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## ILLUSTRATIONS.

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### PORTRAIT PREFIXED TO VOLUME FIRST.

I HAVE not found it easy to procure an authentic portrait of Francisco Pizarro. There are some very old prints of him; and among them, one in Thevet's collection, published in Paris, in 1580; but it is probably not the most ancient. I know not how far the likeness can be depended on. An artist who has made the comparison informs me, that it was probably from one of these ancient prints that the portrait of Pizarro which hangs up in the royal gallery of Versailles was originally taken. I have been furnished with copies of both the print and the painting; but, not confiding in their authenticity, I sent to Lima, where, in the viceregal palace, the portraits of the Peruvian viceroys were preserved, in an unbroken series, from Pizarro to Pezuela, who closed the long train on the breaking out of the War of Independence. A full-length copy was painted for me in oils from the original, by one of the best artists in the capital. But, if the copy does justice to the original, one can hardly doubt that this latter was the work of one of the rude followers of Pizarro, who understood the use of his lance much better than that of his brush. The features have little expression, and the person is rigid. The Conqueror is represented in a civil costume,—the *capa y espada* of a Spanish cavalier of the early part of the sixteenth century. The cloak is of dark velvet; and on both the cloak and the doublet is embroidered the scarlet cross of the knightly order of St. James. In his hand is a letter, which the painter might have spared, since the subject of his pencil could neither read nor write. Perhaps it was to intimate that he could do so, that the cunning artist introduced the letter,—by way of flattery to his commander.

### PORTRAIT PREFIXED TO VOLUME SECOND.

This print is taken from a portrait of Gasca, that hangs up in the sacristy of the church of Santa Maria Magdalena, at Valladolid; which was founded and liberally endowed by the President. A copy

of this picture was made for me by Don Valentin Carderera, an artist well known by his beautiful illustrations of the ancient monuments of his country, and to whose pencil I have been greatly indebted on several occasions. The portrait of Gasca, in his judgment, though of a later date than the subject of it, bears all the marks of authenticity. The sedate and modest expression of the countenance is in harmony with his character. The mitre and the coat of mail intimate the opposite vocations to which he was called in the course of his eventful career. This painting has not, to my knowledge, been before engraved. In the same church of Santa Maria Magdalena is a marble monument, raised over the remains of the President, with his effigy, arrayed in his pontifical robes, reposing on the top of it. The whole work is executed in the best style of art. But the image of death does not furnish the most suitable subject for the illustration of a man's life.

## CONQUEST OF PERU.

### BOOK I.

#### INTRODUCTION.

#### *VIEW OF THE CIVILIZATION OF THE INCAS.*

#### CHAPTER I.

PHYSICAL ASPECT OF THE COUNTRY.—SOURCES OF PERUVIAN CIVILIZATION.—EMPIRE OF THE INCAS.—ROYAL FAMILY.—NOBILITY.

OF the numerous nations which occupied the great American continent at the time of its discovery by the Europeans, the two most advanced in power and refinement were undoubtedly those of Mexico and Peru. But, though resembling one another in extent of civilization, they differed widely as to the nature of it; and the philosophical student of his species may feel a natural curiosity to trace the different steps by which these two nations strove to emerge from the state of barbarism, and place themselves on a higher point in the scale of humanity. In a former work I have endeavored to exhibit the institutions and character of the ancient Mexicans, and the story of their conquest by the Spaniards. The present will be devoted to the Peruvians; and, if their history shall be found to present less strange anomalies and striking contrasts than that of the Aztecs, it may interest us quite as much by the pleasing