

An Angel's head, as large as the life, in Roman mosaic.

In the next room the ceiling is circular, and is painted in fresco by Mengs, who has there represented Apollo and Venus, with the Four Seasons, in as many compartments. The pictures here are,

An Executioner flaying St. Bartholomew; half length, n. f. by Spagnoletto. He might have chosen a more pleasing subject.

Two pictures, Women with baskets of flowers, by Carlo Maratti.

Six small pictures by Breughel.

A Painter's Shop. Teniers.

Eight very large historical pieces, by Luca Giordano.

St. Laurence, by ditto.

The Annunciation; n. f. w. l.

The Nativity, with several shepherds. Both by Murillo\*.

Four pictures of faints, as large as the life. Spagnoletto.

A Magdalen.

A larger Magdalen. Both by Titian.

The next Room contains

A picture which occupies nearly the whole of one end of that room: it represents an Army marching, and is painted by Velasquez. The principal figures are as large as the life.

\* Bartholomew Stephen Murillo, was born near Seville, in 1613, and never was out of Spain: he died in 1685. His style is in the manner of Paul Veronese, whom he has sometimes nearly equalled.



At the other end of the room is a very large picture: a Painter is represented fitting at work. Luca Giordano has in this piece endeavoured to imitate Rubens's manner, and has succeeded admirably well.

Four small sketches by Rubens.

A Quack drawing a peasant's tooth: half length, natural size. Murillo.

Tarquin and Lucretia, n. f. w. l. Titian.

Two Amazons fighting, n. f. w. l. Spagnoletto.

A Madonna and Bambino. Julio Romano.

Two portraits of Women. Leonard da Vinci.

Cephalus and Procris, n. f. w. l. Paul Veronese.

The Count-duke of Olivares on horseback. This picture is allowed to be the finest in its kind of any extant.

Bacchus with six of his companions.

Two pictures representing two Kings of Spain on horseback.

Two others, with two Queens of Spain on horseback. These six last pictures are by Velasquez. All the figures are as large as the life.

The Spanish Prince Ferdinand on horseback, n. f. Rubens.

Venus and Adonis, n. f. Paul Veronese.

A large historical piece: the figures are  $\frac{3}{4}$  l. and n. f. Rubens.

Judith carrying Holofernes's head, n. f. Murillo. The bloody head serves as a foil to the pretty face of the lady.

A small picture by Rubens, representing two Priests on horseback, with two Guides on foot.

- A head, by Albert Durer.
- Charles V. on horseback, n. f. by Titian. There are prints of this picture extant.
- Christ seized in the Garden, n. f. w. l. Van Dyke.
- Isaac and Jacob.
- Two pictures with saints. Both by Spagnoletto. w. l. n. f.
- Christ among the Doctors in the Temple. P. Veronese. The architecture painted in this piece is very noble.

One side of another room is covered by a picture representing the Adoration of the Three Kings : there are upwards of twenty figures as large as the life in this picture : it was painted by Rubens ; and Luca Giordano added a piece to it to make it of the size of the room.

- Apollo, Pan, Midas, and another figure.
- Saturn devouring one of his children.
- The Rape of Ganymede.

Mercury and Argus.

Atalanta and another woman running.

Ulysses. These six pictures are by Rubens : the figures as large as the life.

A small Christ and St. John. Rubens.

Four very large historical pictures. Luca Giordano.

A Martyrdom. w. l. n. f. Spagnoletto.

Christ bearing the Cross. This picture is painted on wood, and consists of upwards of twelve figures, of the natural size, by Raphael.

Judith.



JUNTA DE ANDALUCIA

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

Judith, with a servant maid carrying Holofernes's head. w. l. n. f. Tintoretto.

A very fine Magdalen: n. f. half length. Van Dyke.

A copy, by Mengs, of the celebrated Nativity of Correggio, which is at Dresden, in the elector's collection. There are two different prints of this picture extant.

A very large picture by the Dutch Jordaans, with dead game, swans, greens, two old men, and an old woman.

Centaur's carrying off women. n. f. w. l.

Mercury and Cadmus sowing men. n. f. w. l. Both by Rubens.

St. Paul with a Monk in a desert; a raven brings them a loaf of bread. The figures are two feet in height. This is one of the most capital paintings of Velasquez.

Venus and Adonis with four dogs. n. f. Titian.

A very large and pleasing picture by Rubens, representing Orpheus in a forest playing to a numerous audience of all kinds of birds and beasts, painted as large as the life.

A General and three Soldiers. w. l. n. f. Titian.

A St. Sebastian, half length, n. f.

A Man and Boy, half length, n. f. Both by Spagnoletto.

Abfalom. This is a very large picture. By Luca Giordano.

A Woman sitting by a well. n. f. P. Veronese.

Two pictures representing Nymphs, Satyrs, and Cupids. The figures two feet in height. By Titian.

Two copies of the same, by Rubens; who has also painted the next picture, being

St.

St. George on horseback, slaying the dragon. Larger than the life.

Sufannah and the Elders. P. Veronese.  $\frac{3}{4}$  l. n. f.

A small picture by Titian, representing a concert of music.  $\frac{3}{4}$  l.

The Brazen Serpent. Rubens.

Diana hunting. Ditto. The figures are of six inches.

The Bull carrying off Europa. Titian.

Five large historical pictures, by Lanfranchi.

A ditto, by Coypel. The figures two feet high. I only mention this picture, because it is one of the worst here.

A Landscape, by Claude Lorraine.

Three Children playing with a Dwarf. n. f. Velasquez.

Philip III. offering his infant son upon an altar. w. l. n. f. Titian.

Barbarossa. w. l. n. f. Velasquez.

A Madonna and Child.

St. John with his Lamb. Both by Murillo.

Portrait of a Woman. Rembrandt. h. l.

Cupid on the back of a swimming Dolphin. Rubens.

The fresco ceiling of this saloon was painted by Mengs, and represents the assembly of all the gods and goddesses.

In the king's bed-chamber, are six pictures by Mengs: the subjects of them are taken from Scripture.

Near



Near his majesty's bed, over the holy-water pot, is a large head of Christ in Roman mosaic.

In the small chapel adjoining, are two pictures by Mengs; one representing the Nativity, and the other the Holy Family; and in a closet are two other Nativities, by the same hand; one in oil colours, and the other in fresco.

In the last room I saw, are twenty-four pictures, by Teniers. St. Jerom, by Spagnoletto.

And the Sepulchre of Christ, by Alexis Cano. This painter was born in Granada in 1600, and died there in 1676.

The ceilings of many rooms in this palace are of stucco, gilt and painted, and several rooms are hung with tapestry, made at Madrid, which equals that made at the Gobelins in Paris.

A few days after, I went to see the old palace, called *El Buen Retiro*, i. e. The Good Retreat: it is situated just without the gate of Alcalà. The king never resides here. It is very large. In the grand court is an equestrian statue of Philip IV. The extensive gardens behind it are open to the public: in them is an ample square lake.

The royal theatre in this palace is very capacious, and has five rows of boxes, sixteen to each row. The king's box is decorated with four pictures, by James Amiconi, a Venetian painter, who

who died here in 1752. Here is likewise a good picture of the marquis of Santa Cruz, succouring the city of Geneva, by Anthony Pereda. This painter was born in Valladolid, and died in Madrid in 1669, aged seventy: he could neither read nor write. The end of the stage opens to the gardens, so that the prospect may be varied and extended at pleasure. This theatre is now no more made use of. It was here that Farinelli used to perform in the Italian operas during the late reign.

There are a vast number of the large St. Ildefonso looking-glasses in the rooms of this palace, and many fine pictures, of which the following are the most remarkable: I could not learn the names of the painters of all of them.

The ceiling of the grand saloon is painted in fresco by Luca Giordano, and represents the institution of the order of the Golden Fleece, in 1429, by Philip the Good, duke of Burgundy, with a variety of allegorical figures. The cornices are painted by Corrado. This saloon is square; one end opens into an octangular room entirely pannelled with small bits of looking-glass, which reflect images thousands of times, so that a single foldier when here appears to form whole a regiment. At the other end is an oval room, the ceiling of which is painted in fresco, by Luca Giordano.

In one of the galleries here, is a very large picture representing the late king and queen of Spain, with twelve other personages

fonages of the royal family; whole length, and as large as the life, by Amiconi. The other pictures are,

Twelve small pieces, and two large, by Baffano.

Five with game, dogs, &c. Snyders.

A very large picture with four Shepherds, three Shepherdesses, and two Satyrs, by Rubens. The fruit, which is represented in this piece, is by Daniel Seegers.

Five large historical pieces.

An allegorical picture representing Spain triumphant.

Orpheus and Eurydice.

Cephalus and Procris. All by Luca Giordano. The figures as large as the life.

A Holy Family. n. f. w. l. I conjecture by Titian.

A Madonna standing, with the child in her arms; by Jordans, in the manner of Rembrandt.

A Lion entangled in a net. Snyders.

Adam and Eve driven out of Eden by the angel. n. f. w. l.

Probably by Titian.

Portrait of an old Cardinal in 1521. I think, by Quintin Matsys, the blacksmith.

Three Women and a Man laughing and eating pap.  $\frac{1}{2}$  l. n. f.

This is a very fine picture, but I know not by whom it was painted.

A Madonna and Bambino; which appeared to me to have been painted by Leonardo da Vinci.

A King in his royal robes, and a General in armour, both fitting. w. l. n. f.



A small piece designed for an altar; the Three Persons are represented above, and various subjects are painted in eight compartments, by Baffano.

St. Jerom in the desert. } Figures of three feet. By Nicholas  
The Samaritan. } Pouffin.

Portrait of a man writing.

Orpheus and the beasts. Titian. w. l. n. f.

Two flower pieces.

The Judgment of Paris.

Mercury and Argus. w. l. n. f. Rubens. This last is a copy of that which is in the new palace.

The Death of Dido; copied from the picture painted by Guido, which is preserved in Houghton-hall.

A Resurrection, by Francis Collantes, 1630. This is a very fine, but horrible picture: many bodies appear to rise out of their tombs, some have only a little flesh on their bones, some are represented as rotten, others with a livid paleness, and wild looks of horror and fear. The painter was born at Madrid, and died in 1656, aged fifty-seven.

Twelve very large historical pictures, four of which represent the wars of Granada, the others are subjects from the Old Testament, by Luca Giordano.

Seneca expiring in the bath.

Two or three pictures, by Velasquez.

The pope celebrating mass in the Sixtine chapel. Small figures.

In one of the rooms I saw a table of Florentine mosaic.

This



This palace was built by the count-duke of Olivares, in the reign of Philip IV. and is situated near the *Prado*, or public Mall, which has lately been embellished, by planting young trees on each side of it, and by stone benches and fountains.

In the church of the Salesian nuns, over the great altar, is a fine copy of Raphael's Transfiguration.

In the Sacrify of the church *de los Recoletos*, are the following pictures.

A dead Christ supported by two angels. As large as the life. This is one of the best pictures Correggio ever painted.

A Madonna, Bambino, St. Anne, and St. John. Half length, n. f. Raphael.

A Magdalen's head. n. f. w. l. Spagnoletto.

St. John, n. f. w. l. El Mudo.

A head of Christ, by Morales, in the manner of Albert Durer. Morales was born at Badajoz, and died there in 1586, aged seventy-seven. He was surnamed the Divine, because he painted nothing but holy subjects.

Christ and the Samaritan Woman. n. f. By Murillo.

The Royal Library is open to the public, and consists of two long rooms, forming a right angle.

The amphitheatre, constructed in 1767, is a plain oval building, with three rows of galleries over each other. During the carnival here are sixteen masquerades exhibited. The other evenings of that season of dissipation, are allotted to dancing fandangos, minuets, and English country-dances. Mr. Baretti gives an account of this edifice, and the fandango, which, though I had no opportunity of seeing in public here, by reason of its being Lent, yet I saw danced in various private assemblies in Madrid, and afterwards in every place I was in. The fury and ardour for dancing with which the Spaniards are possessed on hearing the fandango played, recall to my mind the impatience of the Italian race-horses standing behind the rope, which being fixed across the street breast-high restrains them; and the velocity and eagerness with which they set off, and run without riders the instant that that barrier is removed.

There are two kinds of fandangos, though they are danced to the same tune: the one is the decent dance; the other is gallant, full of expression, and, as a late French author energetically expresses it, "est mêlée de certaines attitudes qui offrent un tableau continuel de jouissance."

In the dictionary, entitled, *Sobrino Aumentado por F. Cormon*, printed at Antwerp in 1769, the Fandango is thus described:

"It is a kind of very lively dance, which the Spaniards have learnt from the Indians."

I know

# EL FANDANGO.

*Allegro*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a treble clef, a key signature change to one flat, and a 6/8 time signature. The melody is marked with a forte dynamic (f) and a repeat sign. The lower staff is in bass clef with a key signature of one flat and a 6/8 time signature. It begins with a bass clef, a key signature change to one flat, and a 6/8 time signature. The accompaniment is marked with a forte dynamic (f) and a repeat sign.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, marked with a forte dynamic (f) and a repeat sign. The lower staff continues the accompaniment from the first system, marked with a forte dynamic (f) and a repeat sign.

The third system of musical notation consists of two staves. The upper staff continues the melody from the second system, marked with a forte dynamic (f) and a repeat sign. The lower staff continues the accompaniment from the second system, marked with a forte dynamic (f) and a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff continues the melody from the third system, marked with a forte dynamic (f) and a repeat sign. The lower staff continues the accompaniment from the third system, marked with a forte dynamic (f) and a repeat sign.

The fifth system of musical notation consists of two staves. The upper staff concludes the melody with a double bar line and repeat sign, marked with a forte dynamic (f) and a repeat sign. The lower staff concludes the accompaniment with a double bar line and repeat sign, marked with a forte dynamic (f) and a repeat sign.

I know not what foundation there is for this assertion.

The celebrated air, known by the name of *la follia di Spagna*, which, with its variations, is at the end of the set of folos by Corelli, was probably composed to gratify the desire of some Spaniard, who wished to have the favourite national dance of his country immortalized by that great musician. The modulation of the *follia* is exactly similar to that of the *fandango*, and the name farther demonstrates the truth of this assertion\*.

The circular amphitheatre for the bull-fights, is built of wood, and was erected in 1749. Formerly these exhibitions were in the Great Square, where there have been none since that in 1760, on the present king's accession. The inner circle, or area of this amphitheatre, is one hundred and sixty feet in diameter: there are two rows of covered boxes, one hundred and ten in each row: the other seats are without any covering. The profits arising from the hire of the places, are appropriated to the benefit of the royal hospitals.

The first bull-fight I saw was in Andalusia, which I shall describe hereafter.

There are no hackney coaches in Madrid; but *carrosses de remise* may be had at about half a guinea per day.

\* This remark was suggested to me by Mr. Giardini, who has likewise been so obliging as to set a bass to the *fandango*, of which the notes are inserted in the annexed plate.

Three weeks before my arrival in Madrid, two criminals had been hanged; their heads and arms had been cut off, and stuck on posts on the highway: they were now brought again to Madrid, and exposed on an altar in the open street, with a box to receive alms, in order to pay for their burial, and for having masses said for their souls. This sight was highly disgusting, the heads and arms being rotten, and emitting a very offensive smell.

Just without the gate, at the end of the street of Atocha, I observed some very fine madder growing wild on one side of the road: I gathered a few of these plants, and afterwards, on making enquiry how they came to grow here, I was informed, that a few years ago a Dutchman had endeavoured to cultivate madder, but had broke and left Spain, and that these were some of the plants which he had reared.

I afterwards saw more madder growing wild in the garden of the governor of Alicant, about two leagues from that city. Nobody there knew even what plant it was: it appeared to me to be as fine and thriving as any I had seen in Zealand. I never found it in any other places in Spain.

Miller, in his Gardener's Dictionary, v. *Rubia*, says, that he received some from Gibraltar and Minorca, where the plants grew out of the crevices of the rocks.

The

The Great Square in Madrid is built around with houses of an equal height, on porticos. On one side is an edifice appropriated to the use of the Royal Academy of Painting, Sculpture, and Architecture: some of the members were at that time sent to Granada, to take plans and drawings of the Alhambra, or Moorish palace of that city, which I shall describe hereafter. There are three other Royal Academies in Madrid, that of the Spanish Language, that of History, and that of Phyc...

A printing-press for music was lately established here: I purchased some of this music very neatly engraven.

Don Manuele Salvador Carmona is the chief Spanish engraver; his prints are well known in England and in France: he studied the art in Paris, at the expence of his sovereign.

Don Thomas Lopez is the king's geographer; and is now publishing a set of large maps of each of the provinces of Spain and Portugal: they are defective in point of longitude and latitude, but carefully mark every village and *venta*. A plan of Madrid was published in four large sheets in 1761.

Don Lewis Boccherini, the celebrated violoncello player and composer, resides here: he is an Italian.

There are two theatres in Madrid for the performance of Spanish plays: I saw rope-dancing in one of them, which was

*El*

*El teatro de la Cruz*, where there are three rows of boxes, fifteen in each row. Part of the pit has benches, with arms dividing them into distinct seats. It may not be thought improper to give the plot of a Spanish comedy, and afterwards that of an *entremès*, or interlude: this latter will match that of which Mr. Barette has given an account.

The comedy is called *Disdain with Disdain*, was written by Don Augustin Moreto, and is esteemed one of the best Spanish plays: it is in three acts (as they all are), in a kind of measured prose, and sometimes in verse. The actors are,

The Earl of Urgel,

The Prince of Bearne,

Don Gaston Earl of Foix,

The Earl of Barcelona, father of Diana.

Polilla, a Buffoon; servant to the Earl of Urgel,

Diana, daughter to the Earl of Barcelona.

Cynthia,

Phenisa,

Laura,

Musicians.

} three suitors of Diana.

} three Ladies of the court of Diana.

The scene is in the Earl's palace in Barcelona during the whole play, excepting that, for a short time, in the second act it is in the garden of the palace.

The play begins with a dialogue between the earl of Urgel and his servant, in which the earl acquaints him with his passion

fion



tion for Diana, and gives a long account of the uncommon disposition of that princess, who professes an unconquerable aversion to love, and had rather suffer death than be married, though she is the only heiress to the sovereignty: Polilla comforts him, and encourages him to hope for an alteration in the princess's opinions.

To them enter the earl of Barcelona, the prince of Bearne, and Don Gaston. The three suitors ask the father's leave to try to gain the affections of his daughter, by feasts, affiduities, &c. Urgel pretends that his trial is only out of complaisance. They all retire, and then Diana, the three ladies, and their attendants enter. Her musicians are singing songs against love, professing an utter aversion to that weakness.

Polilla enters, and by dint of buffoonery, gets received into the house as Diana's buffoon, concealing his belonging to Urgel. Then the earl of Barcelona, and the three princes enter. Diana explains to them her reasons against marriage; Urgel alone feigns to approve of them, and tells her, that he not only hates to love, but moreover hates to be beloved. She, surpris'd to be outdone at her own weapons, disputes with him, and, by contradicting her, he artfully draws her to a confession, that though she does not, nor cannot love, nevertheless she likes to be beloved. The count pretending it impossible for all the charms of woman to move him; this piques Diana, who is resolv'd to use

Y

every

every method to enamour him: she retires, which concludes the first act.

The second act begins with a dialogue between Urgel and Polilla: the servant assures his master, that if he can but continue to dissemble a little longer, she will love him, and even court him herself. They retire, and Diana enters with her ladies. Diana complains to Cinthia of Urgel's insensibility; and, as at an entertainment, to be given by the princes, each lady was to have a different coloured riband hidden, and each gentleman was to chuse his colour, so that the lady who had that colour became his partner for the day, Diana puts ribands of all colours in her pocket, in order to be provided with any which Urgel might chuse.

To them enters Urgel: She, after some conversation, asks him, whether if he were to be beloved by her he would love her? he flatly answers in the negative: she bursts into a passion, and he retires. Afterwards the stage fills with ladies and gentlemen, who chuse colours, and the ladies show their ribands. Diana is matched with Urgel, and is handed by him: he, moved by her touch, is unable to conceal his passion any longer, and makes a declaration of it. She triumphs over him, and is going to discard him; upon which he immediately turns the tables, and pretends that he was only in jest: she is so vexed that she feigns sickness to avoid being present at the ball, and discharges

him:.

him: he shews great joy at being dismissed, thanks her, and leaves her, as he perceives she is in a rage.

The scene then changes to a garden, in which Diana and her ladies, in an undress, (it being evening), sits singing, in order to endeavour to conquer the earl by music.

The earl and Polilla enter, the ladies sing, and the earl shews a great desire to join them; but Polilla humorously holds a dagger at his face, to prevent him from looking round at them, forcing him to praise the beauty of the gardens, to admire the statues, fountains, &c. not taking the least notice of poor Diana; who, vexed to find herself so grossly slighted, questions the earl how he dares enter the garden and intrude on her privacy, though she herself had employed Polilla, (who all along has been her go-between), little suspecting his deceit, to entice the earl into the garden: he excuses himself, pretending not to have known that she had been there, and retires. Polilla then politely tells her, that the earl grossly despised her squalling; which concludes the second act.

The third and last act begins with a conversation between the three princes. Bearne and Don Gaston tell Urgel that they will take Cinthia and Phenifa, pretending to be in love with them, being convinced of the impossibility of succeeding with Diana; which accordingly they do, and court them in Diana's presence, who can hardly contain herself, at seeing others thus preferred

to her, and endeavours to recall the two princes to her obedience, by seeming to despise the weak charms of their *belles*, and by granting them some flight favours.

Being left alone with Urgel, she, as her last resource, acquaints him, that having maturely considered her being an only child, she is at last become sensible of the folly of her antipathy to marriage, is determined to acquiesce in her father's desire, and has accordingly chosen the prince of Bearne, attempting to excite Urgel's jealousy, and awaken his love, by a long speech in praise of Bearne. Urgel approves her resolution greatly, tells her he will fly to acquaint Bearne with his good fortune, and that himself is become a votary to the charms of Laura, and leaves Diana in a state of despair.

In the last scene all the actors being assembled, the princess, unable to conceal her love any longer, and fearing to lose Urgel, openly avows her passion for him: he then discovers his artifice, and they are united, which concludes the piece; wherein the author has shown great judgment and knowledge of women: many strokes of humour are dispersed throughout Polilla's speeches; the arguments pro and con about love are very ingenious. Though the dramatic unities are little regarded, the time being ten or twelve days, this comedy is still acted on most of the Spanish theatres, and is a standing play. The proper title would be *Disdain for Disdain*. The incidents are all natural and simple, which makes the plot the more beautiful,

tiful, and capable of being imitated in any language, because women being nearly alike in all countries, this is not a mere characteristical Spanish play.

The *Entremès*, which now follows, is of a different nature: it is entitled *the Hog of St. Anthony*. The dramatis personæ are, a Husband, his Wife, a Constable, a Sacristan, and a Sow-gelder.

The husband enters pensively, and in a soliloquy declares, that he suspects his wife's having a criminal intercourse with the Sacristan.

He surprises them conversing together; the sacristan walks off, and the husband beats his wife till she confesses, that the sacristan told her he loved her. The husband tells her he is obliged to go to a distant village, where he will remain all night, but intends to go only to his neighbour's house, in order to watch her.

Soon after his departure she apprises the sacristan of it, who comes for admittance, counterfeiting the mewing of a cat. He tells her, that he is at her feet attending her commands, "From age to age, for ever and ever, amen."

She advises him to act cautiously, because her husband was but just gone, and might soon return. He answers, that his  
head-

head-piece will find a remedy for every thing, and that she may make him pass for St. Anthony's hog. In the mean time, the husband knocks at the door, and the wife orders the sacrifician to get into the hog-sty. The husband calls to his wife to open the door, and she tells him to wait till she has put on her shift: she then lets him in. He accuses her of changing colour, fastens the door, and declares he will search the house. The wife implores the assistance of the Virgin Mary, and vows to offer her a little silver sacrifician, if she delivers her out of this scrape. The husband searches every where, and sees something move in the hog-sty. His wife tells him it is St. Anthony's hog that was brought there the day before, because it spoiled the garden, and that she had fastened it with a rope. The sacrifician runs on all four, with a hog's head fastened over his own. The husband, who feigns to mistake him for a real hog, asks his wife whether it is gelt? She answers, that to her certain knowledge it is not. The sow-gelder passes by, and the husband goes out to call him in. The sacrifician says, "thou devil of a woman, what shall I do, if they take away my appendages?" She answers, "Heaven will provide against it." The husband goes to fetch a cord to tie its feet: in the mean time, the sacrifician swears, that he will drink the blood of the sow-gelder if he stirs. This poor fellow cries out, "libera me domine." The husband returns, and says, "I will disarm this hog that wanted to arm me:" he throws a noose over him; the sacrifician struggles, and they fight. The constable hearing the noise, breaks open the door, and separates them,

them, which concludes this ingenious and elegant entertainment\*.

Between the comedy and the farce, tonadillas are sung: these are cantatas for two, three, or four voices, the music of which is national and uncommon, and consists of three or four airs, set in different keys, and different movements. After this performance there is usually a fandango danced on the stage. A feguedilla is only a part of a tonadilla.

Next door to the inn where I lodged, lived la Signora Belluomini, daughter to the late Signor Amiconi, the painter: that lady possesses many pictures painted by her father. Her sister, la Signora Castellini, paints portraits in Crayons extremely well, and both these ladies are perfectly skilled in vocal and instrumental music. I generally spent the evenings with them, or at the house of the countess of Benevento with Mr. Munro, where most of the Spanish nobility resorted, but no ladies, excepting her daughter, who is married to a son of the duke of Offuna. On Saturdays there was a *tertulia*, or rout, at the house of the Chevalier Touffaint, where I had the pleasure of meeting with a great number of Spanish ladies.

I went one Sunday to the church of Atocha, just without the gates, and there saw his catholic majesty, king Charles III. He

\* See le Voyageur François, vol. xvi. p. 216, on the subject of the Spanish theatre.

is of a very brown complexion, and the portraits of him which are dispersed throughout Europe are very like him. He was at that time fifty-seven years of age; his brother, Don Lewis, was with him: he was forty-six. The prince of Asturias, Don Carlos, heir to the crown, was likewise there, with his two brothers, the infante Don Gabriel, aged twenty, and the infante Don Antonio, aged sixteen. The prince of Asturias, who is one of the tallest and strongest men in the kingdom, is twenty-five years of age, and is married to the princess Louisa of Parma, who is twenty-one, by whom he has two children; the eldest son was born in 1771. I afterwards saw the king's daughter, the infanta Donna Maria, who is twenty-nine years of age, and still unmarried.

The king's eldest son, Don Philip, resides in Naples, and was declared incapable of succeeding to the crown, by reason of an invincible weakness of understanding.

His majesty's third son is the present king of Naples, Ferdinand IV. and his second daughter is the present grand-duchess of Tuscany.

All the royal family, when on the road, order their carriages to be driven as fast as the mules can possibly gallop: many of these poor beasts are daily killed by this means, but there are always relays on the road.

One



One of the most conspicuous buildings in Madrid, is the custom-house, which was built in 1769, in the street of Alcalà: it is of white stone, has seventeen windows and five doors in front, and is four stories in height.

The post-office is a very large and handsome brick building. Letters cannot be franked from this kingdom to any place whatsoever.

I did not go to *the Pardo*, which is one of the king's seats, about six miles from Madrid, as I was informed that there were no pictures preserved there, nor any thing worthy of observation.

Four leagues from Madrid, near the road to Alcalà, is the village of Mejorada, where there is a very elegant chapel in the church, and two curious holy-water vases, one of which is of marble, and represents a group of three boys holding a basin. The other is a vase supported by a single figure as large as the life, sitting astride on a winged monster, which serves for a pedestal. They were probably made in Italy.

In the sacristy, is a large picture representing the Flight into Egypt, by Luca Giordano.

About a league further is the village of Loeches.

This village contains a nunnery of the Dominican order, founded by Don Gaspar de Guzman, count-duke of Olivares, and prime minister of Philip IV. which monarch generously contributed to its embellishment. The church is celebrated for being the repository of the following capital pictures. Four small landscapes on the front of the great altar, in which are represented the Virgin and Child resting themselves; several angels hovering about them: the Nativity: the Adoration of the Three Kings: and a Holy Family, in which the child is asleep in its mother's arms.

Over these are two pictures, each of about twelve feet square: the first is called the Triumph of Religion, and is composed of the following figures; four angels drawing a car, in which Religion is sitting, clothed in scarlet, with a white veil, which, however, does not cover her face; whereas, Faith is represented with her face veiled, she holds a chalice in her hand; an angel precedes bearing a cross in his hand, with a sphere at his feet, and another angel accompanies him with a lighted torch: four figures follow the car, chained like slaves; one of them is a woman with many breasts, representing Heresy: many small angels fly before with different triumphal crowns. The other picture represents Abraham, and Melchisedech who is offering him loaves of bread, and receiving the tythe of the spoils; the sacerdotal habits of the two chief figures, and the armour of the soldiers, manifest the vast fecundity of the painter's ideas, though he has not much attended to the habits supposed to be used at that time.

Over

Over the rails of the choir, are two pictures as large as these last; one of which represents four Doctors of the Church, with St. Thomas, St. Clara, and St. Buenaventura. In the other are painted the four Evangelists, with their attributes: all these figures are standing, and as large as the life. This picture will soon be spoiled, if the frame be not repaired, as it now hangs in folds.

In another part of the church are two pictures equally large. One is Elias in the Desert; an angel appears to him and comforts him. The other is a representation of the Israelites receiving manna from heaven: this subject is feigned to be painted on a distinct piece of canvass, which is held by boys.

*All these ten pictures are by Rubens; and, for expression and colouring, are equal to any of that great painter's works.*

There are several very good copies from Titian, Van Dyke, and Veronese, in the sacristy; and one large picture of St. Dominic raising a man from the dead, by Tintoretto. In the Spanish account of Loeches, which was printed in 1772, are the following judicious reflections; but no attention has been paid to them. Describing the altar, the author says,

“ Upon the altar is a tabernacle of the Corinthian order, made  
 “ of ebony, lapis lazuli, and various metals; it is ornamented  
 “ with columns in a good taste: but that there might not want

“ a blot to efface the beauty of this curious altar, they have  
 “ placed on it a number of candlesticks on steps, and several  
 “ faints of wood, very badly carved: these serve to hide the  
 “ pictures, and the lights to blacken, and possibly to burn them.  
 “ Many altars in Madrid are in like manner covered with com-  
 “ buffible materials, so that the pictures cannot be discovered,  
 “ and which every person of taste and judgment laughs at. I,  
 “ who cannot contain myself on seeing such inconsistencies,  
 “ complained highly of these, but in vain, as I had invincible  
 “ ignorance to combat with. What shall we say of that foolish  
 “ custom, of transforming the altars on festivals into a cupboard  
 “ of all sorts of plate, as if it were the side-board of a great en-  
 “ tertainment? Another custom still more ridiculous and despi-  
 “ cable, is that of substituting pasteboard pasted over with silver-  
 “ ed paper, instead of the real plate, which was usually stolen  
 “ among the crowd. Many of our altars are also ornamented  
 “ with carved festoons of grapes, melons, cucumbers, &c. one  
 “ might imagine them to be offerings from the Scythians to the  
 “ divinities who protected their plants.”

I myself remember to have seen in the church of our Lady of  
 the Stairs, or Ladder (Madonna della Scala), in Parma, a picture  
 of the Virgin and Child by Correggio, and one of his best works  
 in fresco, over the heads of which the priests had nailed two large  
 silver crowns. *Risum teneatis amici!*

A custom peculiar to the Spaniards is that of affixing a  
 paper on certain days to a church door, on which is written,

*Oy se saca Anima*, meaning, To-day a soul is extracted out of purgatory. Mr. Baretti likewise takes notice of this peculiarity. According to the Madrid Almanac for 1773, I find that the days appointed for this humane action, performed by celebrating particular masses, were the 7th of February, which was St. Richard king of England's day \*: 2d, 13th, and 14th of March; 2d, 3d, and 14th of April; 3d, 5th, and 13th of June; which is no more than ten souls rescued in a year. During the winter months they are left in purgatory, probably to keep themselves warm, though the delivering them all at once would be as practicable as one at a time. These masses are only efficacious when celebrated in the chapel of the new royal palace in Madrid; in any other place they lose their virtue. For the truth of a soul's being delivered, we have the testimony of the priest and the Almanac, which are as valid as that of the waterman, who affirmed that he had ferried St. Peter over from Lambeth to Westminster, when he came to consecrate the Abbey. In the church of the convent of the Incarnation in Madrid, there is every year exposed to the public, on the 27th of July, a phial with some of the blood of St. Pantaleon, which on that day liquifies, and afterwards remains coagulated, as the Spanish book says †.

\* In the church of St. Frediano, in Lucca, I observed a monument, with this inscription:

Hic jacet corpus  
S. Ricardi, regis Angliæ.

† See Mr. Addison's Remarks on Italy, p. 122, where he quotes a few lines from Horace relative to a similar trick.

When

When I was at Naples, I saw the annual miracle (as it is called) of the liquefaction of the blood of St. January; I respectfully kissed the two bottles which contain this precious blood, but could perceive no difference in it before nor after the miracle: this was on the 6th of May, 1769, at seven in the evening. There are two bottles inclosed in a large one, though very black and scarcely transparent; an altar was erected in the middle of the street in a temporary chapel, and the priest shook the bottle for eleven minutes and a half, he then rang a bell, and cried out that the miracle was done, "*il miracolo é fatto.*" For which the mob and I took his word, and returned quietly to our homes, much edified by this exhibition. This blood has likewise an inherent power of stilling the raging eruptions of Mount Vesuvius, but is never made use of upon those occasions, through fear of wearing it out. Thirty-six silver bufts of faints, as large as the life, were carried in procession to see the miracle; some of them had live sparrows and goldfinches tied by a thread to their hands to play with; several *live* children were also ornamented with pasteboard wings; these represented angels\*.

Madrid is the Mantua Carpetanorum of the ancients, and is situated in  $13^{\circ} 49' 30''$  longitude from the isle of Ferro, and  $40^{\circ} 26'$  latitude. In 1563, Philip II. removed his court from

\* Voltaire says Naples is,

——— Un fjo ur fertile

Qui fait plus cas du sang de St. Janvier,

Que de la cendre de Virgile.

Toledo hither, and since that time it has been chosen by the Spanish monarchs for their residence. It is very populous, being said to contain three hundred thousand inhabitants, and about one hundred and forty churches: the number of coaches is said to be between four and five thousand. This town, which the natives call *Villa*, is environed by mountains covered with snow during the greatest part of the year, and has no fortifications, ditches, nor even walls, though there are gates; among which the only remarkable one is that of Alcalà. There are thirty public fountains in it, though the water is not of equal goodness, so that here are many carriers, who sell the best water, which they put into earthen vases, carried on the backs of asses. Most of the houses are of brick, and the windows are guarded by lattices, which are not so punctually kept shut as they were formerly, as jealousy is no longer a distinguishing characteristic of a Spaniard. The Mançanarès runs on the side of the town; in summer it is almost dry, but in winter is much swollen by the melting of the snows. Over this river are two stone bridges, one of which was built by Philip II. in 1584, has nine arches, and is called the bridge of Segovia: it is six hundred and ninety-five feet long, and thirty-two broad. The other, Puente de Toledo, which is the finest, also consists of nine arches, and was erected by Philip V. in 1718, being three hundred and eighty-five feet long, and thirty-six broad. The prison for persons of quality is one of the handsomest buildings in Madrid: over the portico are the arms of Spain in stone basso relievo, and on the top are three statues, the middlemost of which represents justice.

The

The grandees, about ninety in number, are of three classes; those of the first class cover themselves before they speak to the king; those of the second, when they have spoken, and before he has answered; and those of the last, when they have received his answer: but none are to cover themselves till the king orders them to do so. This dignity is either for life, or perpetual; in the last case it is hereditary, and when the male line fails, descends even to females, who give it to their husbands. Not only the grandees have the privilege of wearing their hats in the king's presence, but also cardinals, nuncios, archbishops, ambassadors from crowned heads, the grand prior of Castile of the order of Malta, the generals of the Dominican and Franciscan orders, the knights of the Golden Fleece, of Calatrava, Santiago, and Alcantara, when they are in their habits, and when the king as grand-master affixes at their chapter: titled noblemen of Portugal and France: and even the counsellors of the royal council, and of that of Castille, when they go in a body to confer with his majesty about the business of their ministry, are covered in his presence. There are several noble families, who, by their antiquity, have a right to the honour of grandee; but, as the king has never ordered them to be covered, they are styled *casas agraviadas*, injured houses. The king styles the grandees *primo*, (cousin) when he writes them. When they receive audience of the pope they are allowed to sit: they alone may drive with four mules to their carriage within Madrid, while the king is there: they cannot be arrested for any crime whatsoever, without an express order from his majesty.

Among



Among them all titles are equal; dukes, marquisses, or counts, have no precedence the one before the other, so that the father may be a count, and the son a duke, as in Portugal. The grantees, both in conversation and in writing to each other, always use *thee* and *thou*, but to their inferiors they make use of the ordinary style.

In the folio book, entitled, *Creacion y privilegios de los titulos de Castilla*, printed in Madrid 1769, I find forty-three privileges annexed to the dignity of grandee, among which, besides those above mentioned, are the following: They may never be put to the torture; they may have four footmen and four torches behind their carriage, as may also dukes; earls and marquisses are allowed but two; they are permitted to have a throne under a canopy in one room in their houses; this privilege is however granted to various other dignities which are specified in the book.

Besides the Spanish military orders of Calatrava, Santiago, Alcantara, and Montesa, which were instituted in the twelfth and thirteenth centuries, are the orders of the Golden Fleece, and of Charles the Third. This last was instituted on the 19th of September, 1771, in honour of the birth of his majesty's grandson, the infante, first-born of the prince of Asturias: the king has already created forty-six grand-crofs knights of this order. The smaller crofs of which has been given to a very great number of persons: these do not wear a riband; the grand croffes wear a broad sky-blue riband

over the right shoulder, and have a silver star of eight points, in the shape of a cross of Malta, on the left breast; in the midst of the star is an oval in enamel, representing the Virgin Mary standing on a crescent, and underneath is inscribed, *virtuti et merito*, and the king's cypher. The king of Naples, and the infante-duke of Parma, are knights of this order; the other forty-four are all Spaniards, and their number is not limited.

The order of the Golden Fleece was instituted in 1429, by Philip duke of Burgundy; and the king of Spain is sovereign of the order, by being the head of the house of Burgundy. The number of knights is limited to fifty: four collars are at present vacant. This order is honoured by having among its members the king of France, the duke of Orleans, the king of Naples, the Elector of Bavaria, the infante-duke of Parma, the count de Provence, the duke of Choiseul, &c. The collar of the order is a gold chain representing flints and steels, to which is affixed a fleece, which the Spanish book (*Theatro universal de España, por Don Fran. de Garma, vol. ii. p. 100.*) says, alludes to the fleece offered in sacrifice to God by Gideon, and not, as I had irreligiously imagined, to Jafon's Golden Fleece. The flints and steels were the arms of the institutor, with this device, *ante ferit quam flamma micet.*

Many Spanish gentlemen are also knights of Malta.

Perez, Cervantes, Lope de Vega, Calderon, and Quevedo, were born here.

It may not be improper to mention the gypsies, who are very numerous throughout Spain, especially about and in Murcia, Cordova, Cadiz, and Ronda. The race of these vagabonds is found in every part of Europe: the French call them *Bohemiens*, the Italians *Zingari*, the Germans *Ziegenners*, the Dutch *Heydenen*, (pagans), the Portuguese *Siganos*, and the Spaniards *Gitanos*, in Latin *Cingari*. Their language, which is peculiar to themselves, is every where so similar, that they undoubtedly are all derived from the same source. They began to appear in Europe in the fifteenth century, and are probably a mixture of Egyptians and Ethiopians. The men are all thieves, and the women libertines: they follow no certain trade, and have no fixed religion: they do not enter into the order of society, wherein they are only tolerated. It is supposed that there are upwards of forty thousand of them in Spain; great numbers of whom are inn-keepers in the villages and small towns: they are every where fortune-tellers. In Spain they are not allowed to possess any lands, nor even to serve as soldiers. They marry among themselves: they stroll in troops about the country, and bury their dead under a tree. Their ignorance prevents their employing themselves in any thing but in providing for the immediate wants of nature, beyond which even their roguishness does not extend, and only endeavouring to save themselves the trouble of labour: they are contented if they can procure food by showing feats of dexterity, and only pilfer to supply themselves with the trifles they want; so that they never render themselves liable to any severer chastisement than whipping; for having stolen chickens, linen, &c.

Most of the men have a smattering of physic and surgery, and are skilled in tricks performed by slight of hand. The foregoing account is partly extracted from *le Voyageur François*, vol. xvi. but the assertion that they are *all* so abandoned as that author says, is too general; I have lodged many times in their houses, and never missed the most trifling thing, though I have left my knives, forks, candlesticks, spoons, and linen at their mercy; and I have more than once known unsuccessful attempts made for a private interview with some of their young females, who virtuously rejected both the courtship and the money.

I now began to prepare for my departure from Madrid: I sent a chest of books to Bilboa by the mule-carriers, to be forwarded to England, it being previously examined and sealed at the custom-house: I bought a saddle-horse, and agreed with a *calesseiro* to take his two-wheeled chaise, drawn by a single horse. I was to maintain him, and he was to accompany the chaise on foot. Accordingly we set out on the 6th of April for Toledo, which is twelve leagues distant from Madrid. We first passed through the long town of Getafe; four leagues farther, through Illescas, and spent the night in the village of Cabañas, which is three leagues distant from the last mentioned town. The road was very good, though sandy, through a plain of corn-fields, intermixed with olive trees, among which a vast number of hoopoes were flying.

The next day, after travelling three leagues, we arrived at the ancient city of Toledo, the first and richest archbishoprick of

all Spain, the revenues of which amount to thirty thousand pounds per annum. It is situated on the confluence of the rivers Tagus and Xarama, in forty-one degrees of latitude, and in the center of Spain; over the Tagus are two stone bridges: that of St. Martin has four arches, and that of Alcantara two; this was built by the Moors, and repaired, in 1259, by king Alfonso the Wise. The river at this time ran only under one arch of each bridge. I put up at the inn called the Blood of Christ, the same which Mr. Baretta was in: he appears to have been surpris'd at such a name being given to it; but I was not, as in Paris I have been at an inn, the sign of which was the Holy Ghost, at the coffee-house of the Prophet Elijah, and in several others with similar names.

Toledo is situated on a very steep hill, which the Tagus nearly environs, and is encompassed with a wall, flanked with near one hundred and fifty small towers, built by the Moors. This river takes its source among the mountains of Albaracin, somewhat above the city of Cuenca, near forty leagues south-east from Toledo, and, after a course of about one hundred and twenty leagues, discharges itself into the Atlantic, a league beyond Lisbon. A Spanish author, mentioning the decayed grandeur of this city, says that its chief splendor at present is derived from the river, and quotes the following lines from a verse of Quevedo on Rome, only changing the Tiber for the Tagus.

Solb

Solo el Tajo quedò, cuya corriente  
 Si Ciudad la regò, ya sepultado  
 La mira con confùso sòn doliente.

The sense of which is, the Tagus alone remains, and its current, formerly ruled by the decayed city, runs through it, making a confused plaintive sound.

Indeed all the streets are narrow, crooked, and badly paved, and, excepting the cathedral and alcazar, there is hardly a good building in the whole city: half the streets are choaked up with heaps of ruined houses of brick; and the environs of the city are naked and bare of trees, which cause the heats in summer to be excessive, and the wood for fuel in winter very dear: without doubt there were more trees here when Martial wrote :

*Æstus ferens aureo franges Tago,  
 Obscurus umbris arborum.*

The ancient aqueducts, which were here, are destroyed, and water is sold about the streets, carried in small barrels on the backs of asses. Most of the floors in the houses are of brick, which fills the rooms with dust. In the fifteenth century this city contained above two hundred thousand inhabitants, but at present it hardly contains twenty-five thousand.

The cathedral was built in 587; and, in 714, together with the city, fell into the possession of the Moors, in whose hands it remained three hundred and seventy-six years, when king  
 Alphonso

Alphonso VI. re-conquered it. It is one of the largest Gothic buildings in Europe, and much in the same style of architecture as the dome of Milan, that of Sienna, St. Petronius's church in Bologna, and the cathedrals of Burgos and Seville. It is three hundred and eighty-four feet in length, one hundred and ninety-one in breadth, and one hundred and seven in height: the roof is sustained by eighty-five columns, which divide the church into five isles. It has a tower with a spire. The pope and the king of Spain are always canons of this cathedral. Every Christmas before the first vespers, their names are called aloud at the door of the choir: if they do not appear, as always happens, they are mulcted two thousand maravedis each, about sixteen shillings and nine pence. Andrew Navagiero, who was a Venetian writer, and ambassador from his republic to the emperor Charles V. speaking of Toledo, in his Itinerary of Spain, which was published in Venice in 1563, says, "The patrons of this city, and of its principal women, are the priests, who have very good houses, and triumphantly lead the best lives in the world, without being reprehended by any body;" which they have probably continued to do to this day\*. A modern Spanish author

\* Mr. Armstrong, in his History of Minorca, says, in p. 201,

"The priests live well, and drink wine freely, taking care to be well provided with the best of the growth of the island: they make no scruple to indulge themselves in the conversation of the other sex; and have every opportunity they can wish for, in an unsuspected access to the houses of all their neighbours."

In a book, entitled, "An Account of Spain by a French Gentleman," in one volume octavo, 1695, is the following passage:

"And

fills two hundred and thirteen pages with a description of Toledo, in which every trifle is minutely described with the tediousness of a German.

The ceiling of the sacristy is painted in fresco, by Luca Giordano. Here is also preserved a picture, representing the Assumption of the Virgin, by Carlo Maratti. The library contains, among other books, seven hundred and fourteen manuscripts. Father Caimo says, he heard the famous question discussed, *utrum angelus peccaverit in primo instanti*, in the Archiepiscopal palace: the question is as important as that proposed by Father Sanchez in his book *de Matrimonio*, book ii. chap. xxi. beginning "Utrum Virgo Maria femem, &c."

The alcazar, or royal palace, was built by Charles V. in 1551: it is situated on a steep hill, near five hundred feet above the Tagus, and commands a very fine prospect over the city and all round the country: it has eleven windows in front, and is three stories in height, with a stone balustrade on the top, forming a square of two hundred and fifty-six feet, as I measured it. The Cortile is built with porticos, consisting of thirty-two arches, of the Corinthian and Composite orders, and was two stories in height: the grand stair-case is of very fine architecture: after a stait ascent on a flight of steps fifty feet broad, they are divid-

"And though the two excellencies of pimping and intriguing chiefly prevail among the Spanish laity, yet, to give the church its due, the clergy are very dexterous at any thing wherein a woman is concerned."

ed