

enough to remain in a lively faith, that the Lord of the living and the dead heard him. He turned himself to the priest, and prostrating himself before him, he offered into his hands the lighted taper, saying: *Into thy hands I commend my spirit.* Into those hands, which had compleated offering to the Eternal Father the unbloody sacrifice of his only Son, he placed his soul; and from thence he went to that bed, in which he died a natural death. &c. &c. &c.

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#### THE KING'S OTHER PALACES.

BUT before I go on to the paintings and manuscripts, give me leave to take this opportunity of describing briefly the rest of his Catholic Majesty's palaces, that I may dispatch for once this article all together.

THE BUEN RETIRO, or the old palace in MADRID, is not so good a royal mansion as St. JAMES'S: a very indifferent quadrangle, with gardens, which no one would mention here, as being any thing extraordinary.

THE PALATIO NUEVO is indeed a very fine fabric in MADRID; but then it has cost two millions sterl. of our money already. It was begun in 1725, and is not finished, and has no gardens, or opening round it as yet.

THE palace of SAN ILDEFONSO is a very good one; the building not grand, nor in a good taste; but the gardens are magnificent, and the fountains the finest in Europe: The gardens are said to have cost five millions sterling. During the building and finishing of this palace, &c. in the years 1731, 32, 33, I have been told, that neither the army, navy, officers of the court, or the ambassadors abroad received any pay, tho' it was in time of war. The statuary who made the fountains was never paid; he died of poverty and a broken heart. The same thing, it is said, happened to the man, who made the iron rails at HAMPTON COURT for King WILLIAM; Queen ANNE did not choose to pay the debt. I mention this circumstance as a sort of apology for Queen ISABEL's not remembering an artist employed by PHILIP.

THIS

THE KING OF SPAIN'S PALACES. 149

THIS palace is about sixty miles from MADRID. When the court goes thither, most ambassadors, except the family ones, reside at SEGOVIA, about ten miles distant: tho' his late Majesty thought that too far off.

THE palace of the SARSUELO, a few miles out of MADRID, is nothing but a hunting-box.

THE palace of the PARDO, about eight miles out of MADRID, is likewise but an indifferent seat for an *English* country-gentleman.

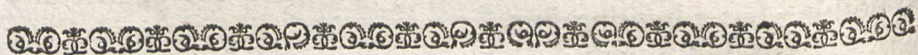
THE palace of ARANJUEZ, about thirty miles distant from MADRID, is a very tolerable edifice; has one fine front; is agreeably situated in a pleasant vale upon the confluence of two rivers, the *Xárama*, and the *Tagus*. The air becomes very unhealthy, when the heats begin. Though the gardens are only a dead flat, and the walks plantations of trees in strait rows, yet there is something chearful and refreshing in so cool and shady a spot. Here are rows of very fine elms, tho' raised and watered at an incredible expence; particularly in the Queen's Walk, or the *Calle de la reyna*, which is as noble an avenue or vista, as any to be found in England.

THE palace of the CASA DEL CAMPO is close to MADRID, but an indifferent box, now quite neglected, and used only by the king for shooting.

THE palace of the RIO FRIO is a new building, not yet finished, within a few miles of SEGOVIA: It was begun by the present queen-dowager, about nine years ago, who never went to see it till last year. She will probably leave it to the Infant Don LUIS.

THERE are several other palaces, and royal mansions in different parts of SPAIN, but most of them are ruinous, or forsaken. The *Alcassar of Segovia*, I have described in another place; and the palace at TOLEDO was burnt by the allies in the succession-war. Since MADRID was made the capital, or rather since (to go back to the true cause) the kingdoms were united, these stately edifices

mouldered away, and became almost as forgotten as the vain monarchs, who first raised them to sooth their pride. They now form a set of very fine remains, to gratify the curiosity or *virtu* of modern travellers, particularly at CORDUBA, SEVILLE, and GRANADA.



LIST of PICTURES in the Convent of  
the ESCURIAL.

LIBRARY.

Cieling and walls painted by *Pellegrino* and *B. Carducho*.  
 Painting of St. Ambrose and St. Augustine disputing. Motto, *A logicâ Augustini libera nos, domine!*  
 Portraits of Charles V.  
 Philip II.  
 Philip III. par *J. Pantoja de la Cruz*, regiae majestati  
 Camerarius; Pictor.  
 Philip III.  
 Philip IV. por *Diego Velasquez*.

CHURCH.

Painted Cielings by *Luca Giordano*.  
*Juan. Fern. Mudo*.  
*Fred. Zucaro*.  
*Pellegrino y Pellegrini*.

SACRISTY.

*Over the door through which you enter.*  
 Woman taken in adultery. *Van Dyke*.

*Lower range on the right-hand side.*

Christ in the garden (6 feet long, 5 broad) *Titian*.  
 Elizabeth and Mary. *Raphael*.

Virgin

Virgin and child.

*Titian.*

Christ washing the disciples feet. *This picture is 7 feet broad, and 19 feet long: bought by the Spanish ambassador out of Charles I's collection; as well as the next, which sold for 250 l.*

*Tintoret.*

Madona y Bambino.

*Andrea del Sarto.*

Christ scourged.

*Luca Cangiagio.*

Ecce Homo.

*Titian.*

*Upper range on the right-hand side.*

Madona y Bambino.

*Guido Rheni.*

Noli me tangere (8 feet long, 3 broad)

*Corregio.*

Joseph and the infant.

*Paul Veronese.*

Christ bearing the cross.

*Sebast. del Piombo.*

Magdalen.

*Titian.*

Pharisees with the tribute-money.

*Id.*

Assumption.

*Hannibal Caracci.*

Sacrifice of Isaac.

*Paul Veronese.*

*Altar-Piece.*

Host elevated to Charles II.

*Claudio Clelio.*

*On the left-hand side, beginning from the altar.*

St. Margaret.

*Titian.*

St. Sebastian.

*Id.*

Christ taking the fathers out of limbo (8 feet high, 4 broad)

*Id.*

Holy family, after their flight into Egypt.

*Id.*

Magdalen (5 feet long, 3 broad)

*Tintoret.*

Holy family, *bought out of Charles I's collection, and sold for 2000l. This picture was called the pearl of Philip IV.*

*Raphaël.*

Christ before Pilate.

*Titian.*

St. Jerom.

*Van Dyke.*

Christ on the cross.

*Titian.*

Mary Magdalen before her repentance.

*Paul Veronese.*

*In*

## In the SALAS CAPITULARES.

*First Sala.*

Holy family.	<i>Rubens.</i>
Conversion of St. Paul (10 feet long, 16 broad)	<i>Palma Vecchio.</i>
Centurion (9 feet long, 14 broad)	<i>Paul Veronese.</i>
David's victory over Goliah (10 feet long, 16 broad)	<i>Palma Vecchio.</i>
Heads of two apostles.	<i>Guido Rheni.</i>
St. Nicholas.	
Holy family.	<i>Rubens.</i>
Woman in adultery.	<i>Van Dyke.</i>
Virgin and child.	<i>Leonardo Vincio.</i>

*Second Sala.*

Dead Christ.	<i>Raphael.</i>
Esther and Ahasuerus (10 feet high, 16 broad)	<i>Tintoret.</i>
Jacob seeing Joseph's bloody coat (same size as the former)	<i>Don Diego Velasquez.</i>
Christ giving the keys to St. Peter (six feet high, 8 broad)	<i>Giorgione de Castel Franco.</i>
Martyrdom of St. Sebastian.	<i>Spagnolett.</i>

*Before the entrance of the king's apartment.*

St. John and the lamb.	<i>Spagnolett.</i>
St. Roque.	<i>Id.</i>
St. Sebastian.	<i>Id.</i>
St. Thomas.	<i>Id.</i>
The heads of the Virgin and Child in basso relievo, cut out of porphyry.	
Christ dead.	<i>Spagnolett.</i>
Æsop.	<i>Id.</i>
A philosopher.	<i>Id.</i>
St. Andrew.	<i>Id.</i>
Heraclitus.	<i>Id.</i>
Democritus.	<i>Id.</i>
Christ dead in his father's bosom.	<i>Id.</i>
Blind philosopher.	<i>Id.</i>

St.

St. Jerom penitent. *Spagnolett.*  
 Nativity. *Luca Giordano.*  
 St. Thomas convinced. *Id.*

*In the Anti-Sacristia.*

St. Peter and St. Paul. *Spagnolett.*  
 St. John preaching. *Paul Veronese.*  
 Presentation in the temple. *Id.*  
 Flight into Egypt. *Titian.*  
 Lord's supper. *Rubens.*  
 Apostles heads. *{ Almuda and  
 Juan Fernandes.*

*Over the door upon the stair-case into the church.*

Christ, St. John, Virgin Mary, and St. Anne. *Raphael.*

*In a small room near the King's apartment.*

Holy family. *Raphael.*

This picture is called *Nuestra senora del los piscayo*, or, *Our lady of the fish*. It is the finest in the whole collection, and of immense value. The Virgin is seated with the infant in her lap; Joseph stands by, holding a book. A boy presents some fish in his hand, behind whom stands an angel. Usari says of it, in his life of Raphael, that it was painted for a church at Naples. See *The history of the Escorial*, page 224.

THERE are, in this convent, 51 statues, 1622 paintings in oil; 10 ceilings by Luca Giordano, with the battle of St. Quintin, by the same hand.

Marriage of Cana *Paul Veronese:*

This picture was certainly bought out of Charles I's collection, but where placed, I cannot say.

WHETHER the pictures that came from England, were bought by DON LEWIS MENDEZ DE HARO, as the Spaniards say, or by DON ALONZO DE CARDINAS, as Lord CLARENDON affirms, is a controversy of no moment. The fact is certain that we have lost

the pictures; and the sale of them in CROMWELL was mean and infamous. Lord CLARENDON and Lord COTTINGTON were sent away from the Spanish court, lest they should see them. This sufficiently shows, that that court itself thought it to be a base transaction.

THERE are many fine collections of paintings in SPAIN besides this; the churches and convents abound with them. There is a most magnificent one at the palace of SAN ILDEFONSO; where there is likewise an amazing collection of antique statues, of the *Muses*, *Cleopatra*, *Venus Medici*, and of *Ægyptian* and *Roman Deities* and *River-gods*: some at the BUEN-RETIRO, some at ARANJUEZ. Many pictures in the possession of the Marquis DONIATI, at *Madrid*: Great numbers in the king's new palace in that city, which the famous painter MINX is just come from ROME to decorate. Their great painters, besides SPAGNOLETT, have been MURILLO, DON DIEGO VELASQUEZ, and DON FERNANDES MUDO. The most numerous works of the first are at SEVILLE, where he died. The second was a most astonishing master of the art, great in design and expression, as may be seen in that picture of his in the ESCURIAL, where JOSEPH's bloody coat is brought to JACOB. The third was chiefly a ceiling-painter, and worked in fresco. It seems to me to be a great error, in imagining ITALY to be the only school for painters: SPAIN, if visited by some of our artists, would, I am persuaded, open new, astonishing, and unexamined treasures to their view. The sculptor would return back with improved models, and the painter with a fancy enriched from the works of great masters, that have been little studied. And I recommend it to the gentlemen patrons of *the arts and sciences*, as an object worthy their attention, to send some person thither for that purpose.

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## LETTER VIII. PART II.

### Catalogus MANUSCRIPTORUM LIBRORUM in Bibliothecâ SCORIALENSI Cœnobii Sancti LAU- RENTII in *Hispaniâ*.

#### A.

**A** Cronis Comm. in Horatium  
Acta Apoft. & Epist. Can.  
cum Glossis  
Æmilianus Codex  
Æmilii Probi (sive Corn. Nepotis)  
excellentiſſimum Ducum Vitæ, fol.  
Idem, & ex Libro Cornelii de Lati-  
nis Historicis Vitæ  
Annæus Seneca  
Æneæ Sylvii, sive Pii II. Vita  
Æſopi Vita & Fabulæ  
Alberti Medici, de Medicinâ  
Albi Tibulli Carmina & Vita, 4to.  
Quintus Curtius  
Arrianæ Historiæ  
Alphonſi Arr. Regis Historia, cum  
Privilegiis Regni  
Alphonſi Regis Epistolæ  
Apocalypſis Fr. Amadæi, mire illu-  
minata & depicta  
Ambrosii Moralis Miscellanea  
And. Alciati Lect. Var.  
Annotationes in Horatium & alios  
auctores

Constitutionum Græcarum Codicis  
Collectio, & Interpretatio, cum  
Epitome Novell. Julian. per Ant.  
Augustinum  
Idem de Notis  
Idem de Notis Antiq. Cod. Decretal.  
Apocalypſis S<sup>ti</sup>. Johannis, cum Ex-  
positione & pulchris Figuris  
Apocalypſis Fr. Amadæi  
Apollonii Conica  
Elementa, lib. 4.  
Arrag. Regni Legitima Successio  
Archimedis Liber Secundus  
Arriani Historia  
Auli Gellii de Noctibus Atticis  
Aufonii Poemata  
Ambrosii Moralis Annotationes  
Excerpta quæ-  
dam de Concil. Tolet.

#### B.

Barcelonæ Regni Consuetudines  
Jura Cataloniæ  
Privilegia & Foedera  
Constit. Synod. Aragon.  
X 2 Bi-



- Biblia vulg. edit.  
 vulg. cum Interpret. & Gloss.  
 vulg.  
 vulg. diversâ ordine disposita  
 fol.  
 fol.  
 a Genesi usque ad Sancti Jo-  
 hannis Evangelium  
 a Proverbiis usque ad Apocal.  
 Psal. Proverb. Eccles. Cant.  
 Literis Longobardicis  
 Psal. cum Offic. Defunctorum  
 Psal. Literis Gothicis  
 Iterum  
 Iterum  
 Ecclesiasticus  
 Proph. Minor. cum Comment.  
 Novum Testamentum.  
 Evangelicæ Liber Vitæ, litte-  
 ris aureis, jussu Henrici Conradi  
 Imp. f.  
 Pauli Ep. cum Comment.  
 Act. & Ep. Canon. cum Gloss.  
 Acta, Ep. & Apocalypsis  
 Apocalypsis, cum Comment.  
 & figuris, literis perantiquis  
 Apocalypsis cum Comment.  
 Apocalypsis, literis Gothicis  
 Blondi & Columellæ Fragm. quæd.  
 Boëtii Hist. Eccles. Belgarum, Teu-  
 tonumque  
 Bruti Epist. per Renutium, Latinè  
 C.  
 Canones Apost. Literis Gothicis  
 Cassiodori Opera  
 Catonis Distica, & alia quædam  
 ad Legem, Siquis pro eo, &c.  
 Catulli Poemata.  
 Constitut. & Leges, per Petrum, Ar-  
 ragonum Regem  
 Ciceronis Officia  
 Ciceronis Officia, cum Epitaph, a  
 XII. viris compos.  
 Offic. de Amicitia, Senec-  
 tute, Paradox. & Somn. Scipionis  
 Iterum, cum Comment.  
 de Officiis Liber  
 Iterum, Liber III.  
 de Officio ad Q. Fratrem  
 Epistolæ Familiares  
 Iterum; Lib. XXI.  
 Iterum  
 Iterum, Lib. XV.  
 Epistolæ ad Atticum  
 Iterum  
 pro M. Marcello, Oratio  
 Oratio pro M. Marcello,  
 Dejotaro, Ligario, & Philippica-  
 rum, Lib. IV.  
 Orationes pro Pompeio,  
 Marcello, Ligario, Milone, Plan-  
 co, Sylla, Licinio, Archia, Dejo-  
 taro, Q. Flacco, Cluentio, Sextio,  
 Murena, M. Cælio, L. Cornelio,  
 in Vatinius, de Aruspicum Re-  
 sponis, de Provinciis Consulari-  
 bus, pro L. Flacco, de Petitione  
 Consulatus, pro Roscio, in L. Pi-  
 sonem, in Rullum, pro Leg. Ag-  
 rar. in Rutilium, pro C. Rabirio  
 duæ, & pro Cecina  
 pro Pompeio, Milone,  
 Planco, Sulla, Archia, Marcello,  
 Ligario, Dejotaro, de Reditu, &  
 alia ad Populum, in P. Clodium,  
 pro M. Cælio, in Vatinius, &c.  
 ut supra.  
 pro Pompeio, Marcello,  
 Ligario, Dejotaro, Archia, Plan-  
 co, alia pridie quam iret in exi-  
 lium, pro Milone, in Vatinius,  
 pro suo reditu, & Philippicarum  
 libri XIII.  
 pro Marcello, in Catalin.  
 & Catalinæ in Ciceronem  
 Cice-