

duced great artists, in the same manner as a revolution produces great statesmen and great generals.

The country which before had given encouragement to the lifeless productions of Kneller, Hudson, and Jarvis, in painting, to the deformities of Rysbrach and Scheemacher, in sculpture, and to the clumsy masses of Vanburgh, Gibbs, and Batty, in architecture, now saw, with the accession of a youthful sovereign, the beginning of an era that has matured to perfection a numerous band of artists.—The deformities of Rysbrach gave way to the tasteful and classical productions of Bacon and Nollekens: while the architectural absurdities of the olden time were supplanted by the chaste productions of two eminent Scotsmen, Adams and Stewart. In painting, we saw Reynolds rise eminently superior in portraits, while West chose for the exercise of his pencil the deeds of the heroes and the heroines of antiquity. Gainsborough delighted every eye by the sweetness of his landscapes, and Wright poured in the grandeur of his Mount Vesuvius: and the genius thus kindled gradually extended, till it acquired its present distinguishing pre-eminence.

The grand lever by which this mighty change was effected, was the establishment, in 1769, of the Royal Academy, of which his majesty always rejoiced in being the founder. He presented the Academy with a magnificent suite of apartments in Somerset House; and ever after watched over its proceedings with the most paternal interest and anxiety.

The King's love of the arts was displayed very early. A letter from a celebrated virtuoso and antiquary, dated Rome, October 16th, 1762, speaks of it in the following terms—"Nothing gives me more satisfaction than to find so many fine things purchased for the King of Great-Britain. He is now ma-