

regret seemed to be that he was leaving his art, when, as he said, "he saw his deficiencies, and had endeavoured to remedy them in his last works." Various circumstances in his life exhibited him as referring everything to it. "He was continually remarking to those who happened to be about him whatever peculiarity of counte-

pieces of looking-glass, which he magnified, and improved into rocks, trees, and water: all which exhibit the solicitude and extreme activity that he had about everything relative to his art; that he wished to have his objects embodied as it were, and distinctly before him, neglecting nothing that contributed to keep his faculties alive, and deriving



GAINSBOROUGH.

*(From the Original Picture, painted by himself, in the Council Room of the Royal Academy.)*

nance, whatever accidental combination of figures, or happy effects of light and shadow, occurred in prospects, in the sky, in walking the streets, or in company. If in his walks he found a character that he liked, and whose attendance was to be obtained, he ordered him to his house; and from the fields he brought into his painting-room stumps of trees, weeds, and animals of various kinds, and designed them not from memory, but immediately from the objects. He even framed a kind of model of landscapes on his table, composed of broken stones, dried herbs, and

hints from every sort of combination." He was also in the constant habit of painting by night, a practice very advantageous and improving to an artist, for by this means he may acquire a new and a higher perception of what is great and beautiful in nature. His practice, in the progress of his pictures, was to paint on the whole together; wherein he differed from some, who finish each part separately, and by that means are frequently liable to produce inharmonious combinations of forms and features.

Gainsborough was one of the few artists of