

yards and those of the Romans subsisted after the division of the Empire, which never saw any change in that article in its provinces. This uniformity sustained itself even against the invasion of the barbarians, as appears from the authority of the Bishop IDA- GIUS, who was witness and historian of these invasions. This author always reckons distances by *milliaria*, which without doubt he could never have done, if it had not been the usage of the fifteenth century, in which he wrote. The writings of St. ISIDORE make us believe, that the GOTHs never touched the measures which the Spaniards had received from the Romans: because one may presume, from the known accuracy of that saint, that he could not have passed over in silence alterations of this nature, in the works which we have of his *De Ponderibus & Mensuris*: so far from it, he marks always the distances by the same names which the Romans gave them, and which they had introduced into SPAIN, with the measures which served to determine them. These reflections are supported in the work of Father BURRIEL, concerning *The Authority of the Laws of the Fuero Juzgo*, which he cites in great numbers, but always with a view to prove, that almost to the time of ALPHONSUS X. the weights and measures of the Romans continued to be used in Spain; and that they still reckoned the distances conformably to the manner which these conquerors had introduced. Could then this learned prince, who was an able and complete legislator, could he be ignorant, of this continuation of the Roman weights and measures? And if he knew it, as we ought to believe, considering the extent of his knowledge, and the lights he had, which shine much more in those of his works which exist in the obscurity of our archives, than in those which are printed: Could such a prince have recourse to foreign measures, when he determined and settled those which were to be used in his dominions, and of which he gave the originals to the city of TOLEDO?

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# LETTER VI.

## VIEW OF THE STAGE.

*Incolumi gravitate jocum tentavit; eò quòd*

*Illecebris erat, & gratâ novitate morandus*

*Speſtator, functusque ſacris.*—— HORAT. ART. POET.

**I** AM induced to believe, that there is a reſemblance between the ſtage of MADRID at this time, and that of ROME, when my author was deſcribing it: that is, at a period after its infancy, and before it had arrived at its full perfection in propriety of action, ſentiment, and taſte. For I cannot well compare CALDERONI'S productions to thoſe of TERENCE; nor look upon any of the preſent Spaniſh actors, as equal in merit and genius to the Roman ROSCIUS, an ÆSOP, or an Engliſh GARRICK. And tho' I venture to give this opinion, it is the opinion of one, who is only an eye, and not an ear-cenſor: For I pretend not to underſtand enough of the language to be able to judge as deciſively as a French critic, of the dramatic merit of CALDERONI, or any of his poetical countrymen. But there certainly is a way of forming ſome judgement, tho' by other means; facts often ſpeak as clearly as words; and actions and geſtures, though ſilent, are by no means dumb: And I dare affirm, that General JOHNSON often underſtood *the little Carpenter*, a *Cherokee*, or *the bloody Bear*, though he was not a great maſter of the elegancies and purity of the *In-dian*

*dian* language. But farther; when a play has any degree of unity in action, time, and place; when the several scenes, the characters lead on to, and terminate in one grand design, or event; I will venture to say, if it be tolerably well acted, that a *foreigner*, tho' he does not understand the language, will be able to tell you what the general drift and design of the play was: Let a Spaniard, or Frenchman, who is ignorant of the English tongue, be present at the representation of *Othello*, *Lear*, *Richard*, *The Journey to London*, or *The Bold Stroke for a Wife*, and I am certain he will give a just account of all he saw: he will tell you, that *one* murdered his wife for jealousy; that the *other* went mad for the ingratitude of his daughters; that conscious guilt filled the *third*, though no coward spirit, with all the horrors of remorse.

WHEN I went first to the Spanish comedy, it was the season for acting the *Autos*, that is to say, plays in support of the Catholic faith; for *Auto de Fe* is in their language *an act of faith*. I found at my first entrance a good theatre, as to size and shape, but rather dirty, and ill lighted; and what made it worse was an equal mixture of day-light and candles. The *prompter's* head appeared thro' a little trap-door above the level of the stage, and I first took him for a ghost, or devil, just ready to ascend to these upper regions: But I was soon undeceived, when he began to read the play loud enough for the actors and the boxes too, who were near him. The *pit* was an odd sight, and made a motley, comical appearance; many standing in their night-caps and cloaks; officers and soldiers interspersed among the dirtiest mob, seemed rather strange. That which answered to our *two-shilling-gallery*, was filled with women only, all in the same uniform, a dark petticoat, and a white woollen veil. The side and front-boxes were occupied by people well dressed, and some of the first fashion.

WHEN the play began, the actors appeared much better attired, that is, in richer clothes, than those in England; and these they change perpetually, in order to let you see the expensive variety of their wardrobe. After some scenes had passed, which were tedious and insipid, there came on an interlude of humour and drollery, designed, I suppose, for the entertainment of the pit. One

of these comedians appeared tempting, with a bag of money, a lady who fung to him very prettily, and did not seem altogether averse to grant him some favours: in the mean while to my great surprize a man brought in three *barbers blocks* upon the stage: after these three said barbers blocks were placed upon the stage, the same man returned and dressed them first in *mens clothes*, and undressed them again, and then dressed them once more in *womens clothes*. Now, Sir, to tell you the truth, it was for the sake of such scenes as these that I placed those lines of HORACE at the head of this account; because I am persuaded the author attempted this excellent piece of humour, for the reason there given, for the sake of his friends in the pit, and this without violating the decorum due to the national gravity of his countrymen.

HOWEVER, I should not forget to tell you, that when these block ladies were properly attired, there came in three men, who had a fancy to tempt these three ladies likewise; but they were inflexibly coy, and I think it was not long before their gallants discovered the mistake. But to quit this interlude, and return to the play again: In process of time, and after some scenes had passed, which were long, tiresome, uninteresting, and full of fustian and bombast; the grand scene approached; an actor, dressed in a long purple robe, appeared in the character of JESUS CHRIST, or the *Nuestro Senor*, as they call him; immediately he was blindfolded, buffeted, spit upon, bound, scourged, crowned with thorns, and compelled to bear his cross, when he knelt down and cried, *Padre mi! Padre mi!* "My Father! my Father! why hast thou forsaken me?" After this he placed himself against the wall, with his hands extended, as if on the cross, and there imitated the expiring agonies of his dying Lord. And what think you, my friend, was the conclusion of this awful and solemn scene? why, really, one every way suitable to the dignity and seriousness of the occasion: one of the actresses immediately unbound Christ, divested him of his crown and scarlet robes; and when he had put on his wig and coat again, he immediately joined the rest of the actors, and danced a *seguedillas*.

*Speſtatum admiſſi, riſum teneatis, amici?*

As



As to the *seguedillas*, or dance, it is little better upon the Spanish stage, than gently walking round one another; tho' when danced in its true spirit, in private houses, it much resembles the *English Hay*. After this one of the actresses, in a very long speech, explained the nature, end, and design of the *sacraments*; you must know also, that the Spaniards admit a great number of soliloquies, full of tiresome, and uninteresting declamation, into their plays. In the last scene, Christ appeared in a ship triumphant; and thus the play concluded. I forgot to tell you, that Christ, before his passion, preached to the four quarters of the world, in their proper dresses, upon the stage: *Europe* and *America* heard him gladly, and received the faith; but *Asia* and *Africa* remained incorrigible.

SOME time after I had seen this *Auto* (for, to say the truth, my curiosity was a little abated with regard to the Spanish stage, from this specimen of it) I went to see a regular comedy; there were two English gentlemen in the box with me at the same time. We understood very little of the design of the first act; we saw a king, queen, an enchantress, and many other pretty, delightful fights: but the *interlude*, with which that act concluded, is, I think, not to be equalled either by *ROME* or *GREECE*; neither *FARQUHAR*, *CIBBER*, or any of our lowest farce-writers, have ever produced any thing comparable to it. The scene was intended for the inside of a *Spanish Posada* (or *inn*) in the night; there were three feather-beds, and as many blankets brought upon the stage; the queen and her maids of honour personated the mistress of the *Posada* and her maids; and accordingly fell to making the beds. After this there came in six men to lie there, who paid three quarts a piece; one of them being a miser, had rolled up his money in twenty or thirty pieces of paper. Then they undressed before the ladies, by pulling off six or seven pair of breeches, and as many coats and waistcoats, and got into bed two by two: When behold, the jest was, to see them all kick the clothes off one another, and then fight, as the spectator is to suppose, in the dark. The absurdity of this scene, and the incomprehensible ridiculousness of it, made us laugh immoderately. The fight of the feather-beds, the men kicking and sprawling, the peals of applause, that echoed through the house, were truly inconceivable; tho', I believe, our

neighbours in the next box thought we laughed at the wit and humour of the author. It was a scene that beggars all possible description, and I defy any theatre in EUROPE, but that of MADRID, to produce such another. SHUTER's favourite *Beggars Bush*, with all its low ribaldry, is by no means a match for it. But to return once more to the play: When this *interlude* was finished, there succeeded some other scenes, between the king, queen, enchantress, and the rest of the actors; such as five or six of them drawing their swords upon the enchantress all at once, who parries them with her wand, and retires into her cell unhurt. They are surpris'd to find that their swords made no impression, and so put them up into their scabbards for a better occasion, crying, *Muy grande maravilla!* that is, "It is a very great wonder!" At other times the enchantress kills with one look, and makes alive with a second. Once she came in, fell down upon the stage, broke her nose, got up again, went out, and returned with a black patch. Then we had another *interlude*, in which some husbands pursued their wives in great anger, and with clubs something like Goliath's staff, or a weaver's beam, in order to beat their brains out; but, by the friendly interposition of some kind neighbours, they were prevented from that rude species of divorce. In revenge for this insult, the wives in the *interlude* that followed at the end of the next act, dressed themselves up like amazons, with arms and armour, and pursued their husbands, who in their turn now submitted to the conquerors. I remember nothing very remarkable that pass'd after this, excepting that the enchantress renounces the devil, and all his works, and in conclusion embraces the catholic faith, and declares she will adhere to that only.

THIS, I hope, will serve at present for a short sketch of the *Spanish Stage*. Indeed, I had almost forgot to tell you, that TERESA, one of the actresses, was this winter imprisoned by the King's order, for being too free of her charms to some of the grandees; it was said she would be condemned to the workhouse for life. However that be, she remains in prison still, and, as far as I can learn, is like to remain so for some time longer.

CALDERONI is at present, and has been the favourite author upon their stage for some years.

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## LETTER VII. PART I.

Description of the BULL-FEAST, exhibited in the *Plaza Mayor* at *Madrid*, upon occasion of His Catholic Majesty's Public Entry into his Capital, on *July 15, 1760.*

P.C. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

WE arrived at the balcony of the English Ambassador in the *Plaza Mayor* about half an hour after three in the afternoon, and were at once struck with the chearfullest, gayest sight imaginable. The *square*, which is large, was thronged with people; the *balconies* all ornamented with different coloured silks, and crowded from the top to the bottom of the houses; the avenues to the square were built up into balconies, and a sort of sloping scaffolding was placed round for the common people, elevated above the ground, or pit, if I may so call it, about eight or nine feet, with openings in proper places, and wooden doors.

FIRST came in the coaches of the *cavaliers*, four in number, of an antique and singular make, with glasses at the ends, and quite open at the sides: The cavaliers were placed at the doors of their coaches, from whence they bowed to the people, and the balconies, as they passed round the square; and they were accompanied by their sponsors, the Dukes of OSSUNA, of BANOS, of ARCOS,

and MEDINA CÆLI. Before the royal family came a company of *halberdiers*, after which the king's coaches in great state, I believe about seven or eight in number, preceding his *Carosse de Respect*, which was extremely rich, with red and gold ornaments, and beautiful painted pannels: Then a coach with some of the great officers, who go always immediately before the king; next came the KING and QUEEN in a very sumptuous coach of blue, with all the ornaments of massive silver, and the crown at the top; the trappings of the horses were likewise silver, with large white plumes. These were followed by the coaches of the Prince of ASTURIAS, the two infantas's, and Don LUIS, with their attendants.

THEIR Majesties were placed opposite to us, in a gilt balcony, with a canopy and curtains of scarlet and gold; the queen on that occasion taking the right hand. On the right hand of the king's balcony were placed the rest of the royal family: and on the left were ranged the gentlemen of the bed-chamber in a row; all dressed in a very fine uniform of blue and red, richly embroidered with gold. The *halberdiers* marched from the king's balcony, which was in the center on one side, and forming themselves into two lines, fronting different ways, instantly cleared the square of the croud, who retired into the scaffolding, erected for them round it. Next the halberdiers formed themselves in a line before the scaffold, under the king's balcony. Then appeared *two companies of boys*, dressed in an uniform with caps, and red taffeta jackets, ranged against the right and left hand side of the square, who carrying buckets of water in their hands, watered the stage as they crossed over to the side opposite to them. This being performed, the six chief *Alguazils* of the town, mounted upon fine horses, covered with trappings, and dressed in the old Spanish habits, black with slashed sleeves, great white flowing wigs, and hats with plumes of different-coloured feathers, advanced towards the king's balcony, under which they were obliged to stay the whole time, to receive his orders; except when they were frightened away by the bulls, when they were obliged to ride for it, being absolutely unarmed and defenceless.

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HAVING obtained the king's permission for the *bull-feast*, the troops belonging to the *knights* entered upon the stage in four large companies, dressed in liveries of *Moorish habits* of silk, richly and elegantly ornamented with lace and embroidery: These marched first to make their bow to the king's balcony, and then in procession round the square: and from the elegance, singularity, and variety of their uniforms, made one of the most delightful scenes that can be conceived. After them came the *four knights*, habited in the old Spanish dress, with plumes in their hats, and mounted upon the most beautiful horses: each carried in his hand a slender lance, and was attended by two men on foot, dressed in light silk, of the colour of his livery, with a sort of cloaks or mantles of the same; these never forsake his side, and are indeed his principal defence. After the *cavaliers* had done their homage to the King, their companies retired, and there remained with them only, besides those who walked by their side, a few dressed with mantles in the same manner, who dispersed themselves over the stage. The cavaliers then disposed themselves for the encounter; the first placing himself opposite to the door of the place where the bulls are kept, the other at some distance behind him, and so on.

THE KING then making the *signal* for the doors to be opened, the bull appeared, to the sound of martial music, and the loud acclamations of the people: and seeing one of the attendants of the first cavalier spreading his cloak before him, aimed directly at him; but the man easily evaded him, and gave his master an opportunity of breaking his spear in the bull's neck. In the same manner the bull was tempted to engage the other cavaliers, and always with the same success: till having received the honourable wounds from their lances, he was encountered by the other men on foot: who, after playing with him, with an incredible agility, as long as they think proper, easily put an end to him, by thrusting a sword either into his neck or side, which brings him to the ground; and then they finish him at once, *by striking a dagger, or the point of a sword, behind his horns into the spine, which is always immediate death\**. After this the bull is instantly hurried off by mules, finely adorned, and decked with trappings for the occasion.

\* This was the way the *Numidians* used to kill the elephants, when they became unruly: see LIXY, lib. XXVII. cap. 49. The words are, *Restores eorum scalprum cum malleo habebant*;



MY apprehensions were at first principally for the men *on foot*; but I soon perceived they were in no sort of danger: their cloaks are a certain security to them, as the bull always aims at it, and they can therefore easily evade the blow. Besides this, there are so many to assist each other, that they can always lead the bull which way they please, and even in the worst case they can preserve themselves by leaping into the scaffold, as they frequently did.

THE *knights* are in much more danger; their horses being too full of fire to be exactly directed; they cannot therefore so well evade the aim, and are liable every moment to be overthrown with their horses, if the attendants by their side did not assist them. Two beautiful horses nevertheless we saw gored; one of which was overthrown with his rider, but fortunately the man escaped any mischief from his fall. The courage of these horses is so great, that they have been often known to advance towards the bull, when their bowels were trailing upon the ground.

AFTER the knights had sufficiently tired themselves with these exploits, the king gave them leave to retire and repose. We had then bulls let out (one at a time always) from another door, of a more furious nature; these were encountered entirely by the men on foot, who were so far from fearing their rage, that the whole business was to irritate them more, by throwing upon their necks, and other parts, little barbed darts, ornamented with bunches of paper, like the *Bacchanalian Thyasus*, some of which were filled with gunpowder, and burst in the manner of a squib or serpent, as soon as they were fastened to the bull. Nothing can be imagined more tormenting than these darts, which stick about him, and never lose their hold. But the courage and amazing dexterity, with which they are thrown, takes off your attention from the cruelty of it. Another method they have of diverting themselves with the fury of the bull, is by dressing up *goat-skins*, blown up with wind, into figures, and placing them before him, which makes a very ridiculous part of the entertainment. Many

*ad, ubi seuire belluæ, & ruere in suos cepe ant, magister inter aures positum, ipso in articulo, quo jungitur capiti cervix (in the spine) quanto maximo poterat icu adigebat. Ea celerriima via mortis in tantæ molis belluâ inventa erat, ubi regendi spem vicissent. Primusque id Asdrubal instituerat.*

of the bulls, however, would not attack them, and one of the most furious that did, shewed more fear than in encountering his most sturdy antagonists: so great is their apprehension from an object that stands firm, and seems not to be dismayed at their approach. There is likewise another kind of a larger spear, which is held by a man obliquely, with the end in the ground, and the point towards the door, where the bull comes out, who never fails to run at it, with great danger to the man, as he is always thrown down; but greater to the bull, who commonly receives the point in his head or neck, and with such force, that we saw a spear broke short, that was much thicker than my arm. They also baited one bull with dogs, which shewed as much courage and obstinate perseverance as any of that breed in ENGLAND. As to the *laws* of this spectacle, and other circumstances relative to the *punctilios* of the bull-feast, I cannot pretend to explain them, and imagine others, who have attempted it, have been obliged to take it mostly upon trust, nor do I think it very material.

THIS spectacle is certainly one of the finest in the world, whether it is considered merely as a *coup d'œil*, or as an exertion of the bravery and infinite agility of the performers. The Spaniards are so devoted to it, that even the women would pawn their last rag to see it; and we were assured, that some of the balconies did not cost less than a hundred pistoles for that afternoon. Nothing can be imagined more crowded than the houses, even to the tops of their tiles; and dearly enough they paid for their pleasure, pent together in the hottest sun, and with the most suffocating heat that can be endured. Nor do I greatly wonder at them, when I consider how much my own country, that is certainly as humane as any nation, is bigotted to its customs of bull-baiting, cock-fighting, &c.—I do not deny, that this is a remnant of *Moorish*, or perhaps *Roman* barbarity; and that it will not bear the speculations of the closet, or the compassionate feelings of a tender heart. But, after all, we must not speculate too nicely, lest we should lose the hardness of manhood in the softer sentiments of philosophy. There is a certain degree of ferocity requisite in our natures; and which, as on the one hand it should be restrained within proper bounds, that it may not degenerate into

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cruelty; so, on the other, we must not refine too much upon it, for fear of sinking into effeminacy. This custom is far from having cruelty for its object; bravery and intrepidity, joined with ability and skill, are what obtain the loudest acclamations from the people: it has all the good effects of *chivalry*, in exciting the minds of the spectators to great actions, without the horror that prevailed in former times, of distinguishing bravery to the prejudice of our own species. It teaches to despise danger; and that the surest way to overcome it, is to look it calmly and stedfastly in the face; to afford a faithful and generous assistance to those engaged with us in enterprizes of difficulty: And in short, tho' it may not be strictly consonant to the laws of humanity and good nature, it may yet be productive of great and glorious effects; and is certainly the mark of qualities, that do honour to any nation.

THIS ceremony of the *bull-feast* in the *Plaza Mayor*. is never exhibited, but upon the greatest occasions, such as the accession or marriage of their kings, and is attended with a very great expence both to the king, as well as the city. There is a theatre built just without the walls, on purpose, where there are bull-feasts every fortnight; and these to connoisseurs in the art are infinitely preferable to the others; the bulls being more furious, and the danger greater to the cavaliers. But that which I have described, would, I think, very sufficiently satisfy my curiosity.

I HAVE since seen a bull-feast in that amphitheatre, and found little material difference in the manner of fighting, except that the cavaliers, who rode better, and seemed more adroit, were not so closely attended by the men on foot: and that they sometimes used a long lance of strait, tough wood, with a short point, and a knob of twisted cord, which hinders it from entering deep into the wound. This they held tight to their side, passing under their arm-pit, and directed it with their hand. In this manner they wait the bull's approach, and generally have strength enough to keep him off from themselves and their horses, when he runs upon it: tho' it is dangerous, the bull sometimes bearing down both man and horse. This was one of the ordinary spectacles, and therefore attended with little of the pomp which I had seen in the  
*Plaza*



*Plaza Mayor.* The building is erected on the ancient plan, round, with rows of seats raised above the area, for the common people; and two rows of boxes, or large balconies, above them. It is not only admirably contrived for the purpose which it is built for, but has a very striking appearance, from its size and regularity. One could not, however, help observing ladies of the first quality in the balconies, feasting, with these bloody scenes, those eyes, which were intended only to be exercised in softer cruelties. And among the common people we even saw numbers of women with children at their breasts.

I SHALL now take the liberty, as many are divided in their opinions, whether the *Spanish bull-feast* be of *Roman* or *Moorish* origin, to give my sentiments upon that subject. I remember somewhere, that *CICERO*, when he was obliged for the sake of the argument, to declare whether he thought those bloody and savage exhibitions, so much coveted by his countrymen, were really *cruel and inhuman, or not*: in order to avoid fixing, by his opinion, any reproach upon them, dextrously eludes the question, and with the address of a casuist gives this remarkable answer, *Cru- dele gladiatorum spectaculum—haud scio, an ita sit.* A strange sentiment for a civilized writer! A diversion, at the expence of humanity, must be *cruel*; the practice was fit only for barbarians. But to the point: to say, that the *Spanish Fiesta de los Toros* is plainly an imitation of the *Romans*, because they exhibited wild beasts in their amphitheatres, is speaking very generally, and not with any precision: One might as well assert, that they copied it from the *Asiatics*, for *St. PAUL* says, ἐθνησιμάχησα ἐν Ἐφέσῳ. And perhaps the Spaniards might as well own, as he did, that *it profits them nothing.* But if I can find this very *Fiesta de los Toros*, the *Spanish bull-feast*, among the *Roman* customs, I suppose nobody will doubt from whence the Spaniards took it.

*LIVY* tells us, *per eos dies, quibus hæc ex Hispaniâ nunciata sunt, ludi TAURILIA per biduum facti, religionis causâ.*

*FESTUS* has very luckily preserved the first institution of this feast. The *Taurilia*, according to him, were instituted to the infer-

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fernal gods, for this reason; in the reign of TARQUINIUS SUPERBUS, when a most violent plague had seized all the women big with child, they procured abortions by eating some bulls flesh, that was sold at the shambles: upon this account these *ludi* were instituted, and were called *taurilia*, and they are celebrated in the *Flaminian Circus*, that the infernal gods might not be called *within their walls*.

PURSUANT to their superstitious ritual, so savage an institution was rightly dedicated to the infernal gods: from this account of it, it is proper that the *Spanish* women should bring their children at the breast, and those in the womb, as we see they do, to this spectacle. But they commit a great impropriety in celebrating it in the *Plaza Mayor*. It should be without the walls. LIVY says, that the *ludi*, which FULVIUS gave just after, were much more splendid, that is, I suppose, much more bloody and barbarous, for he exhibited lions and panthers.

BUT the resemblance between the *Roman*, and the *Spanish Taurilia* appears still stronger from other circumstances now remaining; it is a custom for the *Spanish* nobility themselves to engage the bulls, and none are permitted to fight as cavaliers, unless they can prove their descent to be noble. The true *Spaniards* are all fond of the diversion; it is accounted honourable and heroic: it recommends them to the fair, to their prince, and to their country; and it is a standing theme of honour among the people.

IT was just the same at ROME; the nobility, the patricians, voluntarily undertook a part in these encounters:

*Lustravitque fugâ mediam gladiator arenam,  
Et Capitolinis generosior & Marcellis*—

And even the ladies were ambitious of appearing in the same lists. MÆVIA was a lady of quality, and yet we find she could step out of her sex, and enter the *arena*.

—*Tuscum*  
*Figat aprum, & nudâ teneat venabula mammâ.*



I do not find, that the *Spanish* ladies had ever any of this martial, or rather masculine spirit. It is amazing how desirous the *Romans* were of being killed, even in jest; senators, patricians, and knights, were at last not ashamed to appear on these occasions.—I think I have done some honour to the *Spanish* nobility in thus placing them on a footing with *Roman* senators; but still be it remembered, that these were not senators of ROME, when ROME *survived*, as CATO calls it, but when she was enslaved, and dishonoured by the worst of emperors, I might indeed say, by the worst of men.

I AM surprized to find these *taurilia* omitted by Mr. KENNETT.



JUNTA DE ANDALUCÍA

P.C. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

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LETTER

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## LETTER VII. PART II.

### BURIAL—GRANDEES—KING'S PUBLIC ENTRY.

**T**HE funeral rites of the rich in SPAIN are splendid, as well as decent; they are solemnly interred with their best suit of clothes, with hat, cloak, and sword.

*Nam vivis quis amor gladii, quæ cura togæve  
Mansit, & hæc eadem remanet tellure repostis.*

And I am firmly persuaded, that the old knights, condes, and grandees of this kingdom were antiently buried, just as we see their *sculptured figures* upon their tombs; armed *cap-à-pee*, and at all points; just as if they had been harnessed out for battle, with their beaver, coat, cuirass, the target, lance, sword, spurs, and jack-boots. And this shews the great propriety of that famous joke of old SCARRON, who, when he was receiving extreme unction, told the anointer, "Pray, fir, take care to grease my boots well, for I am going a very long journey."

THEY commonly put a great deal of lime into the grave, in order to hasten the corruption of the body; at NAPLES I am told they have a great hole, half filled with lime, into which they throw all their dead, naked.

THE late QUEEN of SPAIN, consort of the present King CHARLES III. died September 27th, 1760, aged 35, after she had

## THE QUEEN'S DEATH, AND FUNERAL. 117

had reigned only one year and fourteen days. She was a daughter of the present King of POLAND, and had suffered greatly for the distresses of her father, who has been driven from his electorate by the King of PRUSSIA: She had lived twenty years with his present Majesty. She was in a bad state of health when he came first into SPAIN, caught the measles at SARAGOÇA, then a cold: and afterwards was taken ill with a fever and flux at St. ILDEFONSO, in September, and upon its increase returned to MADRID; when both those disorders still kept harrassing and weakening her, till they at last ended in a delirium and mortification. Every art of physic was used to save her, and every *Spanish* faint invoked, but all in vain. They brought the *image* of ST. ISIDRO to her, and some were fetched even from TOLEDO and ALCALA DE HENARES: But neither the interposition of saints or subjects could avail any thing; tho' all the churches of MADRID were crowded with people, offering up prayers for her recovery, fate was inexorable, and death relentless. The *nuncio* came and gave her the last papal benediction, and by that means conveyed to her the first notice of her approaching dissolution; she received the shock with some surprize, but with much piety, resignation, and resolution. Upon her observing to the *nuncio* the insignificance and emptiness of all human grandeur; and that it was now of no advantage to her, that she ever was a Queen—He replied, “Your Majesty has certainly had much greater opportunities of doing good, and which have not been neglected.” She lingered a day or two after this, till the delirium came on, attended with convulsions, and at length expired on the twenty-seventh of September, about three o'clock in the afternoon.



### CEREMONIES of a ROYAL FUNERAL.

ON the twenty-eighth, she was laid in state in the *caisson*, or great-hall of the BUEN RETIRO; she lay upon a spond covered with gold tissue, under a canopy of state: She was dressed in a plain cap, tied with a broad white sattin ribband, and with a small

small black egret over her forehead : On each side the spond were six large *girandoles*, of *Mexican* silver, about four feet high, with large tapers burning, and round the room were several altars with gold and silver candlesticks. On the right hand side of the spond, at the feet, knelt the dutchess of MEDINA SIDONIA, behind her another lady of distinction, and then an exempt, and on each side stood two *purfuivants* bearing the crown and sceptre. The ladies were relieved every hour by others, such as the dutchess of BURNOMBILE, the dutchess of ARCOS, &c. but the purfuivants were obliged to remain the whole twenty-four hours—Thus lay the Queen all that day and night ; on the twenty-ninth, she was carried to the ESCURIAL in this manner: About seven o'clock in the evening the procession began from the gate of the BUEN RETIRO in this order ; First came forty *Carmelite*-monks on horse-back, each with a torch in one hand, and the bridle in the other ; then as many *Cordeliers*, and last of all the *Dominicans*, all with torches in their hands: Then a body of the guards on horseback, without tapers, headed by the duke of VERAGUEZ, or duke of BERWICK. These were followed by the sacrist in his cope, bearing a gold crucifix, at the head of the curates. Then the state-coach with the Queen's body, followed by two *carosses de respect* ; then the duke of ALVA ; behind him the inquisitor-general, with some other people of distinction, such as the duke of ARCOS, &c. then followed another body of the guards, and last of all a suite of coaches. These were obliged to travel in this manner all the night, with their torches burning, which must be a vast expence ; it being eight leagues to the ESCURIAL, and they proposed burying her Majesty about eight o'clock the next morning. The monks are paid for this journey, and they commonly share the tiffue pall between them. And thus ended the solemnities of this funeral, which I shall conclude with the moral of our English Poet :

A heap of dust alone remains of Thee ;  
 'Tis all thou art, and all the Great shall be.

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## G R A N D E E S.

IT is very difficult to make out a clear and exact list of the grandees of SPAIN, the Spaniards themselves have published no good one: and there are very few, who can give you any just information. In the first place, there is no superiority and gradation of title here, as there is in ENGLAND. A duke is no more than a marquis, a marquis no greater than an earl; in short, all titles are equal. And you will often see the father an earl, and the son a duke; just the reverse as with us. The great distinction antiently consisted in being grandee of the first, second, or third order: but these distinctions are now dropped; the king making them all grandees of the first class. These three classes were, 1. Those who came into his majesty's presence with their heads covered before they spoke to the king: 2. Those who did not cover till they had spoke to his majesty, and the king had answered them: 3. Those who did not cover, or put on the hat, till after they had withdrawn to their place. If the king bids them be covered, without any addition to the word *cubridos*, they are only grandees for life; if his majesty adds the title of any of their lands, the honour is hereditary. Indeed, with us in ENGLAND, it used formerly to be a custom for the peers to sit *covered* when the king went to the house of lords, till that polite parliament at queen ANNE's accession dropped it, out of compliment to her majesty, because they thought it ungentle to sit covered before a queen. All the titles in SPAIN are feudal to this day. The crown gives them in the first instance free for the life of that person, or, as they call it, *Libres des Lances*; but ever after, as feofs of the crown, they pay a yearly sum of money in lieu of their knights, or feudal service. Besides these grandees, there are a great number of good, antient families in this country, who from their antiquity have an undoubted right to rank as grandees; but as the crown has not thought proper to *cover* them, as such, they have no rank: These are called *Casas agravadas*, or *injured houses*. The mark of distinction,



tion, which these grandes constantly keep up, and give to each other with the greatest exactness, is the always addressing one another with the *TU*: whereas, when they speak to any other of inferior rank, they use the *Ecellencia, Vuestra Merced, the Vosia, Vosenoria, &c.*

THE following is the most correct list of the Spanish grandes, which I could meet with.

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LIST of the SPANISH GRANDEES, *alphabetically, by their Titles, with their Family-Names, &c. &c.*

A.		
ABRANTES	Duke	Don M. Carvajal.
AGUILAR	Earl	Vic. Offorio Moscoso y Gufman.
ALTAMIRA	Earl	Ben. Moscoso.
ALVA	Duke	Fern. Sylva y Toledo (his eldest son is Duke of HUESCAR.)
ALCANIZAS	Marquis	Manuel Oforio.
ALBUQUERQUE	Duke	Pedro de la Cueba (eldest son LEDESMA.)
AMARANTE	Earl	Fr. Gayoso.
ARCO	Duke	Alp. Zayas.
ARGETE	Duke	L. Lafo de la Vega.
ARION	Duke	Ign. Pimentel.
ARISSA	Marquis	Joackim de Palafox.
ARCOS	Duke	Ponce de Leon.
ARANDA	Earl	Po. Abarca.
ASTORGA	Marquis	Infantado.
ATARES	Earl	St. Jago Funes
B.		
BANOS	Duke	Don A. Ponce de Leon.
BANOS	Earl	J. de Muscoso.

BA-

SPANISH GRANDES. 121

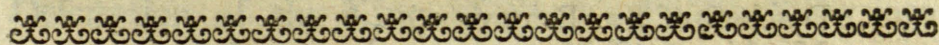
BALBACES	Marquis	Don J. de Espinola (his eldest son is Duke of SEXTO.)
BEJAR	Duke	J. de Zuniga.
BENEVENTE	Earl	Fr. de Pimentel; or, Duke de MEDINA DEL RIO SECO.
BERAGUAS	Duke	Sn. Jago Estuardo (pretended Duke of BERWICK.)
BOURNOMBILE	Duke	Fr. de Bournobile.
C.		
CASTRO-PINIANO	Duke	Don Eboli.
CASCAHUELAS, commonly called the COUNT DE FUENTES.	Earl	Joackim Pignatelli (they married into the house of GUSMAN, and then took that title FUENTES Y GUSMAN. The eldest son MORA.)
CASTEL DE LOS RIOS	Marquis	Lucas Patinho.
CASTELLAR	Marquis	Juan de Sylva.
CIFUENTES	Earl	Pedro de Cordova, or Cogolludo.
CAMINA	Marquis	
CORDUBA		
CORUNNA	Earl	Manuel de Castéjon.
E.		
ESTEPA	Marquis	Don Juan Centurion.
F.		
FRIAS	Duke	Don B. de Velasco, constable of Castile.
FUENCLARA	Earl	Ant. de Sylva.
FERNAN-NUNEZ	Earl	Jof. de los Rios.
J.		
JACCHI	Prince	Don Regio.
INFANTADO	Duke	This title at present in abeyance, but will come to the Duke of LERMA.

R LER-

		L.	
LERMA	Duke		
LOSADA	Duke		Don Jof. de Miranda.
		M.	
MACEDA	Earl		Don Fr. Lanzos.
MALPICA	Marquis		Jof. Pimentel.
MANZERA	Marquis		Joack. Pimentel.
MASSERANO	Prince		Fil Fresco, Prince of CAMPO FLORIDA.
MEDINA COELI	Duke		Luis de Cordova (eldest son Cogolludo or Ca- mina; the old family- name was LA CERDA.
MEDINA SIDONIA	Duke		Pedro de Gufman <i>El Bue- no</i> . They had the name of EL BUENO, from that Gufman, who defended Tariffa so bravely in the year 1292.
MINA	Marquis		Gufman.
MIRANDA	Earl		Antonio de Zuniga.
MONTIJO	Earl		Ch. Portocarero.
MONTELLANO	Duke		Jof. de Solis.
MONDECAR	Marquis		N. de Mendosa.
MONTE LEON	Duke		— Pignatelli.
		O.	
ONATE	Earl		Don Jof. de Gufman.
OSSUNA	Duke		Pedro Giron.
		P.	
PAREDES	Earl		Don Diego de Gufman.
PARSEN	Earl		Joack. de la Cerda.
PERALADA	Earl		Fer. de Bujados.
PIO	Prince		Regio.
POPULI	Dutchefs		
PRIEGO	Earl		Juan de Croix.
PUNO EN ROSTRO	Earl		Fr. Xavier Arias.
		R.	
RICLA	Earl		Don Amb. de Funes.



		S.	
SAN ESTEVAN	Duke	Don A. de Benavides.	
SAN JUAN	Marquis	Juan Pizarro.	
SALVA TIERRA	Earl	Juan de Cordova.	
SANTA CRUZ	Marquis	Jof. de Sylva.	
SARRIA	Marquis	Nic. de Carvajal.	
SERBELLONI	Earl		
SIRUELA	Earl	Fr. Balbi.	
SOTO-MAYOR	Duke	F. S. M. Maffones y Lima.	
		T.	
TENEBRON	Earl	Don Ger. de Montezuma. This gentleman is a lineal descendant from the famous Prince MONTEZUMA, and enjoys a pension from the court of Spain on that account.	
TORRECUSO	Marquis	Carracciolo.	
	V and U.		
VEDMAR	Marquis	Don Ph. Pacheco.	
VILLA FRANCA	Marquis	Ant. de Toledo.	
VILLA GARCIA	Marquis	Bart. de Mendoza.	
UZEDA	Duke	Ant. Pacheco.	
VILLADARIAS	Marquis		
VILLENA		(In Abeyance) Zuniga.	



Some OFFICERS about the COURT of SPAIN.

*King's Household.*

Duke of MEDINA COELI, Master of the Horse.

Duke of ALVA, Steward of the Household.\*

R 2

Duke

\* The Duke of ALVA, in December 1760, desired leave of his Majesty to resign his employments, and retire from court: He prayed the King to continue his honours; to which the King replied, that he would not only continue his honours, but his appointments too. The resignation of the chief great man in SPAIN made, as you will imagine,





Duke de LOZADA, Squire of the Body.  
 Don PEDRO STUART, first Equerry.

*Infant's Household.*

Duke de MONTELLANO, Mayor Domo to Don LUIS.

*Queen's Household.*

Marquis de MONTE ALLEGRE, First Steward.

Marquis TRIPUZI, Second Steward.

Duke of MEDINA SIDONIA, Master of the Horse.

Marquis de ANDIA, Gentleman of the Horse.

*Queen Dowager's Household.*

Don PEDRO DE VILLA REAL, Mayor Domo to the Q. Mother.

Conde de BANOS, Master of the Horse to the Queen Mother.

Duke de BEJAR, Governor of the Prince and Infant.

Don LUIS DE CORDUBA, Card. and Archbishop of TOLEDO.

Grand Patriarch, Don BERT. DE CORDUBA, Son to the Duke of  
 MEDINA COELI.

LADIES of the BED-CHAMBER to the late  
 QUEEN AMALIA.

Marchioness of AYTONA.

Princess JACCHI.

Marchioness of ARESA.

Countess of ABLITAS.

Dutchess of ST. ESTEVAN.

Marchioness of MINA.

Princess MASSERAN.

Dutchess of BOURNOMBILE.

Dutchess of CASTRO PINIANO.

imagine, much noise at MADRID. The Duke of ALVA has undoubtedly great parts and abilities; there are few, if any, of a capacity equal to his. The Marquis of MONT-ALLEGRE succeeded him. The Duke, to say the truth, having been the first man, manager, and director during all the late reign, did not like to find himself less considered in this, and therefore chose to retire. It was not apprehended, that his retiring would at all affect Mr. WALL. The Duke is hereditary chancellor of the Indies, dean of the council of state, and director of the academy, &c.

Countess



## PUBLIC ENTRY.

Countefs of BENEVENTE.  
Countefs of FUEN CLARA.  
Princesfs P10.  
Marchionefs of VALDERAVANO.  
Countefs of FUENTES.  
Countefs of CASTRO PINIANO.  
Dutchefs of MEDINA SIDONIA.  
Dutchefs of ARCOS.  
Dutchefs of UZEDA.  
Dutchefs of VERAGUA.

## LADIES of the BED-CHAMBER to the QUEEN-MOTHER.

Dutchefs-Dowager of MEDINA SIDONIA.  
Countefs of SIRUELA.  
Marchionefs of CASTEL RIOS.  
Countefs of SERBELLONI.  
Countefs of BANOS.  
Marchionefs of BANEZA.  
Countefs PRIEGO.  
Dutchefs of POPULI.  
Marchionefs of TORRECUSO.

## Description of the King of Spain's Public Entry into Madrid, July 13, 1760.

(Translated from the Spanish Gazette.)

SUNDAY the 13th being the day fixed by his Catholic Majesty for his public entry, the requisite preparations having been all finished, such as triumphal arches erected in different parts of the city †, the fountains adorned, the fronts of the houses

† These triumphal arches, though they were very expensive, yet few of them were in a good taste; the figures ill-grouped, and crowded; the allegory not very intelligible, and most of them rather heavy.

covered.

covered with paintings, hangings, looking-glasses, and furniture, in all the streets, through which his majesty intended to pass; the silversmiths, in particular, having ornamented their houses in the nature of a long square, with four towers at each corner, all set off with plate and some jewels §. Things being thus prepared, at four in the afternoon the two companies of Spanish and Walloon guards were placed with their officers and colours, and the regimental musick, along the *Carrier*.

AT six o'clock, his Majesty, with the Queen and royal family, came out of the back gate of the *Retiro*, in this order of procession :

1. The companies of halberdiers, with musick.
2. Three squadrons of horse life-guards, Spanish, Italian, and Flemish, with trumpets and kettle-drums.
3. Four gilded coaches of the king's stables, with trumpets and kettle-drums, in which were the Mayor Domos DE SEMANA, who went before to St. MARY'S Church.
4. Coach of the queen's officers, with the Marquis de MONTE ALLEGRE, her first steward, the Duke of MEDINA SIDONIA, her master of the horse, and the Marquis de ANDIA, gentleman of the horse.
5. The Mayor Domos de SEMANA, in another coach.
6. Nine of the ladies of the bed-chamber in other coaches.
7. Nine coaches with four horses, in which were the gentlemen of the king's privy chamber.
8. A coach with eight horses, richly harnessed, with four footmen and eight grooms walking on each side.
9. A coach with eight horses, equally rich, attended in the same manner, in which were the king's master of the horse, the Duke of MEDINA COELI; the Duke of ALVA, steward of the household; the Duke de LOSADA, *sumilier de corps*, or

§ The ornaments of the houses likewise were many of them immensely expensive; but in the worst, most absurd, and ridiculous taste you can imagine: that of the Marquis DONIATI was, I think, the most expensively ill-designed of any, with mottoes and devices in plenty.



squire of the body ; the Principe de MASSERANO, captain of the Italian company of life-guards ; and Don PEDRO STUART, first equerry.

10. Twenty four of the King and Queen's footmen, and the *Ecuyers de Campo*.
11. The King's coach, of massy silver, drawn by eight fine Neapolitan horses richly harnessed, in which were the KING and QUEEN, guarded by all the officers of the life-guard, that were not otherwise stationed, and twelve of the king's pages in their liveries embroidered with gold, walking on each side.
12. A large body of life-guards, with their officer.
13. The Prince of ASTURIAS, and the Infant Don GABRIEL in their coach, attended with guards.
14. The Infants Don ANTONIO PASQUAL, and Don FRANCISCO XAVIER in theirs, with their guards.
15. The Princesses Donna MARIA JOSEPHA, and Donna MARIA LUISA, in another coach, with their guards.
16. The Infant Don LUIS ANTONIO JAYME, in his coach, with his guards\*.
17. Ladies of honour in gilt coaches.
18. The *Mayor Domos de Semana* to his Majesty, in their coach.
19. Two battalions of foot, Spanish and Walloon guards.

IN this order of procession their Majesties came up to the first triumphal arch, erected at the entrance of that fine street *De Alcalá*, opposite to which the QUEEN MOTHER was seated in a principal balcony, belonging to the house of the Marquis de TRIPUZI her first steward ; the King and Queen made their respects to her, as they passed, which she returned. Their majesties then went to St. MARY'S Church.

THE concourse of people, both natives and foreigners, was immense in all the streets ; and the balconies were lined with people of fashion, in great variety of dresses, colours, and jewels.

\* The *Viva Don Luis!* was by much the loudest and most hearty of the people's acclamations.

THEIR





THEIR Majesties being come to St. MARY'S Church, his Eminence the Cardinal-Archbishop of TOLEDO waited at the portico in company with the stewards and gentlemen of the month, and household, to present the royal family, and the rest with *holy-water*: after which they heard the *Te Deum* and *Salve* sung, with the band and music of the royal chapel: Then taking a different route, they found the houses, arches, and fountains all illuminated, it being now after sun-set.

AFTER their return to the *Buen Retiro*, they saw the fire-works prepared by the town, from their own balcony, which were exhibited in the small *Plaza de Pelota* ||.

ON the 14th, in the afternoon, there was a comedy represented before their Majesties, named *the Triumph of Hercules*, after which the fire-works were the same as the night before.

ON the 15th, their Majesties went to see the *bull-feast*, and were much pleased with the spectacle, as no fatal misfortune happened to the cavaliers\*. During these three days, the houses of the gentry and others were illuminated.

ON the Saturday the King attended at the *Jura*, and took the accustomed oath. In the evening the trades-people of the town having passed before their majesties in masquerade dresses, one of them made a speech, and so retired. This evening concluded also with fire-works and illuminations: and thus ended the solemnities celebrated on occasion of the Public Entry of Don CARLOS III. King of SPAIN.

IN my opinion, much the most pleasing part of the fight was the immense mob in the streets; which being composed of all reli-

|| These fire-works were very poorly contrived, and went off extremely ill.

\* It was no wonder that the cavaliers on this occasion came off so well; for the poor bulls had been kept almost fasting for four days before, in order to lower their courage: and this was done, lest the *Queen* and the *Court* should be shocked at the sight of any tragical event, that might otherwise have happened. But see the account of this article, p. 107, & seqq.

gious orders, of all kinds of lay, civil, and ecclesiastical habits; in short, of all dresses in the world, and of both sexes, formed the most motley scene that fancy ever painted!

THE theatre of the *Buen Retiro* is extremely pretty, and very finely ornamented: It will always remain as a striking proof of the genius, fancy, and invention of the celebrated FARINELLI; who had no reason to regret the leaving ENGLAND, since SPAIN has made him ample amends: his apartments were the best in the whole palace of the *Retiro*, the same that the Duke de LOSADA has now; and his levee was more crowded than the minister's, or King's. He retired with an immense fortune on the death of Queen BARBARA.

THE *Venetian Ambassador* made his public entry into MADRID, on the 23d of July, in his Venetian black habit, on horseback. There were some who preferred his entry to that of the King's; but his state-coaches were miserably tarnished and shabby.

P.C. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

UNTA DE ANDALUCÍA

S

LETTER

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## L E T T E R VIII.

Description of the CONVENT of St. LAURENCE,  
commonly called the *ESCURIAL*.

**T**HE ESCURIAL is a village in the kingdom of NEW-CAS-  
TILE, seven leagues to the north of MADRID, so called  
from the word *escoria*, which signifies the dross of the iron mines,  
which were there formerly, and therefore the proper name is Es-  
CORIAL.

THIS little village gives name to the palace of the ESCURIAL,  
which was built by GIOVANNI BAPTISTA, by order of PHILIP  
II. in the year 1563, as appears by this inscription :

D. O. M.  
OPERI ADSPICIAT.  
PHILIPPVS II.  
HISPAN. REX.  
A FUNDAMENTIS EREXIT  
MDLXIII.  
JOAN. BAPTISTA  
ARCHITECTUS.  
IX. KALEND. MAII.

THE motive which engaged that prince in this religious work,  
I shall speak of hereafter; for, as he had so little piety himself  
in mind or action, one cannot but be surprized at his conceiving



such a design. Such as it was however, it gave a fresh occasion of disgust to the Spanish parliament, or the *Cortes*, as they call it, the general assembly of the states, or representatives of the several cities. For PHILIP having called a *Cortes*, to ask supplies for carrying on the war against *France*, the states very freely voted a large subsidy of some millions; which the artful monarch, as soon as he had once secured in his own coffers, applied to the building of this convent. This misapplication of the public revenues so disgusted the *Cortes*, that they met less frequently, and with more reluctance, being unwilling to be cajoled out of their money by the tricks of designing princes: and succeeding monarchs, having found out other ways of raising their supplies, have rarely called a *Cortes* since that time, for a very political reason, the fear of becoming *less absolute*.

THERE are two libraries in the ESCURIAL, one upon the first floor, and the other upon the second: that upon the first floor is a fine, long, arched room; the ceiling and the walls all painted by PELLEGRIN Y PELLEGRINI, (a *Milanese*) a disciple of BUANOROTI, and BARTHOL. CARDUCHO, a *Florentine*. This library contains all the printed books, excepting some *first editions*, which are kept above, and paintings, and the usual baubles shewn to strangers: such as moneys, medals, and casts; a Jewish shekel; an iman, or calamite stone, or, as I should call it, a *magnet*, weighing seven pounds, which supports an arrobe, or twenty-five pounds weight. Here they shew you an illuminated MS. of the Revelations, in a small folio, supposed to be written by St. AMADEUS: a MS. in gold letters, of the four gospels, in Latin, large folio, upon vellum, written in the time of the Emperor CONRAD, called *the Golden Book of Eusebius Reterodamus*. There are also some other curiosities, mentioned in the *History of this Convent*, by Padre Frey Francisco de los Santos, 4to. Madrid 1667, which I could not obtain a sight of; such as, their oldest MS. of St. AUSTIN *De Baptismo Parvulorum, litteris majusculis Longobardicis*; a MS. of the Gospels, in the oldest Greek letter, a book of St. CHRYSOSTOM'S. These I asked for several times, but was always told, *No puede verle*, or, "You cannot see it:" But I believe they are behind the altar in the sacristy, where I saw a very fine illuminated

Missal, and are made use of to decorate that altar, upon great solemnities, being finely bound. I succeeded no better with regard to a Greek Bible of the Emperor CATACUZENUS, exactly agreeing with the LXX. I asked after the famous drawings of men, women, animals, plants, &c. in several volumes folio, by Don FRANC. HERNANDEZ of TOLEDO, taken soon after their first discovery of AMERICA; but the librarian told me, they were burnt in the fire that made so much havock in this library, on June 7, 1674, which lasted 15 days.

BUT the other library, which is above stairs, contains all the manuscripts, except the few above-mentioned, and is, I believe, one of the noblest collections this day in the whole world. There are 1824 volumes of Arabic MSS. only; Greek MSS. in profusion, in folio and quarto, of immense antiquity, yet fair and legible throughout. There are no less than three MSS. of *Dioscorides*, when it has been thought, that only one MS. of it existed; and that at CONSTANTINOPLE, as BUSBEQUIUS tells us. Here are parts of *Livy*, *Dion Cassius*, *Diodorus Siculus*, and others never yet published. If I remember right, I think there are 13 volumes in folio MS. of *Livy* only. Then as to MS. copies of the New Testament, they are in great numbers, either containing the whole or part. There are too some new, unpublished classical authors: three *Olynthic Orations of Demosthenes*; four of the *Philippics*; *Oratio ad Epistolas Philippi*; *Oratio de Republica ordinanda*, *Epistola Philippi*; *Iliad* in black ink, with a comment or scholia by TZETZES, in red ink, in the opposite column. I found there MSS. of *Terence*, *Justin*, *Valerius Maximus*; of *Horace* and *Virgil* many; some of *Juvenal*, *Catullus*, *Tibullus*, and *Propertius*, *Suetonius*, *Sallust*: but, what I regretted much, none of *Tacitus*. The Greek tragedians, &c. in abundance, remarkably finely written, particularly *Aristophanes* in folio: some of the moderns, such as *Aretinus de Bello Punico Primo*: *Idem de Bello Gothico*: *Epistola ejusdem*.

I COPIED a little Greek poem, at the head of which was written, *Cartophylacis Bulgariae duo Carmina, quae inscripta sunt Πόθος*. *In priori describit Mala Mulieris mala; in posteriori bona bonae.*—

N. B. *Quis autem noverit, quis Cartophylax hic fuerit; erat enim Nomen Officii, sæpeque inter Libros hosce MSS. occurrunt Opera Joannis Rediaseni, Cartophylacis Bulgariensis.* The poem itself is not worth inserting here.

WITH regard to the MSS. of the *New Testament*; I was determined to collate two or three of the most remarkable texts, to see how they stood. Having seen in England, how the famous text, *Johannis Epist.* I. cap. V. ver. 7, 8. stood in our *Alexandrian* MS. I took down two of the oldest MSS. of *the Epistles* which I could find in the Escorial, and having a small Greek Testament in my pocket, I collated that text first, in presence of the auditor and some other gentlemen. It is remarkable, that both the MSS. should concur word for word in this reading: "Ὅτι τρεῖς εἰσιν οἱ μαρτυροῦντες τὸ πνεῦμα, καὶ τὸ ὕδωρ, καὶ τὸ αἷμα· καὶ οἱ τρεῖς εἰς τὸ ἓν εἰσιν· εἰ τὴν μαρτυρίαν τῶν ἀνθρώπων λαμβάνομεν, κ. τ. λ." One of them read ἐλάβομεν, which, I think, has more force. I do not enter into the controversy whether this be the right, or the wrong reading; I shall only add, that such I found it in two MSS. of a different character, and age, and which did not appear to be copies of each other. But the curious reader, after having examined Dr. MILL'S long note on this verse, and also the tedious comment of Mr. WETSTEIN, may see more in *Une Dissertation Critique sur le Verset, septieme du Chapitre V. de la premiere Epître de St. Jean, par M. Martin, à Utrecht, 1717, 12mo.*

As to the famous passage, *ad Timotheum, Epist.* I. c. iii. v. 16. all the MSS. clearly read Θεός, or ΘΣ.

WITH regard to that in the beginning of St. JOHN, it is out of doubt Θεός ἦν ὁ Λόγος, and not Θ, or Θεῖ, as some would have it.

THERE is in this library all the collection of MSS. and printed books, formerly belonging to the famous Cardinal SIRLETUS, with the cardinal's notes in most of them: the very catalogue itself of Cardinal SIRLETUS'S collection is a vast curiosity. The book contains, first, the original letters of the Duke D'OLIVARES, and others, about settling the purchase of it. Then follows the

the catalogue of his Greek MSS. in Greek: the title runs thus; Κατάλογος τῶν Βιβλιῶν καὶ ἀγραφῶν τῶν ἐνδοκιμοτάτῃ Καρδινᾷ Σιρλήτῃ, &c. &c. After this follows a Latin catalogue of his Latin MSS. and printed books; at the end of which the cardinal's librarian tells us, "Take notice, that there is no book here, of what kind soever, in which his eminence hath not wrote with his own hand some notes: *adeo ut omnes aucti & correcti ab ipso verè dici poterint.*"

IN a very old Latin description of the islands of EUROPE, with the maps, the writer, whose name I could not find, mentions the following cities in GREAT BRITAIN, *Londinum, Neomagus, Peturia, Otuaana, Callagum, Orria, Coria*: in SCOTLAND, *Trimontum, Uzellum, Rethigonum, Corda, Linopibia*; which I leave for our antiquaries to decypher. In the library below, I found *Apthonii Προγυνάσματα*; *M. Bruti Epistolæ Græco-Latinæ*, and *Phalaridis Epistolæ*, all bound together. Those of Brutus contained only epistles of his to the Pergamenians, with their answer; to the *Rhodiis, Cois, Pataræis, Cauniis, Lyciis, Damia, Cyzicenis, Smyrnæis, Mytelsibus, Mylesiis, Trallianis Bythyniis*, all Greek, per *A. Comelinum*, 1597. One in Latin, *Brutus Ciceroni suo*. The epistles of Phalaris were Περὶ τῶν Ἐπιστολικῶν Χαρακτῆρῶν. Not those which BOYLE published.

BUT to return to the manuscript library above stairs; it certainly abounds with inestimable riches too numerous to be described. But as to the catalogues of the principal Greek, Latin, and Hebrew MSS. I shall give them at length at the end of this account.

ALL this wealth is deposited in the hands of a few illiterate monks, poor *Jeromites*; but they are full as jealous of these treasures, as if they understood their true value. It was with great difficulty, and by the help of some interest, that I got any access at all to these MSS. and when I had got access, if I wrote down or collated any thing, it gave them suspicions; because, say they, if you copy our MSS. the originals will then be worth nothing. That is as much as to say, that the originals will be of no value, if they become of any use.



I DO not doubt but there are many very valuable things among the printed books, both below and above stairs; some I have seen, but few of them; such as *Virgil*, in folio, whether a forgery, or not, I cannot say; date 1407. It appeared to me as a literary phenomenon; *Terence* 1482; another *Virgil*, large letter, with superb illuminations. But the backs of the books below stairs are all turned from you, besides being locked up, so that no one but the librarians themselves can possibly tell you what they are; and as they are so wretchedly ignorant, their informations will avail you but very little. They have had no man of learning among them, since the times of ARIAS MONTANUS, who was indeed a truly great man. There is a copy of his Bible, in seven or eight volumes in folio, finely printed on vellum, with the Hebrew text, JEROM's version, the Vulgate, and the LXX.

IT is much to be lamented, that this library is not in other hands; for then the world might stand some chance of being benefited by it. MICHAEL SYRI, a Syro-Maronite, one of the King's librarians, has printed one volume of the *Arabic catalogue*; but why it is not permitted to be sold, I cannot say; if it had, I had sent it into England before now.

THE principal things in this convent are, first, the *Church*, which is a noble edifice in the inside; its riches and paintings are inestimable; but of these *latter*, I shall give a separate *catalogue* hereafter. The outside, however, of this church, is the heaviest building imaginable. The whole convent is truly a sort of quarry above-ground. It has often put me in mind of those lines of Mr. POPE:

Greatness with Timon dwells in such a draught,  
As brings all Brobdignag before your thought.

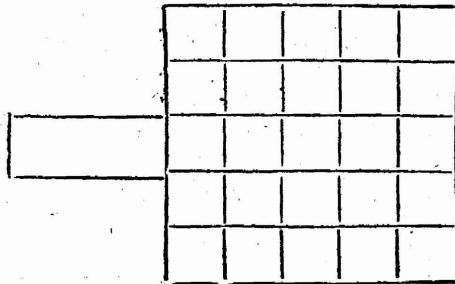
I can discover no stile of architecture in it, though it is most probably of the Doric order. It is a large, confused stupendous pile, divided into a vast number of square courts. The reason of which is owing to the following circumstance.

PHILIP II. the founder of this convent, made a vow, when he gained the battle of St. QUINTIN, (against the French in the frontiers





tiers of PICARDY, in 1557) six years before, to build a convent at the ESCURIAL for monks of the order of St. JEROM. This order is unknown in France, and was abolished in Italy, because one of them attempted the life of CHARLES BORROMEO. He preferred this order, because he was obliged to cannonade a convent of *Feromites* during the siege of St. QUINTIN. He said to his confessor during the battle, when the bullets flew about pretty thick, "And how do you like this music?" "And it please your Majesty," replied the monk; "I do not like it at all." "Nor I neither," said the King; "and do not you think *my father* was a very strange man, who could find any diversion in "this kind of entertainment?" The battle was gained on St. LAWRENCE's day, on the 10th of August, wherefore he called the convent after the name of that saint; and as the holy father was unhappily burnt upon a *gridiron*, this prince has immortalized the very manner of his martyrdom: for he has not only stuck gridirons, either of paint, wood, metal, or stone, all over the convent, but has built the very convent itself in the form of a gridiron. That part of the building, which is now the King's apartment, is the handle of the gridiron; and the rest being divided into a great number of square courts, in this form;



it doth not unaptly resemble a gridiron. Having now done with the gridiron, I must not forget another circumstance: As a proper compliment was necessary to be paid to St. LAWRENCE, another was full as necessary to be paid to St. JEROM: St. JEROM, it seems, lived among the mountains, and therefore, tho' from the lofty site of this convent you command one of the most extensive prospects, that you commonly meet with in SPAIN; yet so much respect was to be paid to the memory of this saint, as to turn the



the great front of this convent and palace *directly from the prospect*; so that you should see nothing at all but mountains, as the saint himself had lived among them. They give another reason for this; and say, the chapel could not have stood due east and west without it. Why not? Was there any necessity to make the front of the convent and the church too, both to the same aspect?

BUT high as the names of these two saints stand here, the name of the founder, PHILIP II. is still higher; so that they respect, first, the *Fundador*, then St. LAWRENCE, and then St. JEROM. Their regard for their founder is indeed but a decent part of gratitude; for as he thought he should atone for all his sins by raising this fabric, so he spared no expence to make it complete. It cost PHILIP II. during his reign, 28,000,000 of ducats, which is about 3,360,000 l. sterling. He lived here chiefly the last fifteen years of his life; and when he died, he ordered himself to be brought out in his bed to the feet of the high altar, that he might die in sight of that, and thus he expired. The place where his bed was placed, is since railed off, as sacred; and the late QUEEN BARBARA was the first person who had courage enough to enter it, since it was shut up after his death.

HOWEVER, some are still so superstitious, as to believe even now, that his unquiet and perturbed spirit still nightly visits his favourite mansion, and stalks horrid round the long arcades and corridors of the ESCURIAL: For a certain princess, to my knowledge, gave orders, last October, that the guard should patrol in the night round the cloysters, to see if PHILIP II's ghost really walked there, or not.

THERE are in the lower library four very fine portraits of CHARLES V. PHILIP II. PHILIP III. and PHILIP IV. In CHARLES V. you see from his face and attitude, in his air and manner, the spirit of a prince, who was born to lead armies to the fields of conquest, and to aim at nothing less than universal monarchy. In PHILIP III. and IV. you discern rather a pacific mien, inclining somewhat to effeminacy. But in PHILIP II. the painter has been

T

very

very happily expressive of his character ; cruelty, pride, hypocrisy, malice, revenge, and a dark air of dissimulation, are all well assembled in the lines and colours of his countenance.

BUT however fond he was of this convent, as I said before, he did not live to finish it: The *Pantheon*, or the royal burial-chapel for the Kings of SPAIN, their consorts, and their descendants, though begun by the founder, was not completed, but by PHILIP IV. This edifice is so singular, it is no easy matter to describe it, without the help of drawing, so as to give a just idea of it.

INSCRIPTION on the PANTHEON.

D. O. M.

*Locus Sacer Mortalitatæ Exuvias  
Catholicorum Regum,*

*A Restauratore Vitæ, Cujus Aræ Max.*

*Austriaca Adhuc Pietate Subjacent,*

*Optatam Diem Expectantium,*

*Quam Posthumam Sedem Sibi Et Suis*

*Carolus Cæsarum Max. In Votis Habuit,*

*Philippus II. Regum Prudentiss. Elegit.*

*Philippus III. Vere Pius Inchoavit.*

*Philippus IIII.*

*Clementia, Constantia, Religione Magnus*

*Auxit, Ornavit, Absolvit,*

*Anno Dom. MDCLIII.*

IT is an octagon temple ; the staircase that descends to it, is all fine marble, the walls, ceilings, &c. being wainscotted, if I may so term it, with marble, and the inside also of the temple is very richly ornamented in the same manner. As I was going down the stairs, my guide told me, " Here, Sir, is the *rotting-place* for the " late Queen AMALIA ; and this, Sir, is the *rotting-place* for the " young princes:" and so indeed they were ; for the bodies are deposited here till such time as the work of putrefaction is pretty well finished, and the inoffensive relicks are transported into the *Pantheon*.

WHEN

WHEN this vault was finished, PHILIP IV. gave the following directions for removing the bodies into it, by a mandate dated MADRID, March 1654: where he says, "You shall place in it the Emperor CHARLES V. and Donna ISABELLA his wife; PHILIP II. and his queen Donna ANNA; PHILIP III. and Donna MARGARETA; and the queen Donna ISABELLA, my dear and much-loved wife. The first urn shall be CHARLES V. the last I design for myself, whenever it shall please God to take me from this life."

IT is impossible you should understand these directions of PHILIP IV. without being told, that as this temple is in an octagon form, each side contains three or four niches from top to bottom, with two over the door-case, in all 26: and these are filled up with oblong urns, or *sarcophagi*: each having a brass plate in the center, with the name of the prince or princess which it contains. In this order:

*Left-hand side.*

Donna ISABELLA, Charles V's  
Queen.

— ANNA, Philip II's Qu.

— MARGARETA, Philip  
III's Queen.

— ISABELLA, Philip IV's  
Queen.

*Second left-hand.*

MARIA ADELAIDE, Philip V's  
first Queen. \*

AMALIA, Charles III's Queen.

*Right-hand side of the Altar,  
which takes up one eighth of  
the Room.*

CHARLES V.

PHILIP II.

— III.

— IV.

*Second right-hand.*

CHARLES II.

LUIS I.

There is an urn designed for ISABELLA of PARMA; but she is determined not to lie there.

So that you see, as there are but 26 niches in all, it is just half-full. There are only six kings, and seven queens. The rea-

\* Here is one Queen omitted; none are placed here, but what have children.

son of this is, because PHILIP V. is buried at SAN ILDEFONSO ; as the queen-mother intends to be, whenever she dies ; though she says, " She had much rather not die at all," having an utter aversion to that operation. But, I fear, ELIZABETH of PARMA and TUSCANY must be contented to tread the same gloomy paths which all the ISABELS and KATHARINES of ARRAGON trod before her. FERDINAND VI. and his Queen BARBARA of PORTUGAL are buried at the new convent of the *Salesas* in MADRID, which they founded.

I REMEMBER being told by an English earl, who travelled into SPAIN a few years since, That when he came to see the *Pantheon*, he asked the guide, who shewed to him this vault, how it came to pass, that he saw there so few princes of the house of BOURBON ? " My lord," says the man, " the reason is, that they " are all afraid of the man with the great whiskers ;" meaning, CHARLES V. " for," says he, " if those princes of the house of " BOURBON were to come here, they would never agree, and there " would be such a dance of the dead, as would be heard as far as " MADRID."

BUT to be serious, it is certainly a great pity, that the Spanish kings and queens are not now all placed together, as this certainly is a *mausoleum* worthy of their reception, and in every respect suitable to the grandeur of the Spanish monarchy. I confess, were I King of SPAIN, I should make no scruple of ordering it so, without ever thinking, that I in the least disquieted thereby the repose of their ashes.

— *id credis cineres curare sepultos ?*

Or, as another says,

— *nec sentit damna sepulchri.*

BUT before I take my leave of the *Pantheon*, which shews you by its very name the great and majestic ideas which the *Spaniards* entertain of their sovereigns ; since this is not the burial-place of their *monarchs*, but their *Gods* : I must not omit one very extraordinary anecdote, which is as follows.

WHEN