

projects considerably beyond the head of the lower columns.

The arches are segments of circles, and resemble in form those of the Arabs. The arch which forms the entrance of the great nave to the high altar, where is properly the *crucero* or transept, is still more Moorish. It is very high and bold, and rests on a regular stool or projection like a butt end, fixed in the lateral wall, exactly on the principle the Moorish arches are constructed, and has no column or pilaster to support it from below. The lower or western end of the church is different. The form of arch is preserved for the sake of uniformity, but the principle of construction is altered. The arches spring from the heads of the columns as in the common gothic, or nearly so, and it seems very probable that critics had pointed out the un geometrical design of the first plan.

It is disfigured by modern innovations, but contains invaluable treasures of art in all departments. It is painted black and white, as if to imitate Pisa and Siena. The canons have been outrageous in the construction of the *choro*, which is a miserable modern exhibition, projecting beyond the middle aisle, and disfiguring the building; to which it is an absolute disgrace, the more unpardonable, as they are very rich. The facade to the *plaza* which is modern, is bad and quite incongruous with the interior. The adjuncts are beautiful. There is a fine *sala de cabildo*, a cloister of the good time, the intercolumniations being now filled up, and a noble chapel of the Mendozas designed in the manner of Michael Angelo, opening out of it. The family of Albornoces possess a chapel which is railed off from the body of the church to which it belongs. The *cabildo* opened

it, as it is a nuisance, intercepting the communication to no purpose, but they were compelled by law to close it, and keep the ancient agreement with the family. The magnificent arch of the cloister leading out of the church belongs to the great epoch, and will be found under the head of the sculptor Xamete.

The name of the architect is unknown, but was not improbably some Moor of Valencia, as many of them were employed as architects after the conquest of their provinces.

TARRAGONA.

The cathedral of Tarragona is of a little later date. It is a heavy edifice, with massy *pilones* or piers, having engaged columns, back to back, in the manner subsequently used at Granada.

BARCELONA.

The best specimen of light Gothic probably in Spain is the cathedral of Barcelona, which was commenced soon afterwards. The design resembles the best of France or England, and the cloisters are of equal beauty.

The church of Santa Maria de la Mar is of the same style. They are both probably by Jayme Fabra, a Catalan. There is reason to believe the Gothic was introduced into Catalonia by the Normans. It is universal in that province, and the parish churches afford excellent examples of it.

BURGOS.

The cathedral of Burgos is heavy in the interior, the

more so from the massy *reja*, and the manner the choir is blocked up. Over the crucero is an octagon tower of great beauty which is more modern, and the cloisters and western facade, surmounted by two pyramidal spires, cannot be excelled. It was commenced in 1221.

TOLEDO.

The church of Toledo is of the same date, but of much better design. The original plan is magnificent, but it is overloaded and disfigured by modern additions, amongst which is a detestable *transparente*, in the style of that of Leon, which it preceded, and is much more costly and extravagant. The *pilones* or piers, are massy, and the columns single and far a part, and not clustered as usual in the Gothic. The cloister is bold and lofty, of later date than the church.

VALENCIA.

The cathedral of Valencia deserves little notice, being one of the worst of the whole. It is Gothic and badly proportioned, being further injured by modern work. It dates 1262.

SEVILLE.

The cathedral of Seville is of 1400. Part of the wall only of the mosque which it replaced yet exists in the body of the edifice, which was very probably a Christian church before the conquest of the Moslems, and has remained ever since. The church has five naves, and no dome or central tower, the foundations being une-

qual to support one which was raised, and came to the ground soon afterwards. There are several peculiarities in this magnificent structure. The breadth is very great in proportion to the length, the form being nearly square, and the lateral aisles are all equal, and almost the same height as that of the centre. The capitals of the columns, are of the same elevation throughout, and the *pilones* or piers, of similar dimensions to each other. These arrangements give the unequalled effect to this church, which seems built to shew that the defects generally attributed to the Gothic order, are not inherent in it, but may be corrected. From this plan, and the great solidity of the pilones, the exterior is without the connecting arches and buttresses which support the inner parts of the fabric, and supply the want of internal strength in most of our cathedrals, Westminster for instance, and give the peculiar character to these edifices.

The details are not equal in beauty to those of many of our churches or those of France, and the parts are rather heavy than otherwise, but the general effect amply compensates for these deficiencies. The exterior has never been finished, and it is to be regretted that large sums should have been expended in bad and unnecessary work in the interior which would have been much better applied to this purpose. From the causes above stated, the outside at a distance has the appearance of a building of another style. Soon after the interior was closed in, the *cabildo* were ordered to build a magnificent chapel, at the eastern end, in honor of St. Ferdinand, the conqueror of the city from the Moors. The design of Martin de Gainza was adopted, but he died before it was finished. Very fortunately the architects of that

time had sufficient skill to adapt another style, without producing the dissonance of effect usual in such attempts, and it harmonizes in some degree with the rest. The great sacristy was built about the same time from a design of Riaño, and is equally magnificent, but does not so well accord with the main edifice, and is too much loaded with ornaments.

The *sala capitular*, which is also by Riaño, is in better style. It is of oval form of noble proportions and simple style of ornament, quite unlike the style of the sacristy, which is that named in Spain the *Plateresco*, or silver smith's style, resembling the minute and overloaded work common in the designs of those artists.

The chapel of the Antigua, where is the wall said to have been part of the mosque, is of modern architecture, and quite incongruous. The worst of the whole however is the *sagrario*, which is outside, but connected by a door with the cathedral. This is in a bad modern style, and agrees in nothing with the principal building. There are some specimens of the bad time in the chapels at the west end of the church, which could easily be removed. The *trascoro* is disfigured by a costly and beautiful architectural front of the red marble of Moron, quite misplaced, with some bad figures above it, in wood, which ought to be removed. The name of the architect of this noble church is unknown, having perished with the design in the burning of the old palace of Madrid, in 1734, where it was placed, with many others, by Philip the second. The *patio de los naranjos*, formerly the court of the mosque, has been preserved, but is disfigured by innovations and ill sorted repairs of all kinds. The *Giralda* or square minaret of the mosque, the work of Guever, the Moorish inventor of algebra, and of noble

proportions, was thought too low, and an addition of an hundred feet ordered to be made to the height. Fortunately they found an artist, Fernan Ruiz, capable of doing it without disfiguring the original buildings but it is to be regretted it should not have been left unaltered. A peculiarity is observable in the *Giralda*, the extreme lowness of the door and entrance. It may have proceeded from the fear that animals might be introduced, which could easily ascend to the summit by the inclined plane which forms the passage to it, and thus an edifice be defiled to which they attached so much importance, that when the surrender of the city was inevitable, they determined to demolish it, and were only prevented by the threat of universal massacre in case of proceeding.

OVIEDO.

The cathedral of Oviedo is one of the most elegant of the whole. It is in the style of Toledo, but is smaller. A beautiful tower, unfinished, surmounts it, and there is a most noble open porch at the western end.

CORDOVA.

The alterations in the mosque of Cordova, so much to be lamented, took place at this period. The choir was, I think, by Fernan Ruiz. It is Gothic, and less incongruous, than might be expected, with that curious monument. The tower which formed the entrance of the *patio* of the mosque, and of which the brazen gates remain, is surmounted by a modern addition, in the same style as that of the *Giralda* of Seville, I think by the same artist as the choir.

SEGOVIA.

Segovia has one of the last examples of the Gothic cathedral. It is of 1522, just as the change of style was taking place. It is a noble edifice, but heavier than some of the others, and of a style properly called by the Spanish critics the middle Gothic.

ZARAGOZA.

The Seu at Zaragoza is of the same period, and is low and heavy. It has five naves, and over the crucero, is a light and elegant tower.

PAMPLONA.

The cathedral of Pamplona is small, but light and neat. An excellent facade, but of a style quite dissonant to it, was built last century from a design of Rodriguez, and they were preparing to disfigure the *trascoro* in a similar manner when I was there.

Amongst other Gothic churches may be mentioned that of San Juan de los Reyes at Toledo, a light and elegant building, which suffered very much in the war of independence. The magnificent church of the Benedictines at Valladolid, of 1500, is also one of the best specimens.

Many Gothic churches have been disfigured in modern times by facing them inside in order to imitate the classic manner, which their proportions do not allow; and the bad effect is still aggravated by seeing the pointed arches over the pilasters and other ornaments, which are generally in the worst style.

GRANADA.

To the Gothic, which is the first epoch of modern Spanish architecture, succeeded the classic, or style of Charles the fifth and Philip the second, modelled on that of the *cinque cento* or of Bramante, Buonaroti and the great Italians of that time. There is however a transition style, which will be pointed out with more detail, because it is peculiar to the country, and as far as I know, has not been noticed by either native or foreign writers on the subject. It is an attempt to apply the Grecian design and details to edifices constructed in the Gothic form and proportions. The principal example of it, is the cathedral of Granada, the description of which is so inaccurately given in the work of Llaguno, that it can only be accounted for by its having been taken from a design which had probably been originally intended but was not executed, and from the writer not having seen the actual building itself. This sumptuous edifice, which has been ranked, in some respects, next to S. Peters, is composed of five naves; the *pilones* or piers which support them have each four Corinthian columns, placed on very high pedestals, surmounted by a lofty attic, on which rests a roof, groined in the Gothic manner. The columns are placed back to back, or on each face of the *pilon*, the angles being filled up by broken angular fragments to correspond. The columns and entablatures are all of similar height to each other, in the manner described at Seville, and the middle aisle is raised to a corresponding height above the laterals, exactly after the mode followed in that Gothic edifice.

The choir is formed in the usual place, below the

crucero. There is no dome over it. The great altar is isolated, with a passage behind it as usual. This altar is placed under a decagonal building, of which seven sides are built, the other three are open and form the communication with the great aisle, of which it is the termination. This polygon is carried up to a vast height, and ends in a dome, exactly in the manner, but not in the proportions, of many of the edifices remaining at Rome. As the height of this dome is much greater than that of the aisle, the roof of the latter would have intercepted the view, which has been partly obviated by an arch of peculiar construction, and very much admired by artists. The height of the centre aisle, I was told in the cathedral, is sixty nine *varas*, about one hundred and ninety three feet, and of the dome over the great altar, two hundred and twenty, or eighty one *varas*. These measurements are nearly what I had previously estimated them at, but are not given as absolutely fixed. This is the plan of this edifice, of which the idea was beyond all doubt taken from that of Seville, of which it is a sort of transcript. It may be a failure, as in some respects the difficulties were nearly insurmountable. The columns are placed too high, the breaks in the aisles destroy the harmony, and the proportions are bad, the whole being much too narrow, but the result of the attempt has been a magnificent church, well worthy its reputation. To judge of the effect, the best view is from the galleries at the back of the great altar, where are the paintings of Cano and Bocanegra. There is a screen at the back of the choir, with columns resembling some in Regent street, which have been thought original, but in general this noble building has been little injured by the moderns. The

Sagrario which adjoins it is a polygon, I think an octagon, and is of singular beauty, both in general form and detail. I could not ascertain whether it is by the same architect, but there seems no reason to doubt its being so, although the style is somewhat different from the rest of the building.

The chapel of the Kings, where Ferdinand and Isabella are interred, is Gothic, and no doubt the whole church was originally intended to be of the same order. The constructor of this building was Diego de Siloe, son of an artist of Burgos, and who appears never to have been out of Spain. He will appear amongst the sculptors, in which branch he was equally eminent, and he was celebrated for his skill in carving the Gothic ornament.

MALAGA.

The cathedral of Malaga is agreed to be by the same artist, and is on a plan somewhat similar, but of smaller dimensions, and has only three naves, without the elevated chapel of the great altar. The roof also differs, not being groined in the same manner, and is ornamented by being divided into a number of small circular domes, somewhat like the windows called marigold in the Gothic, and is of solid stone. The effect is much lighter than that of Granada, and the modern additions have been made with good taste, although of different design from the original building. The chapel of the *Incarnacion* is mentioned under the head of marbles. The sculpture in the choir is excellent. Behind this cathedral is some Gothic work of very good style, which is very probably also by Siloe.

Part of the magnificent church of S. -Geronimo at Granada, where Gonsalvo de Cordova is interred, was by the same great artist, and these are all the works I am acquainted with or I believe are known to be by him, but he inspected and corrected various other edifices and plans.

JAEN.

The cathedral of Jaen is nearly on the same plan as that of Malaga, but it has a small dome. It appears to be from the designs of the elder Valdevira, who figures in the first rank amongst the sculptors. The sacristy is of admirable proportions, and is considered one of the best pieces in Spain. It is of the pure classic form.

The enormous hospital de la Sangre, at Seville, was commenced, on a scale which precluded its ever being finished, from a plan of Gainza about 1550. In one of the *patios* or squares is placed a chapel of a design quite different from that of the main building. It is said to be by Fernan Ruiz, and resembles on a smaller scale the plan of the cathedral of Granada. It is very high and narrow, with one nave. There are side chapels, and Ionic semi columns, which rest on Doric stools, or projections from the lateral walls, and are not carried to the ground. The roof is of solid stone. The outside is Ionic, of much better design than the main edifice of the hospital, and is known to have been corrected by Machuca. The principal facade of this chapel is of a still different style, and will be mentioned more particularly under the head of Machuca. The outside entrance of the *patio* is of a yet different date and style, being of 1617 and probably of Asensio de Maeda. It is inferior to the rest, being of the time when the art had declined.

These edifices are all that I am acquainted with in this transition or semi Gothic style, which soon gave way to that which forms the second or great classic period, corresponding with the *cinque cento* of Italy, which it shortly followed.

ALHAMBRA.

The building which probably holds the first rank as the oldest construction on the Italian or Greco-Roman plan, is the palace of Charles the fifth in the Alhambra, the work of Machuca, of whom nothing is known, and whose name has, by the mere accident of being mentioned in an obscure poem of that period, been rescued from oblivion. He must beyond all question have studied in Italy, whence he introduced the Ionic order into Spain. The palace has an Ionic body over a rustic base, and the *patio* or inner quadrangle encloses a circular area, ornamented in corresponding style, and of novel and beautiful effect. The columns of the principal facade are pure and correct. Those of the flank, where is the chief entrance, have been made with imperfect capitals, no doubt to make them subordinate to those of the principal front, but that, and festoons to the capitals, would have been better omitted. The sculpture of the medallions on the outside will be mentioned under the head of Machuca. This beautiful edifice has never been finished, and remains a shell, part of it being occupied as a powder magazine. It may vie in beauty with any edifice in Europe.

The facade of the chapel of the hospital de la Sangre, at Seville, so exactly resembles the Ionic front of this building that it seems extraordinary it should have passed unnoticed; the more so as it is known that this artist

was employed, and made voyages to Seville, to correct the designs of the other architects in the very same chapel. The style is as exactly identified in these two buildings, as any two paintings of Raphael, or Domenichino, or of Murillo. It differs from any thing else either in Spain or out of it, to my knowledge. To complete the resemblance to the Alhambra, he has, with consummate taste, introduced an arabesque ornament upon a sarcophagus, which is so placed, as not to interfere with the harmony of the rest of the front. The sculpture of this facade will also be mentioned with that of the Alhambra under the head of Machuca. There are no other works known to be by him in Spain, nor have I met with any, excepting this, which even by conjecture could be attributed to him. He was succeeded at the Alhambra by his son, by whom nothing is known to have been constructed.

Of this era is the *patio* of the Alcazar at Seville, which was built by order of Charles the fifth, and is probably by Luis de Vega. It has double columns, and is of great purity of design.

Of the same epoch is the Alcazar of Toledo, which was commenced on the plan of Luis de Vega and Covarrubias, but was subsequently altered. It is a large and high quadrangular building, solid and massy, but far from elegant in the design. The *patio* is good, and seems to have suggested the arrangement of the modern palace at Madrid. The best part is the stair case, which is unequalled in Europe, very far exceeding that of Caserta in simplicity and nobleness of plan. It is the work of Villalpando, the celebrated sculptor, who will be mentioned else where. The principle is similar to that of the royal palace at Naples, which is by Juan de Toledo,

but it is superior to it. One of the facades of the Alcazar was subsequently finished by Herrera, and is better than the others.

The church and cloisters of San-Miguel de los Reyes, outside of Valencia, is generally attributed to Covarrubias, although it was finished after his death by others. It is one of the best specimens of the architecture of this epoch.

The magnificent Gothic church of the Benedictines at Valladolid, mentioned before, has a lofty and grand portico, with an immense balcony, at the western entrance, built subsequently, and rather in the classic style, but meant to harmonise with the interior. Adjoining it is a part of the convent, with a good facade, and inside is a noble cloister of Doric and Ionic half columns. All this last mentioned work is of Juan de Ribera Rada, and is in the style of Herrera, whom he preceded, but the arcades are higher, in proportion to the breadth, than was practiced by the latter architect.

Bartolomeo Bustamante, who seems to have been an amateur, built the hospital de Afuera at Toledo about this time. The *patio* is magnificent, and is divided into two parts by a noble colonnade, which forms the communication of the building from its two sides. These buildings, that near Valencia, at Valladolid and Toledo, may claim precedency in the great and solid style, which characterizes the period at which we have now arrived. The palace of Granada is light and elegant, as before mentioned, and stands alone in this respect. In the solid style, the Doric and Ionic are used almost exclusively, the Corinthian very seldom. The Doric is of course that of the Italians or Romans, no other being known at that period.

ESCURIAL.

The Escorial was commenced in 1563, from the designs of Juan de Toledo, who built great part of the palace at Naples. This building, which is one of the most singular monuments of human folly, was planned by a monarch who was an excellent judge of art in general, more especially of architecture, in which he seems to have taken real delight. He was extremely economical in arrangement, attending to the most minute details, and had some plans worthy of imitation. He generally commenced by assigning very small pay to the great artists he employed, which was gradually increased as he approved of their work, but never amounted to much, and most of them died poor. The pay of these great men was about equivalent in most instances, to that the valets or *chefs de cuisine* of their successors in other countries receive. The whole was conducted on a similar plan of economy, and the noble edifices he has bequeathed to succeeding ages were executed before the invention of the modern system of encouraging lavish expenditure and bad taste by paying per centage.

Before any work was determined on, in the great time of Spanish architecture, it was usual to summon the best artists from all parts of the country, who assembled as at a congress, and their opinions were severally weighed, and adopted as they seemed most adviseable.

The Escorial cost very much less than San-Pauls, although it is built entirely of granite, and that church might nearly stand in one of the *pacios*. From the accounts, which have been preserved, the cost was about six hundred thousand pounds sterling, to which are to

be added some other expences, and the Pantheon, which was the work of Crescenzi an Italian, and is more modern. Some parts of it are magnificent, especially the church, which has only the defect of being rather narrow, increased by a bold and noble, but misplaced cornice, which runs round it.

This defect in proportion was no doubt caused by the "longing, lingering looks," these great artists still cast on the magnificent constructions of the preceding style, from which their first impressions were derived.

The parts of the whole are not in proportion to the general outline, owing to the preposterous and absurd form given to it. The stair case, and some other trifling parts have been altered from the original plan.

Juan Herrera, who finished this edifice, must be placed at the head of the Spanish school. His greatest original work is the cathedral of Valladolid, which is unfinished, but is a most noble edifice. There are three naves, with chapels on each side. The great altar is not isolated, but is placed at the extremity of the centre aisle. The plan has beyond all doubt been taken from the Gothic church of the Benedictines, but the proportions are quite different. It has vast breadth, and most majestic proportion, with the utmost purity and simplicity of detail, and is a model of the severe, pure, massy and unornamented style of architecture. This noble building loses its effect from a gigantic wall the canons have most unreasonably built to cover their choir, which completely prevents any general view of the interior, and the spectator is obliged to be contented with lateral and flank views. If any edifice in Spain should be completed, by a better division of the church property, and the sweeping away the numerous excrescences, which deform and

disfigure the really noble parts of the fabric, it is this cathedral. The present church is only the body of the original plan; the transept is entirely wanting.

The arcades of this artist, which are amongst the most beautiful of his designs and were followed for some time by others of the school, are on the Roman principle, the arches being turned and intersecting each other, the height and breadth being equal, so that each arcade forms a square or cube. The effect of this proportion with its Doric columns or half columns is perfect for the severe and massy forms suited to public buildings.

The Lonja or Exchange, of Seville, now used as the *Archivo* or Registry for the colonies, is a quadrangle, with Doric and Ionic arcades over each other, surrounding the *patio*. The proportions are perfect, and it is a model for public buildings, which should be placed in all boards of works and similar places. The stair case is modern and of inferior design, but richly ornamented with marble. The divisions have been taken down in the upper part to suit the arrangements of the repository of papers, and the effect is very much lessened by it.

Alonzo Berruguete, the painter and sculptor, was also eminent in architecture. The best work I have seen by him, is the inner court or *patio* of the archiepiscopal palace at Alcala de Henares, which may be compared to the productions of Sansovino and his school. It is charged with ornament.

I have been unable to ascertain the date or name of the architect of the cathedral of the Pilar at Zaragoza, which must be referred to this epoch, or a little later. It is a quadrangle, of four hundred feet by two hundred, besides the chapels. There are three naves, with six massy

pilones of bad style between each. It is low in proportion to the breadth and length. There are many small domes, and the painting and gilding give it a theatrical appearance. The chapel or sanctuary of the Virgin of the Pilar, which was designed by Rodriguez in last century, is placed like a tent underneath, and is in better taste. There are many buildings in Spain, especially cloisters of convents, which resemble the style of Herrera, and are referable to the epoch immediately succeeding him. A rapid decline took place afterwards. The sumptuous palace of the duke of Infantado, at Guadalaxara, may be taken as a specimen how far decay had taken place in the next century. A style was used, apparently about this time, chiefly in the Basque or free provinces, but the church of Cazalla in the Sierra Morena, is of similar design. The church is divided into naves by single columns of vast height, with regular base, and capitals generally Doric, which support light and noble roofs arched in the Roman manner. I cannot find the names or dates of the artists of these edifices, but they were almost certainly natives of the *provincias*.

The domestic architecture of the free provinces and of Aragon, which is of very good style, resembling the better times of Tuscan design, must generally be referred to this period.

Miguel de Lopez, who is mentioned as the architect of the curious church of Priego, and must have studied at Florence, where he might be supposed to have absorbed the ideas of Brunelleschi, lived at this time. I know no other edifices which could be attributed to him.

The magnificent church of the Jesuits at St-Ignacio,

near Tolosa, is from the plan of an Italian artist, I think Fontana, although it was built by natives. The other churches formerly belonging to the society of Jesus, which are now chiefly connected with establishments of education, are on an uniform plan, similar to those in different parts of Europe, built during the flourishing time of the order, and I believe from the plans of architects belonging to it. They are in general in the form of a Latin cross, with side chapels, and are richly ornamented with marbles and other ornaments.

The art was brought to its lowest point by some offsets of the school of Borromini, of whom Ribero, Tome, Gavilan, and Churriguera were the leaders. Nothing can be imagined so bad as the specimens produced by their fevered brains. They are beyond any thing that resulted from the vague ideas of the Italians. They are known in the criticisms of the Spanish writers as *delirios* or the offsprings of diseased and distempered imaginations, and are sometimes compared to the works of the harpies who in ancient times scattered filth over every thing they approached. This style was the more unfortunate, as it was introduced at a time, when the cabildos were rich, and vast sums were expended in gilding, and many forests levelled to cater to the wild fancies of these visionaries, who have befouled almost every principal church in Spain. The name of one who was not the worst of them, has been selected, apparently from its singularity, and the facility of compounding from it, to designate the style, and Churriguera, Churriguerismo, Churrigueresco, occur in endless variety, to denote all that is vicious in design and execution. The Cabildo of Toledo materially contributed to the spreading this evil, by sacri-

ficing a very large sum in the *transparente*, which was considered an eighth marvel of the world, and imitations of it too generally adopted. To this epoch must be referred the cathedral of Cadiz, which is a Corinthian structure, on the ornamental part of which, the architect seems to have studied how much money could be expended with the least effect. Apparently and according to the calculations given of the expenditure, at least two cathedrals might have been finished for the sum thus thrown away. The roof has unfortunately been left, so that it must now perish, as the funds are dried up, unless some mode be taken to cover it in, and preserve what has already been finished. It now serves for a rope walk, and similar uses.

This bad style prevailed at the end of the seventeenth century, and commencement of the next. The first native who opposed it with any success was Ventura Rodriguez, who adopted a severe and correct design, which fortunately became extremely popular, his works being widely spread. Juvara, a Sicilian, and Sacchetti, whom he recommended as his successor in the palace at Madrid, and Sabbatini, a Sicilian, were also extensively engaged by the court. To these artists, and to Villanueva, who succeeded Rodriguez, we owe the best architecture at Madrid, as the custom house, etc., which are all modern. None of the real architecture of the best time exists in that modern place, as the monarchs who planned making it the capital did not immediately employ their architects upon it.

The academy was instituted about the same period, the early part of last century, and it may be said the art is now secured from falling back into the state from which it emerged at the commencement of this last epoch.