood and Child	150			
Feb. 1787.	Mr. Hope	£105	0	0	
„	Mrs. Hope	105	0	0	
March, 1787.	Sir Edw. Hughes. Given to the Imperial Ambassador	52	10	0	
Oct. 1787.	Lord Heathfield. Paid by Mr. Alderman Boydell	105	0	0	
Jan. 1788.	Miss Hodgson	26	5	0	
	Lady Harrington, for Master Lincoln Stanhope	52	10	0	
Jan. 1788.	Sir James Harris	105	0	0	
Jan. 1788.	Sir Abm. Hume, for Miss Hume	52	10	0	
Apr.	For a copy of Mr. Hume	26	5	0	
June, 1788.	Master Hoare	105	0	0	
May, 1789.	Mr. Hervey, for his Daughter	52	10	0	
	Miss Harris, for Lord Darnley	£105			
May, 1790.	A copy of Mr. Home, for a Mr. Home	26	5	0	
	Mr. Home, the original, I believe. Paid for	52	10	0	
Sep. 1790.	Lord Harrington, for his Son with a Drum	50	0	0	

I. & J.

First Payment.

June, 1775.	Mrs. Joddrell	18	7	6	
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Second Payment.

June, 1772.	Lord Irwin	36	15	0	
	Do., for a Shepherd Boy	52	10	0	
	Mrs. Joddrell	18	7	6	
Dec. 1777.	Earl of Inchiquin, for Capt. Orme	105	0	0	
Dec. 1781.	Miss Ingram. Lady G. Gordon	52	10	0	
Feb. 1782.	Sir William James	105	0	0	
July, 1784.	Lady James, for a copy of Sir William	52	10	0	

K.

First Payment.

	Frame £4. 4s. Admiral Keppell, Given to the Bishop £35		
	Capt. Kingsmill	£20	0 0
Feb. 1777.	Mrs. Kent	36	15 0
	Admiral Keppell, for four half lengths	400	0 0
	His Majesty and the Queen . . .	420	0 0
	Lord Keppell, for Miss Keppell's picture		
	£50		
August, 1786.	Lord Keppell. Given to Mr. Erskine		
	£100		
	Lord Keppell. Given to the Prince of Wales	200	gs.

Second Payment.

July, 1776.	Capt. Kingsmill	16	15 0
May, 1779.	Mrs. Kent	36	15 0

L.

First Payment.

	Mr. Lysaght. Given to Mr. Walsingham	£21	
	Lady Lauderdale	20	
	Lord Lauderdale	80	
	Mr. Lane	50	
	Mr. Lascelles, Brother to Mr. Edwin Lascelles	62	gs.
	Being the remaining half payment for his own and Mrs. Lascelles' pictures, and for prints of Mrs. Hale	5	gs.
	Mrs. Loyd	78	15 0
Sep. 1787.	A Lady unknown. Mrs. Wells . . .	25	0 0

Second Payment.

March 18, 1774.	Lady Ligonier. Paid by Mr. G. P. H.	£157	10	0
	Lady Ligonier, for changing the Portrait	36	15	0
May, 1775.	Duke of Leinster . . .	70	gs. paid.	
Oct. 1774.	Duchess of Leinster . . .	35	- paid.	
July, 1776.	Lord Lothian	56	15	0
June, 1777.	Mrs. Loyd	78	15	0
	Duke of Leinster, half length. Paid .			
	Duke of Leinster, Head. Paid.			
Aug. 1778.	Lord Lucan	36	15	6
July, 1779.	Dutchess of Leinster	36	15	6
	Do.	36	15	0
1781.	Mr. Lock, for Ariadne	36	15	0
May 1, 1781.	Mr. Lascelles, remaining half payment for his own and Mrs. Hale . . .	157	10	0
Mar. 1782.	Lady Lincoln, for her Daughter . . .	105	0	0
May, 1782.	Mr. Long, for a copy of Lord Rd. Cavendish	12	12	0
May, 1782.	Duke of Leinster. Bill paid . . .	247	16	0
Jan. 1783.	Capt. Levison Gower	50	0	0
1784.	Lord Levison	105	0	0
Jan. 1786.	Councillor John Lee	105	0	0
March, 1786.	Lady Lansdowne	52	10	0
	Dutchess Dowager of Leinster. Given to Lady Louisa Conolly . . .	36	15	0
May, 1788.	Mr. Lee, the Councillor, for a copy . .	78	15	0
Nov. 1788.	Lord Lifford	105	0	0
Feb. 1790.	Lady Lovain	52	10	0
June, 1790.	Lord Lifford	105	0	0

M.

First Payment.

Aug. 6, 1772.	Sir Thomas Mills	18	7	6
	Miss Harriet Musgrave	17	17	0
May, 1774.	Miss Musgrave	17	17	0

May, 1774.	Mr. Mason	£18 7 6
	Lady Mills	18 7 6
	Mr. Malone	36 13 1
Nov. 1776.	Lady Frances Marsham	75 5 0
	Lady Melbourne	115 10 0
July, 1777.	Mrs. Mathew	75 0 0
Dec. 1777.	Mr. Musters and Mrs. Musters	157 10 0
Nov. 1779.	Miss Molesworth	37 15 0
	Mr. Macklin, for Tuccia	210 0 0
Sep. 1788.	Mr. Macklin, for his family picture	105 0 0
	Do.	105 0 0
	Mr. Macklin, in part of 500 <i>gs.</i> for the Holy Family	30 0 0
April, 1789.	Mr. Macklin, the remaining payment for the Cottage Scene and Holy Family	810 0 0
July, 1789.	Lord Macartney	52 10 0
Apr. 1790.	Mr. Macklin. Remaining unpaid £135	18 0 0

Second Payment.

May, 1772.	Mrs. Mead	36 15 0
Sep. 1773.	Mr. Macpherson	36 15 0
Nov. 1773.	Sir Thomas Mills	18 18 0
	Do., for two copies	16 16 0
	Mr. Mason	18 7 6
Oct. 1774.	Mrs. Montagu	73 0 0
Oct. 1775.	Miss Musgrave, now Mrs. Morris	18 18 0
	Miss Musgrave, now Mrs. Mordaunt	18 18 0
Nov. 1775.	Lord Mount Stewart	£35
July, 1776.	Sir Thomas Mills	35 15 0
Sep. 1776.	Lady Mills	18 7 6
	Col. Morgan, a copy	26 5 0
April, 1777.	Lady Melbourne	131 5 0
	Lady Mills, a copy for Mr. Moffat	
Oct. 1777.	Lady Frances Marsham	75 0 0
	Sir Thomas Mills, for Mr. Foot. £40 paid	

July, 1778.	Mr. Malone	£36 15 0
	Remaining, for Chancellor Malone .	36 15 0
	Sir T. Mills. Given to the Dean of Derry	£10
Mar. 1779.	Miss Monckton	157 10 0
June, 1799.	Mr. Millbank	52 10 0
Nov. 1779.	Mr. John Macpherson	52 10 0
	Lady Louisa Manners	157 10 0
	Duke of Marlborough's family . . .	735 0 0
Feb. 1780.	Do., for Lord Henry and Lady Charlotte	136 10 0
	Miss Molesworth	40 0 0
May, 1785.	Sir Hector Monro	52 10 0
Nov. 1785.	Lord Mansfield. Painted in —76 .	105 0 0
June, 1786.	Lord Mount Stewart	
Jan. 1788.	Mr. Macklin, for Tuccia the Vestal Virgin	210 0 0
Apr. 1788.	Col. Morgan	210 0 0
May, 1788.	Mrs. Musters	78 15 0
July, 1789.	Lord Malmesbury	105 0 0

N.

First Payment.

	Lady Northampton	£35 3 6
Dec. 1782.	Lord Northington	26 5 0
	Lord Northington	50 0 0
Jan. 1788.	Lord Northington, copy of Head .	26 5 0

Second Payment.

Aug.	Miss Nurse	36 15 0
	Frames, £3 3 0 paid.	
Jan. 1783.	Lord Northington	26 5 0
Apr. 1785.	Lord Northington	52 10 0

O.

June 10, 1775.	Lord Ossory, for Lady Ann Fitzpatrick	52 10 0
	Paid 25 more	26 15 0

March, 1789.	Mr. Orchard Paid	
Frames.	Mrs. Orchard	£101 10 0
	A copy for Mr. Orchard of his Father	
	Capt. Orme.— See Inchiquin. Paid.	
May, 1780.	Lord Ossory, for Lady Gertrude	52 10 0
	Mr. Oglander has paid for all the designs of the window at New Col- lege, except the great picture of the 'Nativity.'	

P.

Lord Palmerston, for a Girl leaning on a Pedestal	78 15 0
--	---------

Second Payment.

Oct. 1774.	Sir John Pringle	36 15 0
June, 1775.	The Primate Robinson	73 10 0
June, 1776.	Mr. Paterson	36 15 0
Nov. 1777.	Dr. Pitcairn	36 15 0
Feb. 1778.	Lady Catherine Pawlet £100	
	Mrs. Powis, for self and Daughter £112 17 6	
Apr. 1779.	Primate, for the copy	36 15 0
July, 1779.	Mr. Parker, for his two Children	210 0 0
June, 1783.	Mrs. Parker and Master	52 10 0
	Lord Pembroke. Paid for a Miniature 6 gs.	
Dec. 1787.	Lady Caroline Price	52 10 0
March, 1789.	Mr. Pott. Paid by Lord Aylesford . . .	105 0 0

R.

First Payment.

	Mr. Ridge	21 0 0
July, 1774.	Mrs. Rolleston	50 0 0
July, 1777.	Mr. Rogers	30 0 0

Second Payment.

July, 1774.	Mr. Ridge	£15 15 0	
July, 1776.	Mrs. Rolleston	55 0 0	
June, 1777.	Rt. Hon. Mr. Rigby, for the Duke of Bedford, and his Brother and Miss Vernon	420 0 0	
Aug. 1777.	Mr. Rogers	7 0 0	
	Lord Rockingham	36 15 0	
	Lord Rockingham, whole length	157 10 0	
June, 1780.	Duke of Rutland, for Children	£200	Paid.
	For Mr. Thoroughts	50	
	For the Duchess of Rutland	150	
June, 1781.	For the Duchess of Beaufort, whole length	150	
	Paid for the Duke of Rutland's Children, to Mr. Smirk	20 <i>gs.</i>	
Dec. 26, 1781.	Dean of Rapho	52 10 0	
	Bishop of Rochester	100 0 0	
May, 1782.	Duke of Rutland, for Lord Chatham	£200	
	Duke of Rutland, for Jupiter	100 0 0	Paid.
	Do. Sent to Chevely. Old Man.		
	Duke of Portland, for Lord Lothian, and Mr. Stanhope. Gen. Oglethorpe. Miss Fisher.		
	Duke of Rutland.		
	Do., for Lady Catherine Manners. Given to the Duchess of Beaufort. <i>A tela de testa</i> size.		
	Duke of Rutland, for Lord Robert Manners. Given to Capt. Reynolds		
	£50		

	Duke of Rutland, debtor for Dutch pictures	£247	15	2 ¹
Paid.	Paid duty	15	15	0 ¹
	Due from the Duke	£263	10	2 ¹

Sep. 1785.	Mr. Robins, for Sir Ed. Hughes' picture	£52	10	0
	Duke of Rutland, for his three Sons.			
	Sent to Ireland, Sep. 1785 . . .	300	0	0
Feb. 1786.	Lady Rockingham, for Lord Rockingham. Given to the P. of Wales .	157	10	0
Jan. 1787.	Lady Radnor	105	0	0
	Duke of Rutland, for three Children .	200	0	0
	Do., for Lord Mansfield	100	0	0
May, 1790.	Lord Rawdon	210	0	0

S.

First Payment.

June, 1777.	Lord Charles Spencer. Given to Lord Bolingbroke	42	0	0
Apr. 1783.	Lord Shelborne, for two half lengths .	147	0	0
June, 1774.	Lord Sandys	36	15	0
Feb. 1776.	Mrs. Smith	15	0	0
Sep. 1777.	Hon. Miss Sackville. Paid by Lord Crosbie	78	15	0
Feb. 1778.	Mr. St. Leger	70	0	0
	Mr. Stuart	25	0	0
Mar. 1777.	Mr. Smith, of Nottingham	52	10	0
May, 1780.	Mr. Strahan	40	0	0
	Mr. Smith, of Heath. Dilettanti picture	36	15	0
July, 1735.	Sir John St. Aubyn	36	5	0
May, 1786.	Mrs. Scott	52	10	0
May, 1787.	Sir Robert Smith, for Lady Smith and three Children	152	10	0

¹ These items are crossed out in the original.

Second Payment,

May, 1774.	Sir Richard Sutton	£36 15 0
Apr. 1775.	Lady Charles Spencer	52 10 0
	Mr. Stonhewer	36 15 0
	Madame Schindelin. Paid by Mrs. Horton—(<i>Quere</i> Horton)	36 15 0
Apr. 1777.	Mr. Sheldon	36 15 0
May, 1777.	Lady Elizabeth Somerset	31 10 0
June, 1777.	Mrs. Southby	36 15 0
July, 1777.	Mr. Stanhope	36 15 0
Sep. 1777.	Lady Smith	73 10 0
	Mr. St. Leger	£87 10 0
	Mr. Stewart	11 0 0
June, 1779.	Lord Suffolk	73 10 0
	General Sandford	38 17 6
	Lord Suffolk, for Lady Andover	52 10 0
	Lord Suffolk, for Mr. Eden	52 10 0
Apr. 1780.	Lord Suffolk, for Mr. Wedderburn	52 10 0
June, 1780.	Mr. Stanhope. Dilettanti picture	36 15 0
Nov. 1780.	Mr. Smith, Member for Nottingham	52 10 0
Dec. 1781.	Lady Salisbury	200 0 0
June, 1782.	Mr. Smith	36 15 0
Apr. 1783.	Lord Sidney, for his Brother's picture	21 0 0
June, 1783.	Mr. Strahan	38 19 0

T.

First Payment.

Nov. 1771.	Mrs. Trecothick	75 0 0
May, 1775.	Lord Temple	36 15 0
	Mr. Thrale, in part	200 0 0
	Do.	200 0 0
Feb. 1781.	Do., the remaining payment	83 5 0
	Mrs. Thrale, for Dr. Burney	£35
July, 1781.	Mr. Turner, for Washington's picture, &c.	48 13 0
Nov. 1781.	Lady Taylor	52 10 0

Second Payment.

June, 1774.	Mrs. Tollemache	£157 10 0
Mar. 1775.	Mrs. Trecothick	78 15 0
	Lord Townsend's Bill, £944 15 0, paid.	
	Sent to Mr. Woodbine, Feb. 23, 1776; paid.	
June, 1776.	Lord Temple; paid by Lord Granby .	36 15 0
Sep. 1776.	Lady Tyrconnel	73 10 0
May, 1781.	Sir John Taylor, for Dilettanti . .	36 15 0
Jan. 1782.	Lady Taylor	52 10 0
July, 1782.	Lady Talbot	210 0 0
	Col. Tarlton. Sent to his Mother, near Liverpool	210 0 0
Jan. 4, 1785.	Sir J. Taylor } Lady Taylor } Mr. Graham }	157 10 0
Aug. 1786.	Lord Tenet (<i>qu. Thanet</i>). Bill paid in full	261 10 0
Feb. 1787.	Hon William Tollemache, for two fancy pictures	147 0 0
	Lady Bridget Tollemache, for a half- length copy and frame of Lord Northington	58 10 0
Feb. 1790.	Mr. Tomkins, Writing Master . . .	50 0 0
	Andrew Thomson, Esq.	52 10 0
	Lord John Townsend	50 0 0

V.

First Payment.

Dec. 1778.	Lord Vaughan	187 6 0
Nov. 1785.	Mr. Vander Gutch, for two Children .	36 15 0
March, 1789.	Lord Vernon	26 5 0

Second Payment.

Jan. 1778.	Mr. Vansittart	26 5 0
Jan. 1779.	A copy of Mr. Jos. Vanneck, for Mr. Vanneck	26 5 0

Nov. 1781.	Lord Vere	£36 15 0
Feb. 1790.	Lord Vernon	26 5 0

W.

First Payment.

May, 1775.	Mrs. Weddell	36 15 0
Feb. 1777.	Mrs. West	18 7 6
Mar. 1779.	Lord Warwick, for a Boy's Head. Kit- cat, with a portfolio	52 10 0
Nov. 1780.	Lord Wandesford	20 0 0
	Do.	65 0 0
Nov. 1780.	The Lady Waldegraves; paid by H. Walpole	315 0 0
	Prince of Wales; paid by Mr. Robinson	33 0 0
Aug. 1787.	Do.	33 9 0
	Do.	66 4 6
Dec. 1787.	Do.	70 7 0
June, 1788.	Do., closing the account of the pictures sent home	169 9 6
Mar. 1789.	Mrs. Watson	52 10 0
Mar. 1789.	Mr. Weddell	261 5 0
May, 1789.	Mrs. Watson, for a copy; paid by Mr. Milles	52 10 0
	Mr. Wells	26 5 0

[*A page appears to have been torn out here.*]

Second Payment.

Feb. 1775.	Sir W. Wm. Wynn, for St. Cecilia; paid by Sir T. Mills	157 10 0
Oct. 1775.	Mr. Whitford	36 15 0
Oct. 1775.	Mr. Wentworth	36 15 0
June, 1776.	Lady Worsley	157 10 0
	Do.	157 10 0
Mar. 1776.	Mrs. Weyland	105 0 0
Apr. 1776.	Earl of Winterton	52 10 0
Apr. 1776.	Sir Richard Worsley	157 10 0

Sep. 1776.	Mrs. Willet	£36 15 0
May, 1777.	Mrs. West	18 7 6
Feb. 1778.	Master Wynn, Son of Sir Watkin .	52 10 0
Oct. 1779.	Lady Winterton	73 10 0
Aug. 1779.	Lord Wentworth	52 10 0
	Mrs. Weddell	36 15 0
Nov. 1780.	Lord Wandesford	20 0 0
June, 1781.	Lady Worsley, in a riding-habit; given to Mr. Lascelles .	£150
June, 1782.	Mr. Wedgwood	52 10 0
	Mrs. Wedgwood	52 10 0
March, 1785.	Sir Eardley Wilmot	52 10 0
1784.	Prince of Wales, with a Horse; given to Lord Melbourne by the Prince	315 0 0
May, 1786.	Mr. Whitbread	105 0 0
	Prince of Wales; given to Mr. Bradylle 50 <i>gs.</i>	
Feb. 1790.	Dr. Woolcot, for a Sleeping Girl .	52 10 0
April, 1790.	Prince of Wales with a Black	250 <i>gs.</i>

Second Payment.

Jan. 1783.	Mr. Wallace	52 10 0
Aug. 1788.	Mr. Windham	52 10 0
June, 1789.	Mr. Weddell	26 5 0
July, 1789.	Mrs. Watson	52 10 0
	Mrs. Watson; given to Mr. Mills .	52 10 0
Aug. 1789.	Sir R. Worsley, for Liberality . .	20 0 0
May, 1791.	Mr. Wells, in full	26 5 0
Feb. 24, 1791.	Sir Watkins Wm. Wynn, in full .	124 4 0

Y.

Second Payment.

Apr. 1775.	Mrs. Yates. Paid by Lord Scarsdale .	73 10 0
Mar. 1779.	Archbishop of York, for his picture and a copy	94 10 0

Mar. 1788.	Mr. York, for Master York	. . . £105	0	0
Apr. 1788.	Archbishop of York, for a copy of Lord Mansfield		42	0 0

**THE KING AND QUEEN'S PICTURES FOR GOVERNORS AND
AMBASSADORS.**

Those marked with a star have been paid for.

- * Mr. Eden. Sent home.
- * Lord Malmesbury. Do.
- * Lord Dorchester. Do.
- Col. Carlton.
- * Gov. Seaton. Do.
- * Gov. Phillips, in small. Do.
- * For Dublin Castle. Mr. Weston.
- Lord Effingham.
- Lord Salisbury. Sent home.

Nov. 28, 1789. Remain in the Academy, five Kings, four Queens.
In the house, two Kings and one Queen.

[Cunningham tells us, that Reynolds said his time was worth £5. 5s. an hour, and by this calculation incidentally informs us, that in the height of his reputation he painted a portrait in four hours. This he might sometimes do, but, I believe, Sir Joshua generally had from six to eight sittings of an hour each. Mr. Charles Rogers sat eight times to Sir Joshua for the portrait in my possession, and always at five o'clock in the afternoon.]

The price Reynolds had at first for a

head was	£5	5	0
In 1775 it was	12	12	0
1758	21	0	0
1760	25	5	0
1770	36	15	0
1780	52	10	0

POCKET BOOK, 1766.

Whole length	£150	0	0
Half length	70	0	0
Kit-cat	50	0	0
Head, three quarters	30	0	0

1771.

	ft.	in.		ft.	in.
A three-quarter canvas	2	6	by	2	1
Half length	4	2	by	3	4
Kit-cat	2	4	by	3	0
Whole length	7	10	by	4	10

THE END.



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