founded ten years; and notwithstanding the revolutions which have unsettled all the institutions of France, its prosperity continues to increase. Of six hundred boys who have left, only thirty have fallen into their previous vicious career. About one hundred and thirty have entered into the army and navy. When their time of detention here expires, there is no difficulty in finding employment for all. The farmers of the neighbourhood show rather an eagerness than otherwise to get workmen from Mettray; and they may do so in perfect safety, as their character for years is written on the tables. The highest on the list on the class of work, are of course the best workmen, and if the same names are found on the table of honour for good behaviour, they have the best guarantee for their future good conduct.

Of one thousand and forty boys who had entered the establishment up to January 1st, 1849, five hundred and ninety-seven could not read, and of these, five hundred and sixty have learnt reading, and nearly as many writing and accounts. They leave then the institution with some education, with a knowledge of farming, gardening, or a trade, and some of them with a little knowledge of music, with their minds reformed by the habits and discipline I have described, and the constitutions of many restored after an infancy of misery and vice.

This detailed, but I fear too long, account of this

institution may I hope be of some use, as undoubtedly every part of England ought to possess similar institutions. No country in the world is better provided with splendid and well-regulated charities than we are; but when we see what even the Spaniards have done at Valencia, and the French at Mettray, I think it is time for us to make greater efforts to arrest the adult convicts in their career of wickedness; and as more success may naturally be expected with the young, whose minds may not be so corrupted, not a juvenile criminal should be allowed to leave our gaols without our endeavouring, by a judicious system like this, to make him an honest and useful member of society.

APPENDIX.

APPENDIX.

APPENDIX A.

GALLERY OF VALENCIA.

There are many splendid works of the great Valencian masters in this museum. The first gallery is ornamented with a numerous series of paintings, by Fra Antonio de Villanueva (born at Lorca in 1714), representing the life of St. Francisco d'Assis, but few of them of any merit. The first picture I observed of great talent is a large one by Espinosa. The keeper, who is not always in the way, knows most of the paintings: he was not, however, aware that there had been more than one Espinosa in Spain. The great Valencian painter was Jacinto Geronimo, whom I have given an account of; but probably many of the paintings ascribed to him were executed by Geronimo Rodriguez, his father, who died in Valencia in 1630, or more probably his son, Miguel Geronimo, who imitated his style. There was also a third painter of that name, Miguel de Espinosa, who worked at Saragoza in the seventeenth century, but it is not probable that any of his pictures have travelled here. Several paintings of this collection bear the name of Geronimo only, and the distinction in style may be observed; the father's being more obscure, Jacinto, the son's,

more vivid in colouring. This painting, by Espinosa, is No. 112. A cavalier is represented on a very heavy horse, in the act of firing a pistol at a priest, St. Luis Beltran, who had reproved him, when an image of Christ starts out of the pistol, instead of a ball. The priest, and a labourer witnessing the miracle, are finely drawn. The colouring has, I think, never been good; but the picture is much injured, and the landscape is badly painted.

No. 100, by Ribalta, is in a bad state, but the drawing is good. 145. The Adoration of the Magi, by Gaspar de la Huerta, who was born at Campillos de Altobuey, in the province of Cuenca, in 1645, and died in 1714. The Virgin and Child are beautiful, but the colouring of the painting is not good. 146. An Assumption of the Virgin, by Ribalta; the Virgin very nicely done. 167. St. Dominick beseeching the Virgin not to punish the people, by Vicente Salvador Gomez, a pupil of J. G. Espinosa's; the colouring is dark, but the drawing is good. 164. An Adoration of the Magi, by Padre Borras; well drawn. 169. St. Dominick having called to life a man he was accused of murdering; this painting, by Orrente, represents the murdered man exonerating the Saint. The dead body, thus brought to life, is finely drawn, and the peasant on the left is admirable, for the correct delineation and picturesque effect; but the colouring of the painting is not good. Pedro Orrente was born at Monte Alegre, in the kingdom of Murcia, about the end of the sixteenth century, and died in 1644, at Toledo. He was a pupil of El Greco, but retained little of his master's style. He is called the Spanish Bassano, many of his paintings being in imitation of the style of the Venetian painter; but there are others much grander and better drawn than anything Bassano ever produced. Conscious of his inimitable power in delineating sheep, really almost as well as Murillo, he made few pictures without introducing them.

173. A battle and fine architectural background, by an artist from Minorca. 466, 468, 470. By Josef de Vergara, who was born at Valencia in 1726; colouring not good. 449. By Camaron, also one of the more modern school, is a better-coloured

Deposition. La Madonna de la Merced, by Lopez; a group of children in this painting is beautifully painted. 414 to 420. A series of large works, by Espinosa, representing the history of the first Christian King. The drawing of these is frequently very good, but they are not well coloured, and much injured; still some parts of them are very fine. 380. A good Virgin and Child, by Camaron. 373 to 375 are by Espinosa. The Presentation at the Temple is well done, also Christ disputing with the Doctors, and St. Ann and other Saints. The colouring of these is better, and the drawing excellent. 370 is a very fine painting of St. Michael conquering the Devil, by Ribalta, in imitation of the style of Guido; expression good, and colouring excellent. 364. The Virgin of Porta Celi, by Ribalta; the Child, and a head to the left, very exquisite; well drawn and nice colouring, but the features of all the figures are large and uninteresting. 350 is St. Isidoro, by Juan Ribalta, a noble figure of a peasant with a cow; but the colouring is brown. 338. The Holy Ghost descending on the Apostles and the Madonnas, every head with a flame above it, which looks frightful; but the figures are well drawn, particularly one to the left; I should, however, almost doubt this painting being done by Joanes, to whom they ascribe it. It is the only large one here by this master, whose works seldom exceed three or four feet in size, which admits of their being more exquisitely finished.

297 to 314. Some curious paintings, by Padre Borras, hard in style, but some parts of them elaborately finished. In the Christ on the Cross, observe the heads of the men; and in 297, representing hell and purgatory, the angel, and also the figure of the Padre on his knees to him, are painted very well.

We then went into another room, where the best paintings of the Museum are collected. On the staircase are some large Espinosas, finely drawn; some good paintings by Borras, one very clever; and also a Ribalta. On entering, 236, the Assumption of the Virgin, rivets the attention. The exquisite faces of the angels bearing her up to heaven, are truly angelic, especially of

the two below looking up to the Saint; the Virgin is also beautiful; indeed, this is an admirable painting, the expression of all the figures perfect, and the colouring quite Raphaelesque; the background is yellow. There can be no doubt of its being an original by Joanes; no other Valencian painter could have produced such a painting as this or the two adjoining it, 239 and 244, also by the same master, representing two half-figures of our Saviour, with the wafer raised in the right hand. These heads are wonderfully drawn, and splendidly coloured, on a gilt ground, and so elaborately finished, that every hair of the beard may be distinguished. I have rarely seen a portrait by Raphael which exhibited such a combination of strength and beauty.

246. An Ecce Homo, by Joanes, is bloody, but the expression is fine; and above it is a painting by his pupil, Padre Borras, which is not to be compared to his master's. 247, the Flagellation, is by Padre Villaguera; and 248, is a very beautiful Holy Family, by the same artist (figures full-length). A very young St. Ann, St. John and the Lamb, a fine picture by Ribalta. A group carved in wood and coloured, represents St. Michael destroying the Devil, by Vergara, very well executed; but I know not whether it is by Francisco Vergara, who was born here in 1681, his nephew of the same name, born in 1713, or the son of Francisco Ignacio, born in 1715, as they were all sculptors.

264. By Ribalta, remarkable for the fine expression of St. Francis embracing Christ upon the Cross; but the colouring is too dark. 264. A Crucifixion, by Juan Ribalta. This is almost the only one that is ascribed here to this artist, and a wonderful painting, considering the inscription on it, and Bermudez' account of it, that he did it when he was only eighteen. It is much injured, but is well drawn, though I cannot think the colouring of it has ever been good. 267. A Virgin and Angels, by Espinosa, is also well drawn. 263, 266, 268, 269. By Ribalta, representing St. John, St. Paul, St. Bruno, and St. Peter; the two latter the best; the colouring better than usual; the flesh very brown. 270. The Communion

of the Magdalene, by Espinosa; the white cloth in her hand, and the head and garments of the priest are admirable. 220. The Coronation of the Virgin, by the same artist, is a sweet little painting, and well finished. 221. St. Pedro Pasqual and the Virgin, by Vicente Salvador; the colouring is dark, the Saint and the books are very well done, but the little figure of the Virgin above badly executed. 230. Jesus bearing the Cross, by Espinosa, colouring not so good as the drawing. 233 and 234, by Padre Borras, St. Sebastian and Christ bearing His Cross; the latter the best, almost equal to his master, Joanes. 252. By Savignera Andrea del Sarto, style of colouring and expression but very inferior. 468, is a good Vergara.

APPENDIX B.

GALLERY AT MURCIA.

The gallery of Don José Maria Estor contains some interesting paintings. A St. Peter and a Santiago, by El Moya, who was born at Granada in 1610, and studied in London for about six months under Vandyke. There is considerable talent in the drawing and colouring, and they are rather like the first style of Joanes; the sky yellow. 18 and 20, and 32 and 34. Landscapes, by Rosa de Tivoli; some of them exceedingly good. 60. An excellent Espinosa, representing the Martyrdom of St. Stephen. The Saint with his hands crossed, and raising his eyes to Heaven, and the other figures preparing to stone him, and more especially the two looking on in the foreground, are very fine. 61. A large painting,

by Velasquez, of Don Baltasar Marradas, on horseback, unfortunately very much injured. The head of the Don has evidently been cut out to carry away. 78 to 80. By Cristoval Llorens, who flourished at Valencia towards the close of the sixteenth century, but I saw none of his works there, though I inquired for them; all these three have been taken from some altar. 78, representing St. John the Baptist, is wanting in dignity. 79. St. Joseph with the Child Jesus, is full of grace. They are all very good, and like, but not equal, to the early style of Joanes, and Bermudez I think is correct, in supposing he may have been his pupil. 82. A Dead Christ, by Roelas, or, as he was sometimes called, El Clerigo Roelas, who was born about 1560, at Seville, where only his best works are seen, and admirable they are; correct in drawing and rich in colouring as the Venetian school. They are distinguished, as Bermudez says, for their dignity and truthfulness. This painting has considerable merit, especially for the fine effect of light on the body, and the colouring of the figures arranging it. 104. The Resurrection of Lazarus, by Lorenzo Alvarez. A large picture, containing seven apostles and Martha and Maria. The drawing and foreshortening very good, and the colouring excellent. 120. A good head of St. Francis, by Francisco Zurbaran, who was born at Fuente de Cantos in 1598, and died at Madrid in 1662. He is called, by Bermudez, the Spanish Caravaggio, whom he is said to have imitated. In the drawing of his figures there is seldom any similarity, but certainly more in the breadth of his colouring and the marvellous effect of his lights and shadows, some of his draperies are truly charming. 131. Jacob's Dream, by Pedro Nuñez de Villavicencio, who was born in 1635 in Seville, where he died in 1700. He was a pupil and friend of Murillo's. This is a good painting, and the play of light from the angels on the face of Jacob is very beautiful. 137. A bust and hands of St. Peter, by El Greco, wonderfully drawn and well coloured. 139. St. Paul, by the same. 150. An excellent picture of the Virgin and Child, said to be by Leonardo da Vinci. The colouring is good, and it appears to me certainly of his school.

152. St. Matthew and an Angel sustaining the book on which he is writing, is a good painting by Joanes, the head very fine. 153. An Angel in Adoration, by the same master, expression and drapery excellent. 154. St. Ambrosio. 155. St. Jerome. 156. St. Athanasius. 157. St. Augustin. Very good picture, by Nicholas Borras, and extremely like the first style of Joanes, his master. 158. A good study of a head, by Alonso Cano. 159 and 160. St. John the Evangelist, and an Angel in Adoration, both good paintings, by Joanes; the latter has a gilt ground. 173. A Philosopher, by Ribera, carefully painted, especially the head, which is very fine. 174. A St. Peter, by Francisco Bayeu, who was born at Saragoza in 1734, and died at Madrid in 1795. This painting is very much in the style of Spagnoletto, but with more drapery. 175. A St. Onofre, said to be by Herrera, and 176, a St. Jerome, said to be by Annibal Caracci, but both much more like Ribera. 192. A curious Italian painting of the Entombment of Christ, by Vicente Campi, who, according to Bermudez, visited Spain. The foreshortening admirable, and the Saviour, and also the group of soldiers are very fine. 204. An Angel, by Antonio Pareda. This is not a very pleasing picture, though the colouring and drawing are very good. 206. St. John the Baptist, entirely naked, by Juan Ribalta. The drawing is fine, but the colouring too red. 207. Said to be by Cano, but more like Ribera's style. 209. A Magdalene, said to be by Cerezo, but I think it is a copy of Annibal Caracci's. 211. A Virgin, said to be by Murillo, but more like a Greco, a very different master. 221. Jacob, and his Sheep drinking, a pretty painting, but I doubt it being painted, as they say, by Murillo. 228. A St. Joseph. This did seem to me an original picture by that master; the Saint has the Infant Jesus in his right hand, and above is a glory; the Child is not pretty, but still it is a very nice painting. 250. A St. Jerome, hard but beautifully painted, by Joanes. 252. Said to be by Albert Durer, and much more like Perugino. 254. St. Paul, by Joanes, hard, but very good. 262. A very excellent picture of our Saviour, with a Cross, by Francisco Neapoli. 278. A good

painting of arms, said to be by Velasquez. 293 to 307. Caprices, by Francisco Goya, painted in a sketchy, but very clever style, a great effect produced by a few touches, and some of the subjects were very grotesque. 317. A Blind Man; a nice picture, said to be by Velasquez in his early days.

APPENDIX C.

GALLERY OF SEVILLE.

The large room of the Museum of Seville contains some rubbish and many rare treasures of sculpture and painting. The St. Bruno is a beautiful figure, by Montañes; opposite to it is a good Madonna and Child, well carved, but apparently fresh painted. The St. Dominick, by Montañes, is an excellent statue, as is also the one in terra-cotta, of St. Jerome, by Torregiano, an Italian artist, who made the beautiful screens in Westminster Abbey and broke the nose of Michael Angelo. This fine figure is represented gazing on a cross in his left hand and holding a stone in his right, with which he is supposed to be in the act of striking his breast. The colouring is a light brown, very natural, and the anatomy admirable. Of the Four Cardinal Virtues, by Montañes, I was best pleased with the figure of Justice, a thin, poor, old woman, with a lash in her hand, and only two teeth left in her head, symbolical, perhaps, of the law's punishments and delays, as old any one must be before arriving at the end of a suit in Spain. The figure of Temperance, with a dove in her hand, is beautiful, and the one of Prudence very good. The St. John above it is excellent, and there is also a good Madonna and Child, by the same artist. These are certainly admirable coloured

statues, such as the greatest admirers of pure marble sculpture would be delighted with.

We must not forget that the Greeks frequently painted their statues of marble, a material the Spanish sculptors made little use of, preferring generally limes, sometimes cedar-wood, and frequently clay. These sculptures reminded me of the admirable painted figures at the Sacra-monte, at Varallo, which, however, are much inferior; but it is curious that some of the best of those are by Pelegrino Tibaldi, who worked at the Escorial, and probably on his return introduced the fashion. The Italian groups had all real draperies, which are rarely made use of in Spain, except occasionally for single figures.

The Apotheosis of St. Thomas Aquinas, a large painting at the end of the room, rivets the attention. It is truly considered the master-piece of Zurbaran. The figures are very fine, beautifully coloured, and the draperies are admirable. It exhibits the powerful drawing of Caravaggio and the rich colouring of Titian, and is certainly a wonderful work of art. There is a very excellent portrait of a Carthusian friar on each side, and beneath the latter, two pictures, said to be by Murillo, but not good ones. St. Augustin offering his heart to the Madonna and Child, the atter piercing it with a dart. Above the large Zurbaran is the celebrated Conception, by Murillo, from the Franciscan convent, a wonderful painting, on a colossal scale; the draperies are admirable, the cherubs beautifully delineated, and undoubtedly the finest of this subject I have seen by Murillo or any other master. The true faith is, that the Virgin was born free from the taint of original sin. When knocking at a door, and the voice within cries, "Quien es?" "Who is there?" "Gente de paz," is now the reply; but it used always to be "Ave Maria purissima," and the inmates responded "Sin pecado concebida;" and this custom is not yet quite extinct. The Virgin in these subjects is represented the perfection of youth and loveliness, free from guile and passion, and in a state of ecstacy. She is dressed in spotless robes of pale blue or white, with a moon in

a crescent shape under her feet, and is thus borne up to heaven, on which her eyes and very soul seem concentrated, by the most heavenly of heavenly choirs. On one side of this fine picture is a Nativity, and on the other an Adoration of the Magi, by Juan de Castillo, born in 1584, at Seville, and died in 1640, a weak artist, and yet the master of Alonso Cano and Murillo. Above these are four small paintings, said to be by Murillo, of little importance; and above these, the Annunciation, Visitation, and in the centre the Coronation of the Virgin, also by Castillo. These pictures are well and carefully coloured, but in composition and expression are not to be compared to Murillo's, though the Coronation is undoubtedly very good. Above the latter is a fine Padre Eterno, by Zurbaran, and on each side of it a painting by the same master. Behind the statue of St. Jerome is the Martyrdom of St. Andrew, by Roelas, a very fine work of art; the figure with the guitar is exquisite. Above this is an excellent picture of the refectory of the Carthusian convent, by Zurbaran; and by the same, the single figures of Carthusians. Zurbaran seemed to delight in their white fleecy drapery, which admitted such beautiful opportunities for delicate effects of light and shadow. The St. Hermenigild opposite, is by Herrera el Viejo; the merit of this fine painting procured his pardon from Philip IV. for a forgery he had committed. The drapery might be compared to Paul Veronese, and the Saint and some of the figures above are very graceful and yet bold. Above it is the Virgin de las Serenas, by Zurbaran, covering with her mantle the Carthusian friars, whose fleecy white garments are a fine contrast to their brown, warm, Titian-like faces. We afterwards observed a pretty little Conception, by Murillo, and a good St. Joseph and Child, by Esteban March. The San Basileo, by Herrera, is a wild, grand composition, and the angel in the foreground very fine, but the colouring of this picture is not good. Above it is a very good painting of St. Bruno before Urban II., by Zurbaran, full of dignity, and carefully finished; and beneath the Herrera is the Baptism of a Convert, by Valdes. The group of a figure in crimson, with a white cloth, wiping the

convert, is excellent. There is a large picture of the Last Judgment, by Martin de Vos, which is thought a great deal of here, but I did not admire it much. The Battle of Clavijo, by Juan de Varela, is fine. St. Isabella curing the Lepers, by Valdes, is an injured but excellent painting, as are also the Conception and a Crucifixion, by the same master; in the latter, the Magdalene is almost like Vandyke. In another room, amongst a quantity of rubbish, I observed some large half-circular pictures, by Juan Simo (born at Valencia, in 1697), which are not bad. In the fourth room is a fine Dead Christ, by Zurbaran, and a good San Gregorio (26), by Valdes. La Virgin de la Merced, by Murillo, is the great attraction of this room. The drapery of the Virgin is very beautiful, the cherubs charming, and the figure of St. Peter, on his knees with arms extended, very fine.

This museum contains only one painting by Velasquez, and that much injured, and in his earliest style, representing a Friar Begging. In the background, the houses seem tumbling down; and yet this miserable picture, which no one would observe, and, most probably not an original, is the only painting in this gallery of one of the finest painters in Spain, who was born here; nor did I see any of the great Valencian masters. We then came to the great attraction of Seville, the Salon of Murillo, containing eighteen paintings by that great master, and most of them admirable. 353. Over the door we entered is a beautiful St. Joseph, in a stooping attitude, holding our Saviour in both his arms. 358. Presents the same subject, but the figure of St. Joseph is full-length, and almost too tall; and the Child older and more beautiful than the other. Over each of the two doors, at the end of the room, is a Madonna and Child (358 and 355.) Between them is a Deposition from the Cross (357), which is fine; beneath which is the exquisite little painting of the Madonna and Child, La Servilleta, so called from Murillo having painted it on a dinner napkin, to oblige the cook of the convent, who had asked for some memorial in return for his manifold culinary attentions. This is one of those

Murillos which carry conviction with them as to their originality such eyes and flesh, such warmth and sunshine, as Murillo only could have painted, and the drapery is admirable. 354. St. John and the Lamb; the saint exhibits deep religious feeling, and the Lamb is exquisite. 352. St. Francis embracing the Infant Jesus is extremely beautiful, and the expression of the Saint quite divine; the face of the Child might have been painted by Correggio. 360. St. Francis embracing our Saviour on the Cross, is wonderfully drawn, the expression admirable, and the colouring excellent, and may indeed be considered one of the finest of Murillo's paintings. 351. The Annunciation is wanting in beauty, but still fine. 350 and 349. Conceptions, and exquisitely beautiful; I like the Virgin of 350 the best, but the cherubs in both are charming. 348. St. Anthony kneeling to our Saviour, seated on his book, is extremely fine, the colouring and composition admirable, and the expression divine; the group of cherubs above exquisitely painted, and also the foot of the Saint. Saints Justa and Rufina supporting, according to the miracle, when a mighty tempest was blowing, the tower of the cathedral, is charmingly drawn, and the colouring richer than usual; the expression, particularly of the Saint on the left, is very sweet, and the crockery, cups and saucers, and jugs in the foreground are literally starting from the canvas. Murillo always called the St. Thomas (of Villanueva) Giving Alms to the Poor, his own painting. The beggars are wonderfully truthful, especially the one kneeling at the feet of St. Thomas, with a cloth around his head, which, crossing his naked back, is wrapped around his waist; and also the miserable, diseased, ill-natured looking lad behind him. 345. The San Felix of Cantalicio is remarkably fine. The Saint has the Child in his arms, and the Virgin is leaning forward to receive him into heaven. The colouring of the Infant, struggling in his arms, is like a Rubens; the Saint and the Virgin are both beautifully drawn and admirably coloured. The white cloth, and bread in the foreground, are very effective.

The next (344), the Nativity, is very good. The last of the eighteen, San Leandro and San Buenaventura, are chiefly remarkable for the admirable painting of the drapery. Seven artists were copying in this room, but their works seemed very indifferent.

APPENDIX D.

GALLERY OF MADRID.

The Museum of Madrid is a tolerably handsome building. A paltry upper story rather spoils the *façade*, and the portico is heavy; but few capitals can boast of a better one, and the situation is fine, fronting the Prado. You enter a circular domed room, filled with modern paintings. I observed two good Goyas, 531 and 594, but I was too impatient to get amongst the treasures, to linger amidst the glare of inferior works. Doors to the right and left lead into the Spanish schools, and in these rooms there are few bad, except some very modern daubs of fruits and flowers, &c., impudently placed among the finest works in the world. There is no classification of the different schools, and indeed such an attempt would only show how many names of the great Spanish artists are wanting. The paintings of Seville, Valencia, and Castile are mingled together, and good opportunities are certainly afforded for comparing the respective merits of the different provinces. Some of them have been spoilt by repainting, and very many damaged in the cleaning, but on the whole they are less injured than I expected. When the dose is not too strong, however prejudiced for a time, the patient rallies, and in first-rate pictures there is such extraordinary vitality, that they often recover their tone, and sometimes their pristine beauty, even when there is almost reason to despair.

No. 116, represents Jacob's Dream, by Ribera; the light on the face is very fine, and the old tree wild and grand. 42. The Martyrdom of St. Bartholomew, by the same artist; powerful drawing and colouring. 43. A Holy Family, by Murillo; a homely scene, such as might be copied from many a cottage. The Child Jesus, with a bird in his hand, in Joseph's arms, playing with a charming little dog. The Virgin spinning, looking on contentedly. 46. A very beautiful painting of the Divine Shepherd, by Murillo. 51. A very good Crucifixion, by Velasquez, almost like a Vandyke. 50. St. John the Baptist, by Murillo, a charming picture. 54. La Porciuncula, by the same master. The Saviour and the Madonna sitting in the clouds; the Virgin, very charming. The St. Francis is also a fine figure. 53. A splendid St. Bartholomew, by Ribera, the light on the garments magnificent, and the attitude noble. 45. La Virgin de los Dolores, a tolerable Morales. 47. An interesting portrait of Murillo, by his best pupil, Tobar. 52. The Conversion of St. Paul, by Murillo. The figure of our Saviour is good, but the picture is spoilt in restoring, and the light is bad, 56. A charming Annunciation, by Murillo; the Virgin and heavenly choir exquisite, and the linen in the basket well painted. 60. A fine Magdalene, by one of Murillo's scholars. 61. A large excellent painting, representing the Game de los Dados, by Villavicencio, very much in the style of many of our Murillos, and admirable, both for the composition and the colouring; the ragged boy in the background is quite like Murillo. 65 is a beautiful Conception by the same master; the face of the Virgin is divine, and the cherubim exquisite. 71 and 78 are two charming Sisters, by Velasquez, almost starting from the canvas. 79 is a fine View of Saragoza, and its broken bridge, towers and river, by Juan Baptisto Del Mazo Martinez, born at Madrid in 1630, and died there in 1687, with figures in the foreground, by his master, Velasquez. It is less dark and more interesting than many other paintings in the gallery by the same master. 75. The Martyrdom of Santa Ines, by Joanes. The woman turning away in anguish is very beautiful, the colouring rich and Raphaelesque. 73. Visitation of Santa

Isabel to the Virgin, by Joanes—like the last, exquisitely finished and coloured; Santa Isabel's countenance, expressive of the deepest homage, is very fine, and the hands are exquisitely finished. 83. Fine Head, by Ribalta. 87. St. Antonio and St. Paul fed by the raven, by Velasquez. When the Emperor Dacian persecuted the Christians, St. Paul fled to the Thebaid, and was fed in the wilderness by a raven, who kindly brought him every day half a loaf. St. Anthony, another of those enthusiastic monks who peopled the deserts of Thebaid, is visiting St. Paul; and the raven, whom I have often seen in those wild districts hovering around every caravan, waiting until some exhausted camel or Bedouin became their prey, is here represented feeding the Saints with a whole loaf. There is a palm-tree in the painting, indicating that the scene is in the East, and that the Saints enjoyed the luxury of Arab fare, dates and bread. An angel is represented driving away the devil; and in another part two lions are making a grave for the Saints. The landscape is as wild as Salvator Rosa's, and it is truly an interesting and splendid painting. 88. St. John the Evangelist, by Alonso Cano; drawing excellent. 89. Presentation of the Virgin at the Temple, by Valdes Leal. The Virgin beautiful and delicately painted, a fine contrast to the Venetian colouring of the noble figures in the foreground. 95. The Israelites drinking the water from the rock by Roelas, but not good. It is at Seville Roelas must be studied. 96. A good Adoration of the Shepherds, by Orrente. 122. A fine St. Peter, by Ribera. 107. By Velasquez, a full-length figure, beaming with life. 115. Don Baltasar Carlos, son of Philip IV., an admirable full-length portrait, by Velasquez. 41. A charming Annunciation, by Murillo—the Archangel Gabriel announcing to the beautiful Virgin that she is to be the mother of our Saviour, is drawn in a bold and masterly manner, and the painting is richly coloured; the light streaming from the door above is exquisite. 117 and 114. Fine portraits, by Velasquez; the latter of the wife of Philip IV., Doña Maria Ana de Austria; but Velasquez has not dared to paint her with the laughing eye and the fondness for fun she is said to have possessed. When her grave and stately husband

used to rebuke her for her laughter at the sallies of the Court jester, as beneath the dignity of her high station, she would artlessly reply that she could not help it, and that the fellow must be removed if she might not laugh at him.* 81. A good portrait, by the same artist, thought by some to be of Alonso Cano. 121. A powerfully drawn but horrible painting of Prometheus, by Ribera; magnificent hands. 125. A fine St. Sebastian, also by the same artist. 127. A portrait of Barbarossa, by Velasquez, characteristic of his piratical life, and very fine. 131. Another of a Captain, by Juan Baptista Mazo Martinez. This painting, with the exception of the hand, is as fine as his master's, Velasquez. 138. Los Borrachos, the celebrated painting by Velasquez. A naked figure, seated on a barrel, representing Bacchus, with his head encircled with vine-leaves, is dull and heavy-looking. As his eyes are turned in a different direction you do not at first see that he is crowning with laurels, and admitting as a disciple, a fine figure in the foreground, drawn in a Caravaggio style. The flesh, and drapery on the knee, of this personification of the God are beautifully painted. The figure next to him, grinning over a cup of wine, is the life of the picture; the sly expression of his neighbour, and the vacant stupidity of the figure in the brown cloak, are admirable. The head also behind the last figure is cleverly painted. These are the six chief figures in the picture. The figure behind is not remarkable. One figure to the left, in the foreground, is a senseless brown mass; and the naked man, with a wreath around his head, behind the principal figure, is not interesting. The attention is riveted to the group in the centre; and certainly anything more masterly or more admirable in that style cannot be conceived; the drawing is excellent, and the effect magnificent. 129. A Head of our Saviour, by Murillo. 130. A charming Virgin, de los Dolores, by the same master. 134. A good painting of the Calling of St. Matthew, by Juan de Pareja, a slave of Velasquez, who was born in 1606, and died in 1670; he

* Sterling, vol. II, p. 653.

was employed to mix his master's colours, and for a long time copied his paintings without his knowledge. Having, in 1651, returned with Velasquez from Italy, he painted a small picture with more than his usual care, and put it in the way of Philip IV., who was in the habit of visiting his master. The King asked who had done it; and Pareja, throwing himself on his knees, confessed his fondness for the art, and his dread of offending Velasquez. Philip at once said, an artist of such ability must not be a slave, and his master gave him his liberty. 142. A fine painting of Philip IV., by Velasquez. 145. A View at Aranjuez, by the same artist, is very good. 148. St. Benito Abad, by Cano. 150. A remarkably fine Head of our Saviour, with the host in his hand, by Joanes. 147. A fine Head of a Sybil, by Ribera. 151. The English, under Lord Wimbleton, attacking Cadiz in 1625, by Caxes, who was born at Madrid in 1577, and died there in 1642. The figures in the foreground are powerfully drawn 154. A very good portrait of Doña Isabel, daughter of Philip II., by Alonso Sanchez Coello, who was born at Benyfayro, near Valencia, at the beginning of the sixteenth century; and after studying in Italy, lived at Madrid in the sunshine of Court favour; no less than seventeen royal persons having, according to Pacheco, favoured him with their patronage;* and he deserved it, for some of his portraits are equal to many by Velasquez. He died at Madrid in 1593. 177. The Count Duke Olivares, the favourite minister of Philip IV., on horseback; a splendid painting. The Count is an admirable figure; the expression of his countenance sharp and cunning, and his dress well drawn and beautifully coloured. He is seated very forward, almost on the shoulders of the horse; an enormous animal with a shining coat, which appears almost galloping out of the canvas. Landseer never painted anything nearer to reality. The landscape is wild and quite Spanish. 158. A good Ecce Homo, by Joanes. 159. St. Fernando, by Murillo. 161. A Conception, by Ribera; the head is

* Sterling, 233.

like Murillo, and the cherubim are nicely coloured, though not well grouped. 165. Christ bearing his Cross, by Joanes; the women in the crowd beautifully painted. 163. The Angel and St. Francis d'Assis, by Ribalta. 166. The Body of our Saviour, supported by a charming angel, by Alonso Cano. 169. A splendid half-portrait of Don Luis de Castelvi, by Joanes; quite equal to Titian. 173. San Francisco de Paula, by Murillo; a fine half-figure. 174. A repetition of this subject, by the same artist, but the composition is different, with a pretty landscape. 155. A large, splendid painting, by Velasquez, representing his studio. The Infanta Doña Margarita of Austria, with her pleasing eyes, light hair, and pale face, is decked out gaily in the centre. One of her maids of honour is on her knees, trying to amuse the child; and another very good-looking, on the other side of the Princess, is adjusting her hoop. In the foreground is a noble dog, bearing with admirable temper the teasing of a wicked little page; and near the latter, and assisting him, a hideous dwarf, the usual accompaniment of royalty in those days. Velasquez is in the background at his work, painting the portraits of Philip IV. and the Queen, which are seen reflected in a mirror; two other quiet figures are looking on at the royal games, and in the distance a door is open, admitting a gleam of light, tempered by a figure in black. Nothing can be finer than the grouping of this picture. The colouring is in some parts coldly dark, but the aerial perspective, and the effect of light and shadow, are truly admirable. 182. The Martyrdom of St. Andrew, by Murillo. 186. A very fine St. Jerome reading in the Desert, by the same artist; the drapery and book excellent. 189. Santiago, also by the same. 190. The Angel showing San Pedro Nolasco the Heavenly Jerusalem, by Zurbaran, is remarkable for the beauty of the draperies. 179. An Infant Christ Sleeping, by Murillo, is very good.

In the room leading to the left from the circular saloon, at the entrance of the Museum, the paintings which appeared to me best worthy of attention are: 195. The Forge of Vulcan, by Velasquez.