

“ which ought always to be present with us; many of these
 “ arms and legs belonged to the two squadrons of saints who
 “ combated under the banners of St. Maurice and St. Ursula.

“ We possess also a thigh of the glorious martyr St. Lau-
 “ rence; it is entire, but the hair is toasted (singed), the holes
 “ which were made in it by the prongs which turned him on
 “ the gridiron, are very visible. One of this saint's feet; the
 “ toes are entire, though contracted: between two of them is a
 “ small cinder, which in the eye of piety shines like a carbuncle.

“ A silver statue of St. Laurence, which weighs eighteen
 “ arrobas (of twenty-five pounds each) ornamented with gold,
 “ to the weight of eighteen pounds: he holds in his hand one
 “ of the very bars of the gridiron on which he was broiled.

“ The smaller relics are innumerable.

“ In order to protect the edifice from lightning, there are fe-
 “ veral reliques, especially some of St. Laurence, its patron, in
 “ metal cases, inserted in the balls and crosses which are on the
 “ tops of the towers; so that if the ancients, for the same
 “ effect, placed laurels on the summits of their towers and other
 “ edifices, which beautified and protected them, because they
 “ thought that lightning would never strike those plants; how
 “ much better is this defended by such superior laurels?”

I shall leave the reader to make his own reflections on the foregoing, and proceed with the description of the building; but in justice, I inform him, that a Spanish account in octavo of the Escorial, printed in 1773, says, "As to the reliques which are kept here, it is better and more concise to venerate them, than to form a catalogue of them:—" which is all that is therein said about them.

The tabernacle, on the great altar, is of porphyry, gold, and jewels, sixteen feet high; it may be seen, but not touched by laymen. *Odit profanum vulgus & arcet.*

Immediately under this altar is the Pantheon, designed as a repository for the remains of the kings and queens of Spain: the descent to it is by fifty-eight marble steps, chiefly of jasper. This mausoleum is circular, and was built in 1654, according to the design of John Bat. Crescenzo. It is thirty-six feet in diameter, and thirty-eight in height, and is entirely constructed of the most valuable marbles; highly polished, intermixed with ornaments of gilt bronze: round the wall are eight double columns of the Corinthian order, with their bases and capitals of bronze gilt: between these are placed twenty-four urns, or sepulchral chests of marble, of seven feet in length, in as many niches, four over each other: two more urns are placed over the door which fronts the great altar. These chests are placed on four lions paws of gilt bronze, and are farther adorned with the same metal: on each of them is a shield, containing the name:

name of the king or queen whose body is contained within. There are at present thirteen deposited here, which are those of Charles V. Philip II. III. and IV. Charles II. and Lewis I. The empress Elizabeth; the queens Anne, Margaret of Austria, Elizabeth of Bourbon, Marianne of Austria, Louisa of Savoy, and Mary Amelia of Saxony. The bodies of the royal children, and of those queens who left no issue, are buried in a chapel near the Pantheon. There are fifty-one niches, forty of which are occupied.

Over the altar is a crucifix; the cross is of black marble, and the body of gilt bronze, as large as the life, made in Rome by Julian Fineli of Carrara, a disciple of Algardi; but some attribute it to Pedro Taca: the back ground is of porphyry. The cupola of the Pantheon is of marble, with foliages of gilt bronze: from the middle is suspended a curious lustre of bronze gilt, of seven feet and a-half in height, made in Genoa; there are eight other branches for lamps, held by bronze angels, as the daylight only appears through a single window.

The arms of Spain are represented over the door, in a kind of mosaic of different coloured marbles, gold, silver, and lapis lazuli.

In the Sacristy is kept a pectoral cross, worn about the neck of the prior on solemn days: it consists of five diamonds, eight emeralds, four rubies, and five pearls, of which
the

the largest is of the size of a pigeon's egg, and the other four are as big as filberds.

Here I was likewise shewn a book called *el Capitularo*, being nineteen sheets of parchment, on which are represented various festivals of the year in miniature, by the delicate pencil of father Andrew Leone, and the other painters of the choral books.

In the small chapel *de la Santa Forma*, is a very fine *custodia d'ostia*, of silver *filagrana*, which was made in China, and presented to Charles II. by the emperor Leopold.

In the palace are two meridian lines by John Wendlingen, a German Jesuit.

The library, which consists of two rooms, contains twenty-one thousand volumes: about four thousand three hundred of these are in manuscript; of which, five hundred and seventy-seven are Greek, sixty-seven Hebrew, one thousand eight hundred Arabic, and one thousand eight hundred and twenty Latin and vulgar. The fire in 1661 burnt many MSS. among which were one thousand two hundred in Arabic*.

The largest room is one hundred and ninety-four feet long; five marble tables are placed in it. On one of them stands an

* See Clarke, p. 131, and 155, for a further account of these MSS.

equestrian



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equestrian statue of Philip II. four feet in height, with a slave at each of the four corners of the pedestal; the whole is of silver. Some other silver statues decorate the other tables. I saw a load-stone here that weighs seven pounds, and suspends an iron weight of twenty-six pounds; but if it were properly mounted, it might be made to suspend one of seven hundred and fifty pounds. This magnet is said to have been extracted from one of the neighbouring mountains.

In a small room called *el Camerino*, is a portable golden altar, which was made use of by Charles V. the cross of its crucifix is ornamented with a topaz as big as a hen's egg, and with a diamond and ruby, each of the size of a common bean; the diamond may possibly be some kind of sapphire.

Behind two sides of the Escorial is a small garden, with a great number of fountains. The royal apartments contain nothing worthy of notice; the kitchen and fruit-garden, with the park, are about a league in circumference.

I shall now give some account of the pictures which are preserved here, of which there are upwards of one thousand six hundred in oil colours, exclusive of the paintings in fresco, in which manner ten ceilings are painted by Luca Giordano.

The best picture here is that which is preserved in the old church; it was painted by Raphael, and as the following account

count of it has never appeared in the English language, and contains many very judicious remarks, not only on the picture, but also on painting, I shall here insert a translation of it from the Spanish paper published in Madrid in 1773, by Don Pedro Antonio de la Puente. Attention to these observations will enable the intelligent spectator to discover the merits of the other pictures he may see here, for which reason I have placed the ensuing reflections at the head of the catalogue of pictures.

In the year 1754, John Henry, Esq. an Irish gentleman, travelled through Spain, and having seen the famous picture called the Madonna, or our Lady of the Fish, in the Escorial, wrote the following reflections on it, as he had heard that James Amiconi, one of the king's painters, had said that it was not an original by Raphael Urbino. He wrote them in English, and gave a copy of them to a relation of his, father James Henry, of the order of St. Francis, in Seville, who translated them into Spanish.

Volet hæc sub luce videri,

Judicis argutum, quæ non formidat acumen.

HOR. ART. POET. v. 363.

“Whoever desires to form a right judgment of a painting, must
 “first determine the subject of it exactly, because a historical
 “picture is only a portrait, and for a man to despise or to praise a
 “portrait when he has no just idea of the original, is rash and
 “absurd.

“ But



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Rafaelo Pinxit.

G. B. Cipriani delin.

S. Barbieri sculp.

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“ But as portraits vary innumerably, according to the point of
“ view in which they are examined, so the same object will ap-
“ pear very different, according to the instant of time in which it
“ is beheld. For example, the Resurrection of Lazarus, at the
“ instant that Christ commands him to come forth from the
“ sepulchre, would be in many circumstances the reverse of that
“ same resurrection, considered in the point of time immediately
“ following it. In the first case, few would appear disposed to
“ believe, many to doubt the event, and many more to laugh
“ at and ridicule the undertaking of the Saviour; but in the
“ second, the greater number would appear believing, many con-
“ vinced, and few or none incredulous. Hope, fear, suspicion,
“ doubt, and incredulity, would be the predominating passions
“ in the first representation; and those of astonishment, confi-
“ dence, joy, and tumultuous confusion, in the second.

“ When the subject of the picture is ambiguous or defective,
“ in that case the imagination is at liberty to determine or to
“ suppose it. But in actions like the above, the picture must
“ be adjusted to the subject, and not the subject to the picture.

“ The subject once determined, we must examine whether
“ the painter has treated it judiciously or not; that is, whether
“ he has chosen the properest moment, and whether he has dis-
“ posed his figures in the most advantageous order and manner:
“ if not, we may say that the artist has taken a bad likeness; but
“ if he has selected the most happy moment, and disposed the
“ figures

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“ figures in the best manner possible, that advantage alone,
 “ which is but little prized by many pretended connoisseurs, and
 “ never by ignorant persons, screens him from all censure from
 “ those who understand the rules of the art. Of all the great
 “ painters I at present recollect, Tintoret is the most defective in
 “ this particular : he appears to have studied to select the most
 “ improper time he could have chosen : his heads are always
 “ low and mean ; his attitudes likewise low, and often ridicu-
 “ lous. As the greater number of his works are evident proofs
 “ of this, it will suffice to name one, which is the *Washing of*
 “ *the Feet*, placed in the sacristy of the Escorial ; where, among
 “ many other enormities, he represents one of the disciples
 “ stretched on the ground, when another disciple is exerting his
 “ strength by pulling off one of his stockings.

“ In the composition of a picture, three things are chiefly to
 “ be attended to : first, that the principal action be the chief ob-
 “ ject ; that is, the figures must be so placed that one may at the
 “ first glance distinguish which are the persons interested in the
 “ occasion, and which not, otherwise the composition would be
 “ confused, and the embarrassed eye would remain in an uneasy
 “ suspense, because each figure, or group, being equally attract-
 “ ing, it finds no principal object to rest and fix upon. Very
 “ few artists have composed correctly. Even Raphael has his
 “ defects ; for in his famous picture of the Transfiguration, he
 “ has painted two subjects which so equally distract the sight,
 “ that one knows not where to fix, whether on the mi-
 “ racle



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“ racle above, or on the disciples and the lunatic at the foot of
“ the mountain.

“ Secondly, in a good picture there must be an exact propriety
“ in the *contrast*, by which is meant, that the figures or groups
“ must not be much like each other, either in their attitudes,
“ faces, or habits. The Heaven which is painted in the chief
“ choir of the Escorial, by Luca Cambiaso, proves what I say,
“ for by want of a due contrast, it looks more like a regiment
“ of militia in battle array, than a choir of angels and happy
“ spirits praising their Creator.

“ Lastly, each of the figures and groups must balance one
“ another exactly; if they do not, one side of the picture will
“ appear to preponderate over the other, which will necessarily
“ hurt the eye. This rule is likewise extended to portraits, be-
“ cause an exact equilibrium is as necessary in a single figure as
“ in a group. The picture by Velasquez, of the count-duke of
“ Olivares on horseback, may be called a model of perfect equi-
“ poise, and I prefer it to any thing of the kind I have ever
“ seen: it is at present in the king's palace at Madrid.

“ Many strange anachronisms are found in pictures, for in-
“ stance, the Marriage of St. Catherine with the Child Jesus,
“ St. Anthony of Padua, St. Ignatius Loyola, and many others
“ with the same child in their arms. The first time I saw the
“ picture of the Transfiguration, by Raphael, I was surpris'd to

“ see two Franciscan monks on the top of Mount Tabor, not
 “ far from Christ, Moses, and Elias, and I could not have
 “ thought that a painter who possessed so much true taste and
 “ erudition as Raphael did, could commit such glaring absurdities;
 “ ties; but my astonishment ceased, when I was informed that he
 “ painted that picture by order of a community of Capuchin friars.

“ Du Piles reduces the art of painting to four parts, composition,
 “ design, colouring, and expression. That division is defective,
 “ because it omits gracefulness, which is much more essential
 “ to good painting than any of the others*. Gracefulness is the art
 “ of inspiring an air of dignity and ease in the figures represented,
 “ so that it may appear to be naturally belonging to them, and not
 “ the effect of the painter’s ability; which noble facility places
 “ Raphael in such a superior light to most other painters. Gracefulness
 “ in Raphael is an inherent excellency, whereas, in others, it
 “ appears to be a mere casualty. Some have drawn as well as he,
 “ many are superior to him in colouring, others composed with
 “ equal judgment; but there never was a painter so graceful: that
 “ is the reason why the paintings of Raphael please the more,
 “ the more they are examined, and that intelligent persons are
 “ as it were forced to examine them every time with renewed care
 “ and attention, and that they quit them with greater reluctance.

* Senza le grazie ogni fatica é vana, as Lord Chesterfield says.

“ We



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“ We must here take notice that gracefulness must not be
“ confounded with what is called genteelness; the former con-
“ sists of dignity and ease, and the latter of ease and delicacy.
“ The one is noble, the other beautiful: in this last I esteem
“ Guido to have gone beyond any other painter. Correggio
“ united both in a degree peculiar to himself; his attitudes are
“ usually graceful; however his heads, though never mean or
“ plebeian, have very seldom that dignity necessary to consti-
“ tute what is called nobleness. Thus, in his School of Love,
“ which is in the collection of the duke of Alva, the attitude of
“ his Venus is perfectly graceful; but her head, though beau-
“ tiful beyond expression, is no more than a copy from nature.

“ Some persons set about examining pictures only to find out
“ their defects, as if all their knowledge of the art consisted in
“ making such discoveries: they are often heard to say, what a
“ bad leg that is! and that foot, how crooked! that arm ap-
“ pears to be one of those of Artaxerxes Longimanus! and
“ other equally just and sensible remarks, wherewith they so
“ lightly censure the picture and the painter. Such critics ought
“ to remember three things: first, that it is much easier to dis-
“ cover the defects of a picture than its beauties, because all
“ pictures have defects, and but very few have perfections: se-
“ condly, that those inadvertencies, though they are granted to
“ be faults, are not always to be attributed to the painter's want
“ of ability: and, finally, that the greatest masters have fallen
“ into some errors. Nevertheless, when we see a leg, an arm,

“ ORR

“ or any other member ill drawn, the painter is doubly reprehensible ; for not knowing the laws of design, and for not endeavouring to hide his want of skill. Baffano, for example, seldom ventured to draw naked arms or legs, through a consciousness of his incapacity.

“ If, on the contrary, we see the same members correctly drawn in other pieces by the same painter, we are to believe that those defects, which we now censure, did not arise from want of skill or power, but from some accident or inadvertency, haste, &c. If we are to censure great painters for such trifling faults, which are to be found in all their works, we must suppose that Raphael did not know in what position a man’s leg should be placed to sustain his body, because in his school of Athens, painted in fresco in the Vatican, one of the legs of Alcibiades is reversed : nor that Leonard da Vinci knew how many fingers were on a hand, because in his *Last Supper*, which is his master-piece, and is preserved at Milan, he has painted the hand of one of the apostles with six fingers. With equal reason might we say that Virgil knew not the rules of poetry, because he has admitted a false quantity in some of his verses.

“ Those who criticize paintings, would do well to learn first of what school the painter was : for as every nation has its own particular idiom, so each school has its particular manner which distinguishes it from all others ; and farther, that it is
“ not

“ not possible that it should attain, in any degree of perfection,
 “ to a beauty peculiar to another different school; so that it is
 “ as unjust to censure a disciple of the German school for not
 “ composing as correctly as a Roman, as to find fault with a
 “ German because he cannot speak Italian: and to say as many
 “ do, what a pity it is that Raphael did not give to his works
 “ such beautiful and lasting colours as Titian did to his, is the
 “ same thing as if we said, what a pity it is that Raphael is not
 “ a Roman and a Lombard; that is, of the Roman school and of
 “ that of Lombardy at the same time.

“ As Felibien, Erefnoy, and du Piles, have treated at large on
 “ the rules and precepts of painting, I refer the reader to their
 “ works with regard to those rules, and shall examine partly ac-
 “ cording to the rules established by those masters, and partly
 “ according to the observations hitherto made, a picture which
 “ is in the Escorial, whose merit I cannot express better than by
 “ saying, that it is a master-piece of Raphael Urbino: it is paint-
 “ ed on five tables of wood, and is about eight feet high,
 “ celebrated under the name of *la Madonna del Pesce*, our Lady
 “ of the Fish.

“ Vafari informs us, that Raphael painted this picture by
 “ desire of a community of nuns in Naples. Marc Antonio has
 “ engraven it. The order given to Raphael was probably that
 “ he should paint a picture in which the following personages
 “ were to concur: Christ, the Virgin Mary, St. Jerom, St.
 “ Raphael

“ Raphael the archangel, and his young pupil Tobit; happily
 “ leaving him to contrive, as he was best able, how to join in
 “ one picture perfonages who were fo diftant from each other
 “ in point of time. I fay happily, becaufe certainly none but
 “ Raphael could have formed fo extraordinary and fo beautiful
 “ a picture from a fubject fo fteril and fo unconnected.

“ To execute this intent, Raphael formed in his mind the
 “ fictitious idea, which ferved him for an example, in the fol-
 “ lowing order and manner.

“ The Virgin is fuppofed to be fitting in a chair, with the
 “ child Jefus in her lap, attentively liftening to St. Jerom, who
 “ is reading the prophecies of the Old Testament relative to the
 “ birth, preaching, and miracles of the Mefiah. St. Jerom is
 “ interrupted in his lecture by the entry of the Archangel, who
 “ introduces the young Tobit, whom he prefents to the Virgin,
 “ and in an attitude which only Raphael could have drawn, im-
 “ plores her favour and interceffion with God, that the elder To-
 “ bit might be reftored to his fight.

“ During the pathetic harangue of the archangel; the painter
 “ pitched on his infant of time, and, in confequence, has drawn
 “ him actually fpeaking to the Virgin. She, as the mother of
 “ Piety and Clemency, is liftening to the archangel with great
 “ attention, directing her compaffionate looks to the young To-
 “ bit, who, full of reverential awe, raifes his eyes to the child,

“ or



“ or rather towards it, because Tobit appears to be too much
“ embarrassed and confused to fix them on any determinate
“ object.

“ As the child and St. Jerom have a share in the principal
“ action, the painter, in order to preserve the unity of his sub-
“ ject, introduces them by way of episodes, but in such a judi-
“ cious and natural manner, that they neither distract the sight,
“ nor fatigue the eye of those who examine the whole of the
“ work. The child, anxious to get at the fish, which hangs to
“ a string in the right hand of Tobit, bends gently towards it,
“ looking, in the mean time, at the archangel, as if desiring his
“ assistance to obtain it; meanwhile, St. Jerom, who since the
“ entrance of the angel had been reading to himself, and had
“ finished the leaf, is ready to turn over another, and appears
“ only to wait till the child lifts its little arm from the book,
“ whereon it had carelessly rested it.

“ Thus we see that the whole piece is composed of one prin-
“ cipal, and two minor or subaltern actions; or, as the painters
“ express themselves, of one action and two accidents. The ac-
“ tion is the intercession of Raphael with the Virgin; the
“ accidents are, the anxiety of the child for the fish, and the
“ silent attention with which St. Jerom waits till it should take
“ its arm from the book, in order to turn over the leaf. The
“ accidents, besides being distinct from each other, are so much
“ inferior to the principal action, that they do not in any man-

“ner mix with it, but on the contrary serve to refresh the sight
 “as often as it is wearied with the examination of the principal
 “action. This and the first accident are extremely natural and
 “obvious ; however, the manner of uniting St. Jerom with the
 “other figures, by making the child’s arm rest on his book,
 “was a thought certainly worthy of Raphael ; because, if he had
 “painted the faint farther off, and detached him entirely from
 “the other figures, he would have been a superfluous and unne-
 “cessary personage ; and if he had represented him, as many
 “painters would have done, near to the angel who is supplicat-
 “ing the Virgin in Tobit’s favour, he would have been an in-
 “truding and troublesome personage.

“I do not remember ever to have seen a piece in which all
 “the laws of a perfect contrast are better observed : there is not
 “one thing in it which resembles another ; the child appears to
 “be a year old, Tobit ten or twelve, the angel fifteen, the Vir-
 “gin eighteen or twenty, and St. Jerom upwards of sixty.

“The child appears as if desirous to stand up, Tobit kneels
 “on one knee, the angel is standing, the Virgin sitting, and
 “St. Jerom kneels on both knees. The child’s face is three-
 “quarters, that of Tobit an exact profile, that of the angel fore-
 “shortened, that of the Virgin nearly full, and that of St. Jerom
 “somewhat more than a profile.

“The child’s hair is of a clear chestnut colour, Tobit’s inclin-
 “ing to red, the angel’s brown, the Virgin’s rather darker, and



“ St. Jerom’s grey, and the crown of his head bald. In a word,
 “ the whole piece is diversified in the most judicious and agree-
 “ able manner imaginable. The equilibrium, as well of the whole,
 “ as of each part, is as perfect as the contrast, and is managed
 “ with exquisite industry and art; more especially the body of
 “ the angel, which is an exact balance.

“ As the painter had no room for the Lion of St. Jerom, and
 “ knew that without this, or an equivalent help, the faint would
 “ not be a sufficient counterpoise for the angel and Tobit, he
 “ placed the child on the left arm of the Virgin’s chair, with
 “ only one of its feet bearing on her lap; thus preserving an
 “ exact counterpoise, and at the same time adding beauty to the
 “ picture: the lion is discovered to lie behind the faint, the
 “ paws and part of the head appearing. Having thus described
 “ the plan which Raphael formed for this piece, I shall now dis-
 “ cover in what manner he executed it, and examine the diffe-
 “ rent parts of which it is composed; that is, the design, the
 “ colouring, and the expression.

“ As to the drawing or design, it is far superior to any I have
 “ seen. All the heads are noble and majestic, except that of
 “ Tobit, which the painter lowered a little on purpose, and for a
 “ reason which shall be given hereafter. The head of the Virgin
 “ is perfectly Grecian or Attic; that of the angel is a mixture
 “ of the antique and of the natural, in a supreme degree of per-
 “ fection; the oval face of the Virgin, and the exterior linea-

“ments of the neck of Raphael, are exquisitely beautiful,
 “and extremely difficult to execute: the face of the child is
 “correct and delicate. In short, the whole drawing is absolute-
 “ly complete; because, as to what regards Tobit’s right leg,
 “(which is the only objection I ever heard made to this picture)
 “if the constrained position in which he is represented be not
 “a sufficient excuse, I say, that it is such a flight mistake, that
 “it will always pass with intelligent persons for the effect of
 “haste, or inadvertency in the painter, very pardonable accord-
 “ing to the rule of Horace, which is as applicable to painting;
 “as to poetry.

Verum ubi plura nitent in carmine, non ego paucis.

Offendar maculis, quas aut incuria fudit.

Aut humana parum cavit natura.

HOR. ART. POET.

“The colouring is in the last and best manner of Raphael,
 “with this singular excellency, that there is not a single tint
 “but what is mixed. Of three different greens, two of which
 “are seen in the drapery of the Virgin, and the third in the
 “curtain behind her, not one is either grass-green or sea-green :
 “the Virgin’s head-dress and tunic, as well as the angel’s wings,
 “are not quite white, but whitish : the habit of St. Jerom is
 “scarlet, but not pure scarlet. In short, there is not one original
 “or primitive colour in the whole piece; notwithstanding which,
 “the painter has shewn exquisite judgment and fine taste, and
 “what in any other hands would have been the means of spoil-
 “ing.



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“ing the whole picture, has in those of Raphael produced a soft
 “sweet colour, a tenderness and a delicacy which almost equals
 “Correggio. To be convinced of this, we need only examine
 “the apotheosis of Charles V. by Titian, which hangs to the
 “right of our picture *. It is certainly a very fine piece; but
 “notwithstanding its innumerable pure tints, it appears harsh and
 “faded, by being placed so near to our Madonna.

“ In regard to expression, the action of this piece admits but
 “very little: the angel, who is speaking, is properly the only
 “person from whom much is required, and is effectively the
 “most expressive figure I ever saw, without even excepting the
 “father of the lunatic at the foot of Mount Tabor, in the
 “famous picture of the Transfiguration. It is true, that Tobit
 “testifies a reverential awe and dread, which, though admirably
 “expressed, is no more than a passion of an inferior species, or
 “a character which the painter introduced merely to animate
 “the figure, and the more to set off the angel by means of
 “this contrast.

“ Let us now take a general idea or view of this work, and
 “remark the beauties which arise from the harmony of its parts:
 “but as pilots, in computing the ship's way, make allowances
 “for tides, currents, and variations; so, in order to examine
 “this picture rigorously and without partiality, we must reckon

*. This picture is at present placed in the Old Church.

“among

“ among its merits, the difficulties which the painter overcame
 “ in its execution.

“ The first difficulty is in the subject, which, besides being full
 “ of anachronisms, is not by any means picturesque. A pic-
 “ turesque subject consists of a true and real action, which being
 “ an object of vision, can be represented by colours. But the ac-
 “ tion of the Madonna is a speech or discourse, which belongs
 “ to hearing, and can no more be expressed by colours, than
 “ fight can be by sounds; so that though the painter has select-
 “ ed the most proper moment, the action is nevertheless no
 “ more than what painters call inert, or still-life. All that
 “ Raphael could intend, or pretend to express, was how the
 “ company looked whilst the angel was speaking to the Virgin.

“ Now follows the cardinal's habit of St. Jerom, which is
 “ neither antique, graceful, nor picturesque. Raphael did
 “ what he could to diminish and deaden that excessive mass of
 “ scarlet, in order to prevent its vanquishing or drowning the
 “ other colours, and to divert the eye from fixing upon it. It
 “ cannot be denied but that he has obtained his end; but the
 “ Gothic shape of the habit still remains without any possible re-
 “ medy, forming an antinomy in the draperies of the figures, a
 “ fault into which it was impossible for Raphael to fall, if he
 “ had not been compelled to it by inevitable necessity.

“ The third difficulty is the fish, which, according to the ac-
 “ count given of it in Scripture, was at least eight feet long,



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“ which destroys proportion, and much exceeds the limits of
“ the picture, so that Raphael with great judgment reduced it to
“ a picturesque size.

“ These I think are the chief difficulties which Raphael had
“ to overcome; but I could mention some others, which I shall
“ leave to be discovered by the spectators; and shall enumerate
“ some of the masterly strokes which so much distinguish
“ Raphael from other painters, and our Lady of the Fish from
“ other pictures.

“ The attitude of the Virgin is perfectly graceful. The child,
“ who is anxious to get at Tobit's fish, inclines itself towards it,
“ as was before-mentioned: that motion is so sudden that the
“ child is in danger of falling off the arm of the chair. To pre-
“ vent which, the Virgin, without interrupting the angel, or
“ taking her eyes off Tobit, inclines herself gently, placing her
“ right hand against the breast of the child, the right side of
“ whose head almost touches the left cheek of its affectionate
“ mother, which adds to her beautiful face a kind of celestial
“ tenderness, which may be felt, but is impossible to be described;
“ causing, at the same time, a slight turn of her neck, which
“ incomparably exceeds whatever I have seen of grace and de-
“ licacy in painting.

“ The angel and Tobit are likewise perfect in their kind: the
“ angel's head is noble, his figure full of grace, his attitude easy
“ and

“ and disengaged. Tobit’s head is rustic, his figure is *cham-*
 “ *pêtre* and heavy, his attitude is harsh. In the angel’s face we
 “ discover innocence, sweetness, and compassion: in that of
 “ Tobit, timidity and diffidence. The angel, conscious of his
 “ own dignity, appears to ask with the confidence that his peti-
 “ tion is granted the moment he makes it; whilst Tobit, fen-
 “ sible of his own unworthiness, trembles even though an angel
 “ pleads for him.

“ But there is hardly a circumstance in the whole piece which
 “ shows Raphael’s consummate judgment so much, as his hav-
 “ ing omitted Tobit’s dog; which, by having been twice men-
 “ tioned in Scripture, is become one of his attributes, as the keys
 “ are those of St. Peter, and the sword and book of St. Paul;
 “ for which reason, according to rigour, Raphael ought to have
 “ introduced it. But it is with painters as with poets

Great wits sometimes may gloriously offend,
 And rise to faults true critics dare not mend;
 From vulgar bounds with brave disorder part,
 And snatch a grace beyond the reach of art.

POPE’S ESSAY ON CRITICISM.

“ In the present case we must first consider that every domestic
 “ animal is a thing belonging to plebeian or vulgar life, and is
 “ consequently unworthy of a place in this picture. Secondly,
 “ according to the disposition of the figures, the dog must neces-
 “ sarily have been painted on the fore-ground, which is the most
 “ conspicuous



“ conspicuous and honourable place ; and lastly, the action of
 “ the dog would have disturbed the subject : so that if Raphael
 “ had not broken this precept, he must infallibly have spoiled
 “ the picture.

“ I should never have done, were I to point out all the beau-
 “ ties in this piece ; the uniformity of the lights, the Virgin’s
 “ foot, the oblique position of her garment, the equilibrium of
 “ the angel’s body maintained by the extension of his wings,
 “ the position of his right foot, that of Tobit’s left arm, the
 “ grand taste of the draperies ; in short, every stroke of the
 “ pencil is of such extreme beauty, that, notwithstanding all
 “ the difficulties which Raphael had to surmount in its execu-
 “ tion, it far surpasses every picture in the Escorial, or in
 “ any other collection of paintings, and is the most precious
 “ jewel that his catholic majesty possesses : in this I am under
 “ no apprehension of being contradicted. To conclude, all the
 “ figures represented in it appear to be thinking and dis-
 “ coursing.”

Omnia sub correctione sapientium*.

* “ Many strange anachronisms are found in pictures ; for instance, the
 “ marriage of St. Catherine with the child Jesus, St. Anthony of Padua,
 “ St. Ignatius Loyola, and many others with the same child in their arms.”

After this passage (see p. 115.), the Spanish original goes on with the fol-
 lowing paragraph, which I have omitted in the text, where it was not worthy
 of a place.

“ However, these are not properly anachronisms, but rather pious repre-
 “ sentations of some favours which the Lord chose to bestow upon those his
 S “ servants,

The other principal pictures are the following :

In the Church.

Eight pictures, each representing a pair of saints ; by Juan Hernandez Ximenez Navarrete, surnamed *el Mudo*, the Dumb. He was born in Biscay, and died about the year 1577. He is esteemed one of the best Spanish painters : his style is much in the manner of Titian, whose disciple he was.

In the Choir.

The large heaven, painted in fresco, on the ceiling, is by Luca Cambiaso. He has here represented *himself* in heaven. The figures are disposed in as exact symmetry as the seats in the choir, which has a disgusting effect.

Christ carrying the Cross, by Sebastian del Piombo.

Over the great Altar.

The Martyrdom of St. Laurence, by Pellegrino Tibaldi.

The ceiling of the whole church is painted in fresco, in ten compartments, by Luca Giordano. This painter died in 1705.

“ servants, as it is certain that *his majesty* can communicate himself to his chosen, when, and how he pleases ; because, as St. Paul says, *Jesu Christus, heri & hodie ipse & in secula* : and he who could after the resurrection present himself before Magdalen in the habit of a gardener, and in the habit of a pilgrim to the disciples of Emaus, can likewise in the shape of a child collocare himself in the arms of any one of his chosen, even in this mortal life.” !

In:



Real Academia de la Historia y Generalife
CONSEJERÍA DE CULTURA

In the Anti-Sacrifty.

The Flight into Egypt, by Titian. The child is eating cherries, given to him by St. John: an angel pulls them for him. This picture is much celebrated.

The Adoration of the Wise Men.

The Crucifixion.

And Presentation in the Temple. All by Paul Veronese: the figures are half length.

The Sepulchre of Christ, by Tintoret.

A Madonna, Bambino*, and Saints, by Van Dyke.

Christ and his disciples at supper in the castle of Emaus, by Rubens.

St. John preaching in the desert. P. Veronese.

St. Peter and St. Paul, half length, by Spagnoletto:

In the Sacrifty, which is one hundred and eight feet long, and thirty-three feet wide.

Over the great altar is a very fine picture by Claudio Coello, representing a procession in which Charles II. marches: there are a very great number of figures in it, somewhat less than the life. The painter was born at Madrid, and died about the year 1693.

A Holy Family, by Raphael. This picture is called the Pearl. It was bought, for two thousand pounds, out of our king Charles I's collection.

* Whenever *il Bambino* is written in Italian, or *el Niño* in Spanish, it means the child Jesus.

The Virgin is represented sitting, she embraces the child with her right arm. It rests one foot on her knee, and the other on a small cradle. The Virgin's left hand is seen on the shoulder of St. Anne, who kneels by the side of her daughter, placing one hand in her lap, and reclining her head on the other. St. John (a child) offers some fruits which he has in his apron of camel's hair. The child appears to reach at the fruit, and at the same time turns its head to look at its mother, laughing with the simplicity and grace peculiar to its age: the back ground represents a very beautiful landscape, with a distant city and river.

The Washing of Feet, by Tintoretto. The postures of the disciples are ridiculous and extravagant, but it is notwithstanding a very fine picture.

A Madonna, Child, St. John, and an Angel; by Andrew del Sarto. These two pictures were purchased out of king Charles I's collection.

Christ tied to the column: one of the best works of Luca Cambiasi.

An Ecce Homo. Paul Veronese.

A Madonna.

Christ in the Garden. This picture is decayed: it is a night-piece, but the colours are much obscured.

Christ interrogated about Cæsar's tribute, $\frac{1}{2}$ l. n. f.

The celebrated Magdalen, of which there are such an infinite number of copies, $\frac{1}{2}$ l. n. f.

St.



JUNTA DE ANDALUCIA

Patrimonio Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

St. Margaret and the Dragon.

St. Sebastian, his hands tied behind him, and his body with several arrows shot into it.

The Virgin, Child, St. John, and St. Catherine.

Christ crucified. Christ shown to the people. St. John in the desert. All by Titian.

Magdalen dressing herself before a looking-glass.

A penitent Magdalen. Both by Tintoret.

Here twice was drawn the am'rous Magdaline,
Whilst beauty was her care, then her neglect,
And brightest thro' her tears she seem'd to shine.

GONDIB. book ii. canto vi.

St. Jerom.

The Adulteress. Both by Van Dyke. This last piece is somewhat damaged.

St. Margaret raising a boy from the dead. Caravaggio.

A noli me tangere, or Christ appearing to Magdalen. Correggio.

Mary giving suck to the Child. Guido Rheni.

The Sacrifice of Isaac. P. Veronese.

The Assumption of the Virgin. Annibal Carraccio.

Joseph with the Child in his arms. Guido Rheni.

Mary visiting St. Elizabeth.

Mary, Child, and St. John. Both by Raphael.

Christ bearing the Cross. Sebastian del Piombo.

In the Refectory.

The famous Supper, by Titian, so well known by the print called the Table Cloth, engraven by Maffon.

The figures are nearly as large as the life. The painter was seven years employed about this picture, and received two thousand golden crowns for it from Philip II. There is a picture exactly like this preserved in the Royal Collection at Paris.

In the Old Church.

The Madonna of the Fish, already described.

The Martyrdom of St. Laurence, by Titian. This appears to be the same design as that which I saw in the Jesuits church in Venice, which is painted by the same hand. A very old print of this picture is extant, but I know not by whom it was engraven.

The Adoration of the Wise Men.

The Sepulchre of Christ.

An Ecce Homo, and a dolorous Virgin. All by Titian.

A Madonna, by Andrew del Sarto.

Two small pictures of the two tombs that are in the church.

The ceiling of the grand stair-case is painted in fresco, by Luca Giordano; and represents the battle of St. Quintin.

There are several paintings in fresco in the great Cloister by Pellegrini; and in the great upper Cloister are five pictures by *el Mudo*.

In



In the Capitulo Prioral, which is a room of eighty feet long,
and twenty feet wide.

St. John embracing a lamb. Spagnoletto.

Christ with a globe in his hand. $\frac{1}{2}$ l. n. f. Titian.

A Madonna and Child. Van Dyke.

Christ at the wedding of Cana. P. Veronese.

A Madonna, by Frederic Barocci.

Christ in the garden, by Titian. This picture is over the altar.

The Martyrdom of St. Justina, by Luca Giordano.

Four flower pieces, by Daniel Seegers.

St. Paul falling from his horse.

David triumphing over Goliath. Both by Palma the elder.

The Crowning with Thorns. Van Dyke.

The Centurion. P. Veronese. Many figures, and noble architecture, w. l. n. f. rather damaged.

A picture by Rubens, representing the dead body of Christ lying across the lap of Mary, St. John wiping away his tears, and Mary Magdalen kissing the dead hand: the painting is very fine and natural, which only makes it the more disgusting.

Another picture by Rubens, which is one of the finest in this whole collection. I esteem it be next in value after Raphael's Madonna of the Fish. It represents the Virgin sitting, the naked child stands in her lap, resting its little hand on the uncovered breast of the mother; Joseph and St. Anne are standing by them.

“Here life came out, and met the painter's thought.”

St.

St. Sebastian, with two men who are tying his feet to a tree, and a boy with bows and arrows, by Van Dyke.

A very large head of St. Peter, and one of St. Paul, by Guido. Mary swathing the infant; St. John, and two women, by Paul Veronese. Injured by time.

The Conception of the Virgin. Rubens. n. f. This picture represents Mary standing on a globe, with a crescent and serpent at her feet, and several angels flying about her.

St. James, or Santiago, the patron of Spain, by Spagnoletto; as large as the life.

A Madonna sitting on a throne, the child sits on her lap, and is crowned by two angels, who hover over it, by Guido Rheni. This is one of the most capital pictures that is preserved here. Over the door are two basso relievos in porphyry; one is a head of Christ, the other is a Madonna and Child.

In the Capitulo Vicarial, which is a room of the same size as the last, are likewise two basso relievos in porphyry of Christ and the Madonna.

It contains moreover the following pictures.

St. Jerom penitent in the desert, over the altar, by Titian, who also painted the allegorical picture next to it, which represents Faith, Justice, Religion, the Spanish monarchy, &c. with a distant view of ships at sea.

The sons of Jacob, shewing him Joseph's bloody garment. One of the best pictures that Velasquez ever painted. All the figures are as large as the life.

Don



Don Diego Velasquez de Silva was born in 1594, at Seville, and died in 1660 at Madrid: he travelled in Italy for improvement: his style is much like that of Caravaggio, and he is esteemed to have been one of the best Spanish painters.

Esther before Ahafuerus; a very large picture, by Tintoret. Esther is here represented as a languishing beauty.

The Madonna and Bambino, St. John and St. Elizabeth: the figures about half as large as the life. Leonard da Vinci.

St. Rosalia penitent, by Van Dyke. She looks up to heaven, one hand rests on a skull, the other presses her breast, and a little flying angel crowns her with roses.

Christ at the table of the Pharisee, with the weeping Magdalen. Tintoretto.

St. Sebastian: Irene and another woman are extracting the arrows out of his body; angels are represented flying above, and bearing a crown of martyrdom. By Spagnoletto.

The Flight into Egypt. Titian. In this picture is a boy holding a horse.

In the Sala Aulilla.

The famous picture known by the name of the Glory of Titian. I am informed there are prints extant of this picture, but I never saw one of them. It was painted for the monastery of St. Juste, and was brought here together with the body of Charles V. It represents the three persons and the Virgin in heaven: a damsel allegorically representing the Church, offers to them Charles V. his wife, and Philip II. who are introduced

T

by

by angels between the clouds: several faints of the Old Testament are also painted in heaven. The figures are about half as large as the life.

A large Annunciation, by Paul Veronese.

The Sepulchre of Christ. Titian.

St. Margaret, as large as the life, with the dragon at her feet, by Titian. One of her thighs, which was naked, is daubed over by a common painter, out of an imaginary regard to decency; and thus one of the most capital pictures in the Escorial is spoiled.

This indiscreet zeal prevails even in Italy; the famous painting in fresco, of the last Judgment, by Michael Angelo, in the Sixtine chapel in the Vatican at Rome, has all the nudities daubed over with blue paint, though, it must be owned, that according to the print, decency appears to have been grossly violated: a devil is represented pulling a man down, *scroto*; and a serpent is twisted round the waist of another figure, *mordet penem*.

In the Villa Pamphili near Rome, all the antique marble statues have their nudities covered with plaister, which eats into the marble, and can never be got off. At la Venerie, which is a feat of the king of Sardinia, near Turin, all the nudities of the statues are in like manner plaistered. And in St. Peter's church at Rome, the great mausoleum of pope Paul III. is decorated with two statues of Prudence and Justice; the latter is a large and beautiful woman of white marble, which was quite naked; but a
succeeding

succeeding pope caused it to be partly covered with a bronze drapery, as he was informed that a Spaniard had been sensible of its beauties in a very unphilosophical manner.

There are various other good pictures preserved in the Escorial, painted by Bassano, Jerom Bosco, Carduccio, Herrera, Caravajal, Pantoja, Peregrino, Romulo Cincinnato, Giorgione, Zucaro, and Maffacio.

I departed from the Escorial on the 16th of March, and proceeded on the royal road. There are stones at every half league to mark the distance: the first league traverses the royal park, which is walled in; coming out of this park I discovered Madrid, at five leagues distance: we then passed over a handsome stone bridge of seven arches, and soon after we stopped an hour and a half at a venta to let the mules rest: we afterwards passed over a small stone bridge of two arches, on one side of which is a statue of king-faint Ferdinand III. and on the other side, one representing Spain in the figure of a woman, both of marble: they were erected in 1750. We then entered the *corso*, or mall, which is on the banks of the little river Mançanarez, and has a double row of trees on each side, with lamps between them: it was at that time full of coaches, each drawn by six mules, slowly following each other, and then returning. We entered Madrid at five in the evening, through the gate of Toledo, which is opposite to the magnificent bridge of the same name, and put

up at the inn called the Crofs of Malta, kept by Italians, in as elegant a manner both as to the apartments and entertainment as any inn in England : it is fituated in the *Calle de Alcalà*, which is the chief ftreet in Madrid, and is broad enough for twenty coaches a-breast, and of a very confiderable length. My first care was to difmiss the chaise, mules, horse, and drivers, who had brought me from Lisbon.

I then walked about the town, and observed that the names of the ftreets were painted on the corner houses ; that the houses were all numbered ; that there were as many lamps as there are in the ftreets of London ; that the paving was as regular and neat as can be imagined ; and that, moreover, the ftreets were kept fo clean, that I never faw any neater, not even in the cities in Holland ; whereas, ten years ago, Madrid might have vied with Edinburgh in its former state, for filthinefs.

I next day waited on his excellency lord Grantham, his majesty's ambaffador to this court, and was received with great politenefs by that nobleman.

I gladly embrace this opportunity of acknowledging the many favours conferred on me during my stay in Madrid by Alexander Munro, Esq. his majesty's conful-general.

As it was Lent, all public-diverfions were fufpended. I first vifited the new royal palace, begun in 1736, which is perhaps the

the grandest and most sumptuous of any in Europe*: it is square, and built of white stone, on the most elevated extremity of the town: the front is four hundred feet in length, as I measured it myself, and is of three stories in height, each of twenty-one windows; one the top is a balustrade, ornamented with stone vases. There are five doors in front; over the middle door is a gallery supported by four columns. At the back front is a grand flight of steps. The architect of this palace is Signor Sacchetti, an Italian, who still lives in Madrid, though very old and infirm. The grand cortile is a square of one hundred and ninety-five feet. The dome of the chapel is supported by sixteen marble columns. The grand saloon of state is one hundred and twenty feet in length, and has five windows in front; it is entirely hung with crimson velvet, richly embroidered with gold, and farther ornamented with twelve of the looking-glasses made at St. Ildefonso, each ten feet high, and in magnificent frames, and with twelve tables of the finest Spanish marbles. The ceiling was painted in fresco, in 1764, by Tiepolo the Venetian, who died here lately.

I had before seen all the palaces of the kings of England, France, Sardinia, Naples, Prussia, and Portugal; those of the pope, the emperor, and of several German princes; and I give the preference to this; but it may possibly be equalled by the

* The old palace was burnt down in 1734, and two years were employed in excavating the ruins.

palace which the king of Naples is now building at Caferta, and of which I saw part in 1769.

In the sixteenth volume of *le Voyageur François*, published in Paris in 1772, is the following ill-natured passage concerning this palace, which will serve to shew how the French in general despise every thing out of France, unless it should happen to be the performance of a French artist. Indeed there are no nations which so cordially hate each other as the Spanish and the French: these are in Spain called Gavachos. My French servant, Baptiste, has many times had a suite of boys and women ridiculing him, and crying out, *wik, wik, Gavacho, &c.* In p. 288. we read,

“ I know not whether I ought to mention the new palace,
 “ which, though more than fifty millions of livres have been
 “ spent upon it, is not yet finished, and perhaps never will, for
 “ want of money. It is a great square building, situated on a
 “ mountain, near the edge of the river, and looks more like a
 “ Benedictine convent than a royal house. The interior parts
 “ are, however, pretty well distributed, though they have a
 “ very melancholy aspect, because the edifice is close and mas-
 “ sive. It does not appear that it can have large gardens: I was
 “ told that some were intended to be constructed amphitheatre-
 “ wise, which will be the more singular, as the descent is very
 “ rapid. They will be seen terminated by the Mançanarez,
 “ and by the bald hills which rise in heaps on the white and
 “ stony soil of the environs of Madrid.”



How much more justly could a Spaniard criticise on the wonderful palace of Versailles, as the French style it. When I was there in 1768, the statues in the gardens were broken and tumbled down, the water-works were incapable of being played: grass grew between the crevices of the grand marble steps: the paintings in the palace were mouldering away; the looking-glasses were broken, and spiders spun undisturbed by hostile brooms.

I spent a whole day in viewing the pictures, of which the best are specified in the following catalogue; not one of them are mentioned in any description of Spain, though there are upwards of a hundred volumes in various languages which treat of Spain and Portugal; indeed none of their authors, or compilers, were ever in this palace, except Mr. Baretti. The ensuing account I wrote on the spot, having previously procured a Spanish painter to accompany and assist me. I mention several pictures which are very fine, though I could not come at the knowledge of the painter's name, nor was able to distinguish any characteristics of the more celebrated painters in them, but they all appear to be Italian; some future curious traveller may possibly be more successful in his enquiries.

The first room I went into has its ceiling painted in fresco, by Tiepolo, representing Apollo, and many other figures; the composition and execution almost equal Luca, Giordano, and the colouring is superior to his.

Four:

Four porphyry busts are placed in the corners of this room, and two antique marble busts on a table.

The chief pictures are: Sixteen portraits by Titian.

Six large and four small pictures by Bassano.

A Madonna and three Saints; half length; natural size.

A Man and Woman, ditto, ditto.

Two pictures representing Prometheus and Sisyphus; whole length; as large as the life.

Venus in her shift, Cupid holding a looking-glass to her.

Adam and Eve, the tree between them, round the trunk is twined the serpent, with a handsome young man's head, an ingenious way of accounting for Eve's frailty. This picture is near eight feet square*.

* I remember to have seen a marble basso relievo on the outside of the celebrated Carthusian convent, between Pavia and Milan, which likewise represents the serpent with the head of a young man, with long flowing hair. And behind the great altar of the cathedral of Pifa, are two very bad marble statues of Adam and Eve, as large as the life, with the serpent represented in the same manner.

In the church of St. Mary Impertica, in Pavia, I saw a painting representing the Virgin Mary standing on a cloud, squeezing milk out of her breasts into the mouths of the souls in purgatory at her feet.

Another painting which is in the Carthusian convent between Pavia and Milan, represents Christ standing on the basin of a fountain, spouting blood from the five wounds in his hands, feet, and side, and underneath is this inscription:

“ Si quis sitit veniat ad me et bibat.”

In the Cloister, near the church of the Holy Ghost in Florence, I saw a painting in fresco, representing St. Nicholas in bed, a servant holds a plate on which is a roasted partridge; another of these birds is seen flying away: it seems

A Venus, two Cupids, and two Nymphs, h. l. n. f.

A Madonna and Child, with an old Man and five Girls;
 $\frac{1}{4}$ l. n. f.

A head of Christ, and another of the Virgin.

All these pictures were painted by Titian.

An exact copy of the above-mentioned picture of Adam and Eve, by Rubens.

Judith and Holofernes; w. l. n. f. Tintoretto.

A Woman sitting, another Woman and a Boy standing by her.
 P. Veronese.

Four pictures representing Morning, Noon, Evening, and Night, by Mengs, the Saxon painter, who, as I was lately informed, returned to Madrid in July 1774.

seems, that the faint would not eat them, as it was a meagre day, but chose rather to raise them from the dead, furnishing them at once with life and feathers; and, in recompense, the Madonna and her Bambino are seen reaching a loaf of bread to the conscientious faint from the clouds. The inscription underneath is,

“San Nicola col segno della croce ruscita due pèrnice arrostitie.”

This subject is again represented in a very fine picture by Luca Giordano, which is in the Corfini palace in Florence.

The next painting in the above mentioned Cloisters, is St. Augustin in a carpenter's shop; the bungling workman, who notwithstanding was a monk, had made a beam too short, so the faint takes hold of one end, and the carpenter of the other, and pull it till it becomes of the length required. The inscription is,

“Una trave stirata da S. Agostino e da un suo religioso si lunga.”

For an account of two other remarkable pictures, I refer the reader to Mr. Wright's Travels in Italy, in p. 436, of the quarto edition, he has given a plate of one he saw at Bologna; and to the fifteenth volume of *le Voyageur François*, p. 288.