

The figure working at the armour in the foreground, and the three at the anvil, are finely drawn, and admirably coloured; Vulcan, however, even in his forge, should have a dash of divinity; but Velasquez must have selected for his model of the God the meanest and most common-place mortal he could find. In the *Puerta del Sol* such a face and figure could scarcely be discovered, and certainly none such in Andalusia. As to the Apollo relating, without an atom of feeling or passion, the infidelity of his wife with Mars, such an insignificant figure never represented Divinity. It is as stiff as a painter's block, without form and without beauty; and yet from this figure flows all the light of the picture. The colouring of the flesh of the figures is good, and the background is a quiet brown.

No. 196. St. Stephen on his way to Execution; a hard but fine painting, by Joanes. The crowd mocking the Saint admirable for expression, drawing and colouring. The figure of the Saint, resigned and full of religion, is beyond all praise; his feet and hands most carefully painted, and his garments equal to the magic draperies of Paul Veronese. 197, represents the Martyrdom of the Saint, by the same master. The Saint is on his knees, looking to heaven for support, and the savage glee of the wretch hurling the first stone is finely depicted. 199. The Interment of the Dead Saint, also by Joanes, is coloured like a St. Sebastian del Piombo. The boy with hands clasped, and the other figures weeping around the sarcophagus, are very beautiful. 198, represents Doña Maria de Austria, daughter of Philip IV., with a gown puffed out like a balloon, and hair frizzled and loaded with ornaments, making her thin, sickly face still more ghastly. The drapery and colouring of this portrait, by Velasquez, are however admirable; but our Charles had no loss in not obtaining such a bride, the object of his visit to Spain. 200. Philip IV. going out a-shooting, by Velasquez; the light on the landscape is very beautiful. 201. A good painting of the Infant Jesus and St. John, by Juan Antonio Escalante, who was born in Cordova in 1630, and died in Madrid in 1670.

288 is a beautiful Landscape, by Murillo. His vapoury style suits the calm lake and the distant rocks; and though the touch of his foliage is not very good, the effect of the light and shadow in the foreground is excellent, and the picture very pleasing. 208. Rebecca and Eliezer, by Murillo, is a charming picture. The four female figures at the broken well, with their pitchers starting out of the canvas, are all beautiful. 204. A Holy Trinity, by Ribera, exhibits great power, but it is not a pleasing composition. 211, 212, 216 and 217. Small paintings, by Murillo, representing the history of the prodigal son; 212, the departure from home; and 217, the Prodigal, on his knees, repenting, I liked the best. 219. A Conception, by Murillo; a small but charming repetition of the large painting of the same subject at Seville. 255. A foreshortened Dwarf, seated in the most unpicturesque of attitudes, by Velasquez. The ugly little monster seems opposite to you, from whatever point you look at him. 225. A wonderful fine Last Supper, by Joanes; the Apostles have all their names over them; the countenance of St. James is full of feeling, and the painting is exquisitely finished, even the hair of the beards painted like Albert Durer's. There is not one face in the composition that is not well done, but our Saviour's is the most beautiful. Joanes may truly be called the painter of Christ, for certainly in this subject he surpasses every Spanish artist. The colouring is quite Raphaellesque, and though this picture is certainly inferior in drawing and composition to the Last Supper by Leonardo da Vinci, it is nevertheless one of the best paintings of that difficult subject in the world.

226. The Divine Shepherdess, by Tobar; very much in the style of Murillo. Bermudez may well say some of this artist's paintings were for a long time taken for his master's. 227. St. Jerome in the Desert meditating on the Last Judgment, by Cano, a powerfully drawn, though not a pleasing painting; the Saint is such a gaunt, emaciated figure; but the landscape in the distance is good. 229. An exquisite Conception, by Murillo; the Virgin is represented as a lovely and innocent child of about six-

teen years of age. There is more of the ideal in this painting than is usually found in the works of Murillo; the style is more elevated, more divine beauty, and deeper thought and seriousness; the cherubs alone are joyous in the vapoury clouds. 230. A large painting of Philip III. on horseback, by Velasquez; a dashing, bold picture, full of force and vigour, the very perfection of an equestrian statue. Philip is excellent, but the horse is perhaps too stiff. The landscape of the sea and distant rocks very good, but the colouring of the landscape is rather too grey and chalky, and the same may be said of the horse; yet still it is a magnificent painting, and finer than the pendant to it, 234, by the same master, representing Margaret of Austria, wife of Philip III. 243 is a fine Magdalene, by Ribera, with a rocky background, like Salvator Rosa's. 242. Jesus questioned by the Pharisees, by Antonio Arias, who was born at Madrid, and distinguished himself, at the age of fourteen, by his excellent paintings at Toledo; but, with all his talent, ended his days, in 1680, in an hospital at Madrid. This painting is not a bad one; the draperies are like Zurbaran's.

237 and 238. Very fair paintings, for Pachecos. 245. A good portrait of an old man, known by the name of Mœnipo, by Velasquez. 221. A fine boldly-drawn Magdalene, full of expression, by Jacinto Geronimo de Espinosa. 247 to 253. Busts, by Ribera; some very good. 254. Æsop, by Velasquez, an excellent painting; but it might be called Diogenes. 259. Our Lord on the Mount of Olives, is not good for a picture by Joanes. 268. An excellent Descent from the Cross, by the same. The Christ is admirably painted, and the female figures full of expression and beauty. It is hard, as is usual with this master, especially the landscape and sky, which have been repainted; but the colouring of the figures in the foreground is excellent. 261, 263 and 267. Fine Heads, by Ribera. 270. By Velasquez, representing the Prince Baltasar, with his dog and gun, is very well done; and the landscape is excellent. 322. Portrait of P. Cabanillas, by Murillo. 276. A pleasing rocky Landscape, by Murillo, with an effect like Claude's. 277. Philip II., by Velasquez, is good. 279.

By the same master, a full-length portrait of a Dwarf, with a noble dog almost as big as himself; the costume is splendid, and the features accurate, there can be no doubt. It makes a fine contrast to 278, above it, also by Velasquez, representing a sickly, insipid Don Ferdinand of Austria, with his dog and gun. 284. El Nino de Vallecas, a fine piece of colouring, by the same artist. 283. A beautiful Santa Casilda, by Zurbaran; draperies excellent. 287. St. Jerome meditating on the Last Judgment, by Pareda, who was born at Valladolid in 1599, and died in 1699, and was one of the many precocious artists of Spain, astonishing Madrid with a beautiful painting of the Conception, when only eighteen years of age. This painting exhibits great power and rich Venetian colouring, but is not pleasing. 202. By Murillo, a charming picture, representing the child St. John giving the Infant Jesus a drink out of a shell, the lamb in the foreground looking on as if it would like to drink also, and above is a heavenly choir of cherubim. 291. Another hideous laughing dwarf, by Velasquez. 295. Mercury and Argus, by Velasquez. Argus, a noble figure. 299 and 303. A pair of large paintings of Philip IV. and Doña Isabel le Bourbon, his first wife. The King has a marshal's staff in his hand, and is mounted on a heavy, but noble brown charger with white feet and face, and an eye full of life, which literally sparkle on the canvas. Velasquez is certainly the prince of equestrian portrait painters. The Queen's horse is white and old, and ambles at a ladies' pace; the cold colour of the steed forms a fine contrast to the pleasing looking Queen's rich brown dress brocaded with gold and painted with the skill of Paul Veronese. The landscapes of both the paintings are good. 307 is a good Virgin and Child, by Cano. 308. Don Baltasar Carlos, by Velasquez, is excellent. 423. La Virgin del Rosario, by Murillo, full of warmth and loveliness, the drapery is also finely coloured. 310. St. Ann teaching the Virgin to read, by the same artist; the Child wants beauty, but the Saint is admirable. 313. An excellent Gipsy, also by him, one of the very few in Spain in the style so familiar to those who have seen the Dulwich Gallery. 315. The Virgin and

Child appearing to St. Bernard by Murillo. The figure of the Saint and the Virgin are very fine, and the crosier and books in the foreground are also excellent. 319. The Surrender of Breda is the finest of Velasquez' paintings. The Marquis Spinola, accompanied by his captains, receives the keys with true Spanish courtesy, placing his hand on the shoulder of the conquered General, as if consoling him in his misfortune. Many of the heads are splendid, but most of the bodies of the Spanish Captains are screened by Spinola's noble horse. In the corner is a portrait of Velasquez himself, with white hat and plumes. The group on the other side is eminently Flemish, men of lofty stature, but not like the aristocratic Spaniards. The landscape is delicious and characteristic of the country, but the effect of the picture is injured by a row of thirty spears, which, although well drawn, tower four feet above the heads of the Spaniards, look very stiff and veil the beautiful view. The colouring of this painting is excellent. 275. A half-figure of the Conception, by Murillo, is very exquisite. 326. The Virgin appearing to St. Ildefonso, by the same master, colouring better than the composition; the angels in the corner are admirable, and the old woman with a candle is excellent. 323. San Francisco de Paula, a very good picture, in Murillo's early style. 324. An Old Woman Spinning, by the same master, is very good. 329. A half-figure of our Saviour, with the wafer in his hand, on a gold ground, by Joanes, is hard, but very clever, every hair of the head can be distinguished. 331. St. John and St. Matthew, by Ribalta, are very good. 332. Don Baltasar on horseback; the countenance of the child is like that of a man's, so serious and thoughtful. The pony is too fat, but there is a wonderful spirit and life about this portrait, his garments flying and the horse galloping out of the canvas; but the landscape is rather too blue and green. 328 and 330. Melchisedek and Aaron, by Joanes, on a gold ground are excellent. 336. St. Stephen preaching the Gospel, by Joanes, part of the series I have mentioned, and same size. Some of the Jews seated are admirable, and the colouring, as usual, rich. 337. The same subject. The

figure of the Saint more angelic, being represented, as he says, looking to the vision painted above: "I see the heavens opening, and the Son of Man sitting at the right hand of God the Father." The furious Jews are covering their ears to shield themselves from what they consider blasphemies, others are pouring anathemas upon the Saint, "gnashing on him with their teeth." It is a truly splendid painting for the composition as well as colouring.* 335. By Velasquez, representing several noble ladies looking at some carpets exposed for sale, and in the foreground women are spinning; the style is sketchy, but very effective.

These are the two principal rooms of the Spanish school; a certain number of paintings is all that can be digested in sight-seeing, or I fear in description. In the same museum is a gallery for sculpture, but nothing can illustrate more strongly the division of the different provinces in Spain than the total absence of the works of the great sculptors in wood often so beautifully painted. There are tolerable heads of a man and woman, carved in pine and coloured, but nothing good, and of the really fine Spanish sculptors there is literally not one work; and the collection of antiques is but poor. The rooms are handsome, the floors paved with marble, and the lights well distributed. Of the modern sculpture there is a group of children worth observing, three playing with a goat, and one with a trumpet, another with a drum, and two playing with a bunch of grapes. There is also a good St. Jerome and a fine lion in bronze, by Piquera. There are also some very beautiful Florence *pietro duro* tables; and a small figure of Christ at the Column is not bad. 175 is a fine fragment. 276. A Deposition from the Cross in ivory is very beautiful. 1874. There are curious paintings in a room adjoining, of the Inquisition in all its glory. An Antinous, good, with a modern head. There are two figures in alabaster, with faces, &c., gilt, in wretched taste. A figure of Isis is well done. The Urania is a tolerable statue, if it had

* I have followed the numbers as they are placed round the room, but these of course ought to have been with the Martyrdom on the other side of the door.

been well restored. A Nymph, in dark marble, and a fine colossal female figure reposing on a tomb. Castor and Pollux, very light and graceful figures. A cast of an Hermophrodite in bronze. 365. A figure seated, with one hand over her head holding a vase, and the other with a cloth in her hand. The long rooms are full of marbles, but so indifferent and when antiques so badly restored. I saw nothing else at all worth observing.

The Italian school of paintings is in the gallery opposite the entrance of the Museum, though over the door is written, Spanish school. It is undoubtedly the finest collection of Italian paintings in the world, comprising the works of masters which are not to be found in the collections in England, and rarely to be seen in Italy. Passing from the examination of the ancient Spanish artists, the Murillos, Velasquez, Joanes, Ribaltas, Canos, &c., to what is always acknowledged to be the best school in the world, one could not but confess that the comparison is not injurious to the Spanish. The Joanes do not equal the Raphaels nor the Leonardos, but take them altogether, I doubt whether most persons would not be almost as much delighted with the two rooms of Spanish paintings as with the large collection of the Italian schools. There is a charm and beauty about the Murillos which make them favourites with all; and then the paintings by Velasquez are wonderful. I shall only mention those which have a high reputation, which appeared to me originals, and which are good paintings of the different masters.

629. A fine Carita Romana, by Crespi. 632. A very good Basano; this style is so very easy to recognise; many will be observed by him which I have not mentioned. 634. A remarkably clever St. Sebastian, by Guido; the colouring of the flesh and drapery is admirable, the background is very dark. 637. A Nativity, by Barroccio; the child is in a manger, a cow's head is seen and other figures in the distance, but the only prominent figure is the Virgin, beautifully painted, on her knees before the Infant Christ. 638. A very good Descent from the Cross, by Carducci. 645. A good portrait, by Tintoretto. 643. St. John the Baptist preaching in the

desert, by Caballero Maximo, very fine; the woman and child in the foreground, excellent. 647. The Genius of Painting, by Guercino, a doubtful painting. 660. The Toilet of Venus, pretty good, by Albano. 664. By Andrea del Sarto, a pleasing portrait of his wife. 665. A good Bellini, representing the Virgin and Child worshipped by two saints. 666. The portrait of Mona Lisa, by Leonardo da Vinci, a sweet painting; the lady is very lovely, and her drapery and hands exquisitely finished. Doubts have been expressed of this being a Leonardo, but it appeared to me a fine one. 661. Rebecca and Eliezer, a good Paul Veronese. 670. A Conception, by Tiepolo, very spirited and clever, but the expression of the Virgin is stern and sulky-looking. 671. The Judgment of Paris, by Albano; the faces of the cherubs looking on are charming, and the Venus is admirable. 675. A Last Supper, by Bassano, very richly coloured, and though our Saviour's head is not fine, it is one of the best paintings of this master. 681. A very good picture of the Virgin and Child and St. John, by Andrea del Sarto. 689. A small painting of Christ bearing his Cross, by Sebastian del Piombo; the expression very beautiful, and exquisitely coloured. 711. A Sacrifice to Bacchus, by Caballero Maximo, is very good. 712. Orpheus, by Paduanino, is finely coloured and well drawn. 719. A rich and beautiful painting, by Paul Veronese, representing saints worshipping Jesus, held on an altar by the Madonna. 720. A portrait of Piermaria, a celebrated physician of Cremona, by Anguisola, is extremely good. 723. A charming picture, by Raphael, of the Holy Family, called Agnus Dei, from the inscription in St. John's hand; Joseph is leaning over a fragment of a column, and the Madonna at the foot of a tree, a perfect Grecian beauty, has her arm around the Infant Jesus, who with his round St. John, is looking up to her face with an arch look. The foreground is beautiful; the capital of the column, the grass, and the basket of white linen are carefully finished, and the composition and colouring of the painting excellent, but there are blues about the distant landscape which I do not think Raphael painted. 725. Christ bearing his

Cross is a good Titian. 726. The Pearl, a Holy Family, by Raphael, is close adjoining, and is a still more wonderful painting. The contrast between the lovely Madonna and the old wrinkled St. Ann is charming, and nothing can be more exquisite than the artless innocence of the Saviour on the Saint's knee, seated in one of those charming attitudes which children only can assume. The background of most of the picture is a very dark, rich brown, throwing out splendidly the different figures. St. John is standing, and his face in shadow, but his back, and especially his leg, are beyond all praise. The landscape and sky appear to me to have been painted over by restorers. The basket in the foreground and the grass are beautifully finished. 727. The Flight into Egypt, by Turchi; the angel might have been painted by Guercino. 731. Caballero Maximo, a St. Jerome writing, very good. 733. The Marriage of St. Catherine, by Palma Giovine, is nicely done. 741. The Virgin of the Fish, by Raphael, is an exquisite painting, so simple and classically beautiful; there is far more of mind in this composition than in the other great Raphaels of this collection. The Virgin, with a blue dress and white scarf over her head, is seated on a throne, with rich green drapery falling behind her. She has in her arms the Infant Jesus, who is attending to an angel (perhaps the most graceful figure Raphael ever painted), who is introducing the timid Tobit with the fish in his right hand. St. Jerome, with a noble face, fine beard and crimson dress, is holding a book, as if reading from it, but the angel appears to have succeeded in drawing the attention both of the Virgin and the Saint to Tobit, who is represented with flowing locks, almost feminine in beauty. The expression of the Madonna is full of majesty and grace, and the colouring of the painting is admirable. 743. A charming picture, by Salvator Rosa. The almost too black clouds are the only indications of the wildness of this painter's usual style, otherwise this composition has all the softness of a Claude. 748. A fine representation of Lot inebriated by his daughters, and in the distance the burning cities, by Vaccaro. 751. La Virgin de

la Silla, by Guido; the Child's face is good, and also one of the angels crowning the Virgin, otherwise the painting is stiff, and not pleasing. 752. The Gloria, by Titian. The Holy Trinity is represented above, and Charles I. and Philip II. and other princes and princesses of the House of Austria, are introduced, and several saints and prophets below. It is a wonderfully clever picture; the female figure and Moses and others floating in ether, powerfully drawn and superbly coloured. 739. Christ taking some Holy Fathers out of Limbo, by Sebastian del Piombo, is a very fine painting, the light on the white garments around the loins of our Saviour quite magical. 762. A Dead Christ, by Crespi, is very good. 771. A Charity, not bad for Vasari. 772. An exquisite Andrea del Sarto. The Virgin is dressed in crimson, with a blue mantle on her head, and the Child is naked, and both are looking towards the angel at their feet, holding a book, whilst Joseph, a fine figure in the foreground, is admiring his adopted son. In the distance, is a pretty landscape, and woman with a child. For colouring, drawing and composition, one of the best paintings I have ever seen by this master. 775. St. Margaret, by Titian, a charming picture. 779. Christ bearing his Cross, by Sebastian del Piombo, very fine. 778. A Holy Family, called in the catalogue a Leonardo da Vinci; but I think it is by Luini. 784. El Pasmio de Sicilia. Christ is represented sinking under the weight of the Cross, and a group of women bewailing his suffering, when he exclaims: "Weep not for me, but for your children!" Some of these figures are excellent, and the Saviour is admirable; but the soldier drawing the cord is unnatural and exaggerated. The groups in the background are good, and also the landscape, with Calvary in the distance. With the exception of the figure, whose overstrained attitude almost spoils the whole painting, the composition is good. The colouring is excellent; there is a strength and depth, such as Raphael almost alone possessed; but I like this the least of the four great Raphaels of the gallery, and the Madonna of the Fish the best. 786. A good Adoration of the Shepherds, by Palma

Vecchio. 787. A Prometheus, by Titian, a wonderfully powerful painting. 789. A good Holy Family, by Pantormo. 792. St. Bridget and her Husband offering flowers to our Saviour in the Virgin's arms, a delightful picture, by Giorgione. 794. A Holy Family, called by Raphael, but I think it more like the style of Parmigiano. 799. The Daughter of Herodias receiving from the executioner the head of St. John, by Luini. Her head is very graceful, and charmingly painted; but the present background was never done by Luini. 798. A small Holy Family, by Raphael, in his early style; the Child Jesus is mounted on the lamb. 797. Said to represent the Marriage of Ferdinand V. and Isabella, by Lotto. 801. Venus and Adonis, by Titian, far superior to ours of the same subject, and truly an admirable painting; the colouring as fine as can be conceived, and the figures and dogs reality itself. 804. Moses saved from the waters of the Nile, by Gentileschi; the draperies and the drawing are charming, and the Egyptian on her knees very beautiful. 809. Our Saviour Appearing to the Magdalene, by Correggio. The Magdalene kneeling is a sweet figure, and her garments well painted, but not at all resembling his style. The Saviour's head is fine, and this is the only part and the colouring of the body which are like the usual manner of that great master. Some of the trees in the garden are repainted in the most detestable manner, without form or grace — badly enough to spoil the best picture in the world. 812. Adam and Eve, by Titian; very powerful, but not pleasing. 817. A splendid Crucifixion, by Barroccio, starting from the canvas, so natural and delicate is the flesh. The drawing is also very good, and the expression divine. 821. The Marquis of Vasto addressing his soldiers, by Titian; a fine figure. 825. Christ and the Centurion, by Paul Veronese; an excellent painting. 822. The Entombment of Christ, by Titian; very fine. 834. The Visitation, by Raphael. This is a charming picture, the St. Elizabeth a noble figure, with splendid drapery and turban; the Virgin graceful in the extreme, and modesty itself, concealing her pregnancy with her blue mantle. Nothing can exceed the grace of these two figures,

and never was the Virgin's face painted with a more loveable mien. The landscape also is pleasing, but would have been better without the baptism of our Saviour in the river; and the Father Eternal and angels, of a miniature size, above. 836. Santiago, a fine Guido. 899. Christ disputing with the Doctors, a very excellent Paul Veronese; some of the figures noble in the extreme. 843. Venus and Adonis, is a good painting, by the same master. 851. A fine St. Margaret, by Titian. 852. Ofrenda à la Fecundidad, by Titian, an extraordinary collection of children. 854. A large painting, twelve feet by ten, by the same master, when he was ninety-two, representing Philip II., after the battle of Lepanto, making an offering to God of his son, who is in his arms: this part of this large picture is good. The rest of the composition, except the captive figure, representing Lepanto, is but poor. 855. An excellent Magdalene, by Guido. 858. A good Vanni. 861. A head of a violin player, by Bronzino. 864. A fine Bacchanalian Scene, by Titian. 865. St. Catherine praying, by the same master; well done, but vulgar. 870. A nice portrait, by Tintoretto. 871. A well-painted Madonna and Child, by Andrea del Sarto. 879. A Holy Family, by Parmegianino, beautifully coloured. 880. A good Bassano. 882. An Adoration of the Magi, by Titian. 886. A Magdalene; and 888, a Virgin and Child; both by Sasso Ferrato, and excellent. 898. Susanna and the Elders, by Paul Veronese. 905. A fine portrait, by Raphael. 909. Still finer, by the same. 906. A Lucretia, by Guido, in his pale style. 910. An immense View of Venice, by Bassano. 912 and 914. Very pretty Panninis. 914. A good Ecce Homo, by Titian. 917. The Virgin and Child, and St. Ann and a Lamb, called by Leonardo da Vinci, but it certainly appears to me a very fair Luini. 926. Alfonso, Duke of Ferrara, with his dog, a very fine portrait. 925. A Last Supper, by Carducci, exhibiting a great deal of beauty in some of the figures.

The gallery of various schools contains some good paintings. 357 is a nice portrait, by Carreño, of Charles II. 375. A Dead Christ, by El Greco; the Christ well done, but the angel badly drawn.

Some paintings by Martin de Vos, for those who like them. After descending the stairs, we saw in the first room : 414. Jesus giving the Keys to St. Peter, by Bellini; and a group of three female figures, two very good. 422. A Conception, by Rubens, doubtful. 424. A Virgin, by Quintin Metsys. 311. Stripping our Saviour of His clothes before binding Him to the Column, by J. G. Espinosa; the head of Christ is wanting in dignity, but the rest of the figure is excellent. 429. A Virgin and Child, by Lucas de Leyden; very sweet expression, though hard. 438. A good Santiago, by Ribera. 439. A Dead Christ in the arms of the Virgin, not much like the colouring of Rubens, but the effect of the white body and cloth is fine. 440. St. Rock, a good painting, by Ribera. 442. A Magdalene, by Vandyke. 449. Philip IV., a good Velasquez. 450. Dona Maria, of Austria, by the same; fine drapery. 451. A Holy Family, by Rubens; the St. Ann and St. Joseph are Flemish homely figures, but very well done; the colouring and draperies excellent. 453. The Marriage at Canaan, by Paul Veronese; a brown-coloured picture, but some parts very good. 454. Old Flemish paintings of the fifteenth century. 461. A Calvary, by Daniel de Volterra, is nicely done, but wants varnish.

Second room :—475. A Magdalene, by Carbajal, who was born at Toledo in 1534, and worked in the cathedral there at the age of twenty-one. This picture is wanting in refinement and simplicity of composition, but the expression is pleasing, and the colouring rich. 480. St. Joseph and Child, by Ribera, is good. 482. Archimedes, an excellent painting, by the same master, exhibiting a splendid effect of light and shadow. 484. Ixion tied to the Wheel, also by Ribera, is very powerfully drawn. 485. The Blessing of Isaac is a magnificent picture, by the same master; drapery like Paul Veronese: the mother urging on her favourite child is excellent. 496. The Crowning of Christ with Thorns, is a very fine Vandyke, exhibiting great power; the figure kneeling before Him like Caravaggio. 495. St. John and the Lamb, by Ribera.

In the doorway of the second room:—509 and 511. St. Paul and St. Peter, by El Mudo. 520. A good St. Francis, by D. Francisco Rizi, who was born in Madrid in 1595, and died in 1675, and has the credit of caring too much for rapidity of execution, and introducing a vicious style. 526. A good Landscape, by Iriarte, who was born at Azcoitia in 1620, and died at Madrid in 1685. He was a pupil of Herrera, the elder, and almost the only good professed landscape painter Spain has produced; but his works are not to be compared to the landscapes of Velasquez or Murillo. 527. Portrait of the poet Gongora, by Velasquez. 531. St. Herenigild, a very clever painting, by Herrera el Mozo, who was born in Seville in 1622. 540. Avenue at Aranjuez, by Velasquez; trees dark, and a fine broad effect of light and shadow. 541. The Marriage of St. Catherine is a good picture, and the draperies excellent, by Mateo Cerezo, who was born at Burgos in 1635, and died at Madrid in 1685. 543. A Magdalene in Ecstasy, by Antolinez, born in Seville in 1639. 542 and 545. Cleaning, by Ribera. (This notice is put up when a painting is in the hands of the cleaner; "Pray for their safe deliverance.") 546. The Passage of the Red Sea, by March, is very good. 550. St. Jerome, by Murillo, in his early style.

At the end of the long gallery of the Italian school is a circular room, which contains many indifferent French paintings, and some admirable works of art. The greatest treasures are eight Claudes. 1049. A Morning Scene, with the Magdalene in the foreground; the distance very beautiful. 1080. Sunset, and the figures of the Angel and Tobit, by Courtois, in the foreground; the sky perhaps too red, but the water excellent. 1081. A splendid painting, representing Sunrise, and a composition of architecture, trees, and sea-view; the figures representing Santa Paula embarking for the Holy Land, by Courtois; a truly charming landscape. 1082 and 1086. Two smaller Claudes, Morning and Evening, figures by Filippo Laura. 942. View in the Forum Romanum, the Colosseum in the distance; figures also by the same artist; a charming painting. 947. A beautiful composition of Water and

an Aqueduct; figures by Courtois; a delightful landscape. 975. A reddish Claude, with an anchorite in the foreground. These eight Claudes are all very beautiful, but 1082, 942 and 947, are as fine as any I ever saw by this great painter.

948 is a very good Bacchanalian Scene, by Nicholas Poussin. 956 and 1069. Adam and Eve, by Albert Durer, are well done. 972. Albert Durer, a portrait of himself. 976. A Landscape, by Poussin. 983. Bacchus receiving Ariadne, and Cupid in his Car, and other figures, by Poussin. 992. A splendid Head, by Albert Durer. 989. Mount Parnassus, by Nicholas Poussin. 1009 and 1017, by Albert Durer; the last represents the three ages of woman: infancy, the young woman, and the old one, with Death at her elbow; of course, there are never any intermediate stages. 1018. Portrait, by Holbein. 1050. The Chace of Meleager, an excellent painting, by N. Poussin, less brown than usual. 1023. St. Cecilia, by the same artist. 1149 and 1150 are portraits in the passage, by El Greco.

The retiring room for the royal family, when wearied with pictures, is very comfortably furnished, with a rich carpet and sofas, and amongst many bad French paintings there are several gems, four by Titian. A naked woman reposing on a couch, and Cupid whispering to her, while a cavalier at the organ is turning round to observe her. The same subject is repeated, without the Cupid. The beautiful woman is playing with her dog, and this painting is much better than the other; indeed, it is a first-rate Titian. In the distance, in both these paintings, is a stiff avenue of trees, with a fountain.

There is also in this room a still more exquisite picture, by Titian, of Danae. The colouring is splendid, and the contrast between youth and age admirable. These two paintings are the best of this master in the museum. There is, however, a fourth picture by Titian, Perseus and Andromeda, but it is entirely spoilt by repainting. There are also two excellent Goyas in this room. In the passage (1121) is a good Bathsheba, by Giordano.

1132 is a good painting of Time destroying Beauty, commencing with her hair, by Cessi.

In the Flemish school, to the left of the circular room, I noticed :— 1200. A good Brueghel. 1199 and 1203. Portraits of the Archduke Albert and his wife, by Rubens, with landscapes. 1210. A good Fair, by Teniers. 1217. A small spirited Hunt of a Wild Boar, by Snyders. 1220. A Holy Family, and other Saints, and Landscape, by Rubens, in his best style. 1216. Contest of the Lapithæ, by the same artist, very powerfully drawn. 1222. The Triumph of Bacchus also by Rubens. 1245. The Countess of Oxford, by Vandyke. 1257. Landscape and Figures, by Monper, very soft and beautiful. 1269. A Pastoral Subject, by Teniers. 1270. A splendid Rural Fête, by the same. 1274. The Archduke Albert in a gallery of paintings, by the same; Teniers and the Grand Duke examining them. This is a wonderful effort of industry, the pictures are so well done. 1282. Our Charles I. on horseback, very good, by Vandyke. 1292. Adoration of the Magi, by Rubens; an immense painting, and certainly very fine. The Madonna presenting the Infant Jesus to the Kings, is very beautiful; and the Magi are noble figures, with gorgeous draperies. 1295 and 1297. Excellent Brueghels. 1296. The Temptation of St. Anthony is a good Teniers. 1300. The Banquet of Tereus, by Rubens, is very fine. 1301. Marriage of St. Catherine is an excellent Jordaens. 1309 and 1311. Flight into Egypt, and Repose of the Holy Family, by Woofaerts. 1307 and 1315. Tolerable Rombouts. 1320. Mercury and Argus, very excellent, by Rubens. 1321. Fine Brueghel. 1330. The Queen Artemisa, by Rembrandt. 1345. Maria de Medicis, by Rubens. 1344 and 1354. Tolerable Boths. 1350. Don Ferdinand of Austria on horseback, by Rubens. 1361. The Sciences and the Arts, by Brueghel; a laborious painting, but very beautiful. The Judgment of Paris, by Rubens. 1379. The Incredulity of St. Thomas, by Hinthorst is very good.

In the room to the right of the circular saloon:— 1391

and 1404. Fine Snyders. 1392, 1393, and 1394. Excellent Portraits, by Vandyke. 1400. Philip II. on horseback is very fine, by Rubens. 1402. Sciences and Arts, by Brueghel. 1403. A Lady reading, by Van Eyck. 1407. Vandyke and the Earl of Bristol, Charles I.'s Ambassador at Madrid, by Vandyke. 1411 and 1412. Monkeys Feasting, by Teniers. 1415. Jesus in the House of Martha and Mary Magdalene, by Seghers. 1418. A pretty Interior, by Neefs. 1425 to 1436. Subjects taken from Tasso, by Teniers, in rather a hard style. 1443 and 1444. Good Brueghels. 1448. An admirable Teniers, representing a Village Feast; figures larger than usual. 1449. Achilles in the Court of Licomedes, disguised as a woman, discovered by Ulysses, from his caring more for a sword than jewels, a fine painting by Rubens. 1457. A beautiful Both. 1470. Another, by the same artist. 1464. A charming Interior, by Teniers, representing a Feast, called *Le Roi Boit*. 1467. A nice Wouvermans. 1501. A good Landscape, with figures, by Teniers. 1509. A fine St. Peter, by Rubens. From 1509 to 1514, Heads of Apostles, by Rubens. 1515. Portrait of Sir Thomas Moore, by the same artist. 1531 to 1536. Apostles and Saints, also by Rubens. 1546. *La Virgin de las Angustias*. A Dead Christ, and the Virgin, is an exquisite Vandyke; for colouring and drawing beyond all praise. 1558. Wild Boar, by Snyders, attacked by dogs. 1567. A Surgical Operation, by Teniers. 1568. Snow-scene, by Beextrate. 1569. Smokers, by Teniers, 1571. A Private Family, by Jordaens, richly coloured. 1576. *The Garden of Love*, by Rubens; a splendid painting, in which are represented cavaliers, and all Rubens' favourite beauties, wives, &c. 1575. A charming Rubens, representing Rudolph of Hapsburgh, placing on his own horse a priest who was bearing the host; the landscape is beautiful. 1579. Dogs baiting a Bull, by P. de Vos, very good. 1578. Vulcan, by Rubens. 1588. *The Rape of Europa*, by the same artist. 1602. Paysage, by Monper. 1603. A Palace near a Lake, by Brueghel. 1607. *The Taking of Jesus*, a splendid painting, by Vandyke; the figure of our Saviour very

noble. 1615 is a good Teniers. 1617. A beautiful Interior, by Neefs.

In the passage to the third room of the Flemish school:—1646 is an interesting copy of a portrait of Queen Isabella, by Rincon, representing her as pretty, with a sweet and amiable expression. 1654. Perseus and Andromeda, by Rubens. The figure of Perseus in armour is excellent, and the face of Andromeda fine, but her figure is detestable. 1661. A very pretty Brueghel. Venus, Cupid, and Flowers. 1665. Diana and Actæon, and a pretty landscape, by Van Artois. 1662. Ceres and Pomona, by Rubens and Snyders, is a beautiful painting. 1666. Eve tempting Adam, copied by Rubens from a painting of Titian's; a beautiful painting, Adam a very fine figure. 1670. Flora, said to be by Brueghel and Rubens, but I should think the figure was by Cornelio de Vos, who painted also 1675. 1673. Adoration of the Magi, by Pietro de Lignes. 1679 and 1683. Tolerable views of Tivoli, by Both. 1680. A fine Meleager by Jordaens. 1681. A charming picture by Rubens, representing Nymphs surprised by Satyrs, an admirable painting, full of life and alarm, except one nymph, sleeping beautifully in the foreground. 1686. Nymphs and Satyrs, by Rubens, pretty, but not equal to 1681. 1689. Orpheus and Eurydice, fine. 1696. By Rubens; Juno, a dreadfully flabby figure, having descended from her car, drawn by peacocks, is nursing Hercules, and missing his mouth, creates the Milky Way. 1704. The Judgment of Paris, by Rubens, not to be compared to ours, the divinities are all Flemish maids. 1710. The Graces, without grace (by Rubens), but beautifully coloured. 1713. The Four Elements, by Brueghel and Van Balen. 1715. Diana and Calisto, by Rubens, a splendid painting, and admirably coloured. 1720. Fortune, a graceful figure, with one foot on a sphere, and the other on the sea, and garments floating in the wind, by Rubens. 1717 and 1719. Two good female portraits, by Sir Anthony More. 1721. St. Francis d'Assis in ecstasy, is very fine, by Vandyke. 1729. A fine Snyders. 1739. A Goat suckling a young Wolf, and a pretty landscape, very

good, by the same master. 1743. A beautiful Landscape with figures, by Brueghel. 1742. A Forest, water, and figures shooting, by Ansloot, very good. 1745. Animals and Fruit, by Snyders; the dog snarling at the cat excellent. 1746. A stiff Palace and Paysage, with a pretty group of figures, by Brueghel. 1751 and 1754. Good Landscapes, by Snayers. 1758. Dogs hunting Deer, by Snyders. 1767. A Both, with a fine effect of sunset, and figures representing Philip baptizing the Eunuch. 1768. A good Porbus, a portrait of Mary of Medicis. 1770. A beautiful Naval Battle, called by G. Van Eyck. 1772. A good Vandyke. 1774, 1782, 1784, and 1786. Good Boths; the rocks in the foreground of the two latter very well painted; and 1774, a Sunrise, is very beautiful. 1787. A procession at Antwerp, in honour of the Virgin, by Ansloot; descriptive of the place and costumes. 1788. St. Paul preaching, and a Landscape, by Swanefeld. 1793. A better Landscape, by ditto. 1800. Cupid on a Dolphin, by Quellyn. 1816. In the style of Both, and very good. 1820. Animals and Fruit, by Paul de Vos. 1826. A good Portrait of a Lady, by Porbus. 1829. A pleasing Sea-view, said to be by Gaspar Van Eyck.

On the upper story there is a collection of royal portraits, commencing with the Austrian dynasty; Juana and her husband, and afterwards, the Bourbons, including Isabella II.; the best are duplicates of the paintings in the gallery, by Velasquez and Carreño. We were in the Museum for at least three hours every morning, for ten days together; and when we had at last got through the Dutch paintings, we were too weary to examine this collection of portraits as they deserve, few being attractive as works of art, though many are historically interesting.

APPENDIX E.

GALLERY OF VALLADOLID.

The gallery in the church of Santa Cruz, at Valladolid, contains some good paintings and interesting sculptures. On entering there are some carved stalls, from the Franciscan convent, said to be by Berruguete, and many of the figures are good. On the staircase are two colossal statues of female saints, by Hernandez. In the upper gallery are some medallions, from the convent of the Majorada, said to be by Berruguete. In the front room: 9. By Carducci, is rather a clever picture. 10. A good Christ at the Well, by Barco, who was born at Madrid in 1645. 12, is a nice old painting. 15. San Domingo de Guzman giving bread to the poor, by Bartolomé Cardenas, who was born in Portugal, in 1547, and was a scholar of Coello's. Bermudez praises him for his composition, correct drawing, drapery, knowledge of anatomy, and his pleasing colouring. Portions of this large picture are very good.

In the second room, St. Peter in Prison, is a fine Ribera. 4 and 10. Adoration of the Kings and Shepherds, by Bartolomé Cardenas, much injured, but good. In the third room: 14 and 19. Two Bishops, from San Benito, by Alberto Perez, well drawn and nicely coloured. Fourth room: 1. A Holy Family, signed Didacus Dizaz, 1621, is excellent; the Madonna, and especially the Child in her arms, very lovely, and the St. Ann and the angels above admirable. 4. The Assumption of the Virgin, by Rubens, is very well done, and may be an original, which I think it is, though it has not quite Rubens' strength of colouring. The others assigned to that master in this room, appear to me copies: certainly 5, the Adoration of the Shepherds, though 6, the Triumph of the Sacrament, is more like his style. The model of the convent of the Prado, by Palacios, is nicely made.

20 and 22, in the fifth room, two large paintings, illustrating the life of St. Domingo, by Cardenas, are good, especially his Baptism. The Pearl of the Majorada is a Holy Family, said to be by Giulio Romano, but it is not like his style, and though the colouring is good, the drawing is very faulty. In the sixth room; St. Joachim and Child, said to be by Murillo, is a good picture, but not, I think, in any of the styles of that master. 5. An Annunciation, by Jusepe Martinez, who studied at Rome, and died in 1612; it is a good painting, but the attitude of the angel is bad. St. Luke painting our Saviour, from the convent of the Franciscans, is well done. Seventh room, up stairs, Madonna and Child, by Martinez; the Madonna beautiful. The life of St. Jerome, in a singular old retablo, from the convent of Majorada, containing some other very ancient and curious paintings. 15. A good portrait of St. Jerome. Eighth room contains a curious collection of old paintings, from the Cartuja d'Anaja, inlaid with mother-of-pearl, in old-fashioned frames decorated in the same manner. The heads in all these paintings are remarkably fine. They represent the Passion of Our Lord; the Last Supper is very well done. In the ninth room is a carved figure of St. John, which is good. 18. An Annunciation, by Alessandro Bronzino, not badly coloured. The Temptation of St. Anthony, by El Bosco, is clever.

In the tenth room an expressive head of the Virgin is said to be Becerra, a painter, architect and sculptor, born at Baza in 1520, and died at Madrid in 1570. He was remarkable, especially as a sculptor, for his correct Italian taste, and was a great favourite of Philip II. A Holy Family, not bad, by Peti, who was born at Salamanca, and was a pupil of Luca Giordano. St. Bartholomew, by Ribera, much injured. A Conception, not bad. 14. Curious paintings, with heads of Saints.

The grand saloon, one hundred and twenty-seven feet long, twenty-five wide, and fifty high, contains some fine paintings. 8 and 10, by Ribera. The carved stalls from St. Benito, by Berruguete, are superb; some of the figures of Saints, indi-