

ANDALUSIA.

The great school of Andalusia is divided into two parts, that of Seville, which is the older and parent stock, and of Granada, which includes some very eminent natives of upper Andalusia.

SCHOOL OF SEVILLE.

As at Toledo, there are a number of names enrolled, as having worked at the cathedral of Seville in the Gothic time, which it would be useless to enumerate. The best early work probably is the tomb of an archbishop in the chapel of San Ermenegildo, by Lorenzo Mercadante de Bretaña*.

The *silleria* of the choir, which is Gothic, is of Nufro Sanchez, and Dancart, which would seem a Flemish name; was the principal worker in the *retablo mayor*, an enormous Gothic work, in which he had various assistants. He had previously assisted Nufro Sanchez to finish the choir**.

LOPE MARIN.

Lope Marin, has been ascertained to have executed a celebrated relief over one of the gates of the cathedral,

* In a corner of the cathedral are some very old statues of the Gothic period, but of respectable work, which ornamented part of the *Camborio* or dome, which fell in, and has not been rebuilt. I am ignorant of the name of the author.

** Amongst the early sculpture at Seville, are the pulpits, which have relieved figures, on a gilt ground, painted in the style of Giotto, strengthening the opinion that this school has not been connected with the east of Europe in its origin. I am ignorant of the name of the author, which I believe is unknown.

the author of which was long unknown. It represents the entry of the saviour into Jerusalem, and is of *barro* or clay, in the style of Durer. His son, Juan Marin, executed many of the statues which are round the great altar on the outside. They are of much better style than those of the father, but still retain something of the Gothic.

The first connection this school had with Italy appears to have been the arrival of Miguel Florentino, who introduced the antique or improved style. He executed the tomb of the archbishop Mendoza, in the chapel of the Antigua, and several statues behind and above the great altar, and those of S.-Peter and S.-Paul over the great entrance into the patio de los naranjos, which are imitations of M. Angelo. His son, Antonio Florentino, designed the monument of the Semana Santa, nearly as it now is, but some alteration has been made in the upper part*.

PEDRO TORRIGIANI.

The tragical end of this great artist is generally known, as related by Vasari. The Spaniards naturally wish to remove a reproach from the history of their country, but it is highly improbable such a story could be fiction or invention, and it is too characteristic of the times to admit of much doubt as to its truth. The story is that he was paid in copper for a statue he had made, and that in a rage on finding the sum so inadequate to the value, he demolished the image of the

* The architectural monument erected in the cathedral, during Passion week, as before mentioned.

Virgin, and was arrested by the Inquisition for sacrilege, and died in prison. If it were proved to be true, it only reflects discredit on the perpetrators, and none on the people at large. The statue of S.-Jerome, which is little known out of Seville, and scarcely ever visited by the strangers who go there, is at the convent of San Geronimo de Buenavista, about half a league from the gates, on the bank of the river.

It represents the saint in a kneeling position, on one knee, with the crucifix in one hand, praying. The body is bent in the most graceful position, as is every limb, and the whole frame which is naked excepting small portions of drapery, is just in that degree of muscular action, without turgescence or violence, which seems to constitute the perfection of the art.

The frame is vigorous, not extenuated, as the saint is generally represented. The head is Italian, and as fine as could be imagined. The hair and beard are just silvering, whilst the quenchless fire of the eye shows, that the mind is outliving the material parts of the machine it enlightens. He is a man of sixty, of the age of Idomeneus in the Iliad. The statue is of clay, and excepting a crack, in drying, which is of no importance, is uninjured. It is slightly coloured, and is now admirably placed in a small circular temple, which allows the spectator to go round it, and enjoy the beauty of every part, and has lately been substituted for the grotto which it formerly occupied.

Such is this celebrated work, which is alone sufficient to form a nation of sculptors, and would repay a long journey to the admirer of that art. Upon it, probably more than any other, might be decided the great question of modern or ancient art, and of sacred or profane

subjects. He gave a relief, as a specimen of his talent, in the selection to be made of designs of different artists for the tombs of Ferdinand and Isabella at Granada. The Cabildo, it is said, preferred that of Vigarny, but they are assuredly neither by him, nor by any of the eminent artists, of whom so many lived at that period, but are of that description of common sculpture to be obtained by sending an order to Genoa or Carrara, whence they came. The marble is the best part of them. The relief in question is of Charity, in a medallion, which was placed, by order of the Cabildo, over the door of their *sala*, in the lower part of the cathedral, where it is generally pointed out as the work of Cano. There are no other works known of him in Spain, but I have heard that a small crucifix was sold during the war, and carried to England, which was known to be his, at Seville*.

P.C. Monumental de la Alhambra y Generalife
 DIEGO DE RIANO,
 CONSEJERIA DE CULTURA

The architect and sculptor. In this last capacity, the multitude of ornaments, and sculpture of all kinds in the great sacristy of the cathedral at Seville are from his designs, although finished by others. They are in an overloaded style of *plateresco* or silversmith's manner. The design is of the classic form. The sculpture in the chapel of San Ferdinand is from various artists, some of the principal being from those of Campaña, the painter, but executed by others.

* The sculpture of the façade of the chapel of the hospital of La Sangre has been attributed amongst others to Torrigiani, but it does not resemble his style, and he died forty years before the building was commenced. See Machuca, in the school of Granada.

MAESTRE GUILLEN.

Executed the *caxoneria* or wardrobe of the great sacristy at Seville, which have been destroyed by insects, excepting pieces, which are preserved, and are let into some of the new work. They are in the manner of Berruguete, to whom they were attributed, but the proportions are often defective.

The doors of the sacristy, which have resisted the worm, are better preserved, and of very good work, in the same style.

PEDRO DELGADO.

Was a scholar of Miguel Florentino. He assisted Morel in making the Tenebrario, and at San Vicente is a medallion, attributed to him, not so good. I could not find at Madre de Dios, which contains a great deal of old sculpture, any resembling his style, although it is stated in the books that there is a chapel by him. There was another, Gaspar Nuñez Delgado, probably a relation, who was his disciple, by whom is a statue of San John at San Clemente, a good work.

BARTOLOMEO MOREL.

Called a *maestre de artilleria*, probably a founder of cannon, an art in which the Spaniards have never been excelled. His chief work is the *giralda*, or allegorical figure which crowns the Arab tower of the cathedral. The Tenebrario is a gigantic tripod, with statues on the angles in the antique manner. It is of work bronzed

and of bronze, of the purest and best taste. He was assisted by P. Delgado, and Giralte in this work. The facistol of the choir is equally good. It is an immense desk with four faces, each capable of holding an enormous book, of which each leaf is a skin of parchment, and is turned round during the chaunting. The whole of this above and below, is of brass, with figures of angels, women, etc. of the greatest beauty, but severely injured and going to ruin in the principal parts by the constant friction of the clasps of these ponderous volumes. These are all the public works he has bequeathed to us, but they place him in the same rank with Benvenuto Cellini,

GERONIMO HERNÁNDEZ.

Studied under Pedro Delgado. His best work is a San Jerome, which is under a *retablo* near the Baptistery in the cathedral at Seville, which was attributed to Torrigiani by Ponz, who was an excellent judge.

MONTAÑES.

We now enter on a different era. All the last mentioned artists are more or less of the classic or Italian school; that which succeeds, and may be denominated the Spanish, owes its formation to Juan Martinez y Montañes. In this the great principles derived from the antique are preserved, but living portraits are substituted for the ideal heads of the Greeks and Italians. In many respects he resembles Murillo, in the unaffected grace and natural and easy expression of his figures,

and in the selection of his models. There are not wanting displays of his knowledge of anatomy, as in the Jesus Nazareno of the Merced, and the gran Poder of San Lorenzo, the Santo Domingo of Porta Celi, the crucifix in San Miguel; but in general, there is the greatest simplicity in his treatment of the various subjects his extensive works embrace. He worked entirely in wood, at least I have seen no other description of material. His works are so numerous, that a portion only will be given. The *retablo* of San Geronimo at Santi Ponce is one of his earliest, but is excellent. The Christ at the Cartuxa is perhaps the best of that difficult and hacknied subject. The anatomy and the different force of the muscles above and below is finely expressed. There are three others of the same subject. The two San Johns, in the cathedral of San Leandro; several statues in Santa Clara; the Saviour dead, carried in the great procession on good Friday. In the cathedral, at the back of the choir on the south side, is a statue of the Conception, which Alonzo Cano and all his school have adopted for their model, with the very fault, for the neck is too long. The face can scarcely be exceeded in beauty. The drapery and embroidery of it are magnificent. The face is Andaluz, but not the common. A lady is living at Seville, who might appear the lineal descendant of the subject, without the defect mentioned of the original model. This statue and that of San Bruno at the Cartuxa, which has been the portrait of some monk of the order, may serve as specimens of his ideal of beauty in the sexes. The Santo Domingo, which is much celebrated, is not an agreeable subject. A lusty monk, half stripped, fit for an Achilles, applying the discipline to his own shoulders, suggests the idea that he

might be better employed. All these, and many other works are at Seville.

ALFONSO MARTINEZ.

His scholar and imitator, but far inferior. In the cathedral is a *retablo* called the Conception Chica at the eastern end; and at San-Leandro, his works may be compared with those of his master*.

PEDRO ROLDAN.

The next in rank to Montañes, under whom he studied. His forms are somewhat heavier, but in truth and skill of grouping, he cannot be excelled. He was an amiable and exemplary character. His principal works are, the *retablo* of the Caridad, which represents the entombing of Christ, and other figures. The great altar of the chapel of the Biscayners at San Francisco, representing the Descent, and other subjects. In the Carmen Calzado, the Descent, with detached figures of natural size; and some others in different churches at Seville; all in wood, painted. At Jaen, in the cathedral, are some reliefs, and outside, statues of apostles, etc.

LUISA ROLDAN.

His daughter Luisa, an equally exemplary and amiable person, followed the style of her father, but feebly. In the *sagrario* of San Bernardo at Seville, are some

* Cano studied under and learnt from Montanes, and many of his works are at Seville, but he belongs to the school of Granada.

small statues by her. At the foundling hospital in Cadiz, is the Magdalene, supported by an angel, probably her best work. The strange anecdote is related of her, that a statue by her father of San Ferdinand, made for the cathedral, did not please the Cabildo, by whom it was ordered to be returned. Roldan was very much chagrined at such a slight, which he had never before received. The daughter ordered the statue to be carried home, and to be sawed through the neck, and through the loins, and then rejoined the parts. This operation gave the play to the figure which was wanting, and they were perfectly satisfied. It might, if the material allowed it, be adopted with the majority of modern works with success, and may be one cause why so many ancient statues have their heads separately executed. With this family ended the great school of Seville.

They principal foreigners who have wrought at Seville are, Miguel Florentino, and his son Juan Torrigiani also contributed to the formation of this school, which is the most interesting of the whole, as far as national character goes. In their designs, they had also the benefit of the Grecian statues of the collection of the dukes of Alcala, brought from Rome, and of those subsequently found at Santi Ponce.

GRANADA AND UPPER ANDALUSIA.

There are no early remains of sculpture at Granada, the conquest so immediately preceding the improvement of the arts, that as far as I know, the early epoch is entirely wanting, and we commence at once with the time of Charles the fifth.

PEDRO MACHUCA.

On the front of the new palace of the Alhambra are two circular medallions, with sculpture in marble, evidently imitated from the reliefs of Trajan on the arch of Constantine at Rome. They are in the pure style of the antique, and equal to any but the productions of the first order of ancient times. They were attributed, without any authority, to Berruguete, but the least comparison with his numerous works, will satisfy any one, that they are not by him. In his posthumous work, Bermudez, who had asserted them to be by that sculptor, admits it to be proved, that they are not by him. By whom then are they? The architecture of the building, to which these medallions belong, is quite different from any other existing in Spain, and the details are very evidently wrought by a sculptor, which it is known Machuca was.

In the architectural part, the identity of the facade of the chapel of the hospital de La Sangre, at Seville, where there are three figures, of marble, representing Faith, Hope, and Charity, by some unknown artist, certainly none of the Seville school, with the Alhambra, is proved, and the certainty that the design proceeded from the architect of the Alhambra. From attentive examination of both these edifices, confirmed by the peculiar circumstances which have kept the history of this great artist in a state of obscurity until lately, for they were ignorant of his christian name until quite recently, even after his surname was discovered by accident, I am quite satisfied that he is the

author, and no other, of the whole fronts and sculpture of these edifices.

In both branches, as was commonly the case at that period, he is equally eminent, and must stand in the first rank of modern artists. All these specimens are in the pure style of the antique. The sculpture, on the base of the palace of the Alhambra, below the medallions, is by some unknown and very inferior hand, of the semi Gothic period, and of common marble. From the partial alteration of the surface of the medallions, I could not form an opinion of the sort of marble the reliefs are made of, but it is very probably that of Macael.

DIEGO DE LAS NAVAS.

The immense *retablo* of the church of San Geronimo, which is one of the largest in Spain, is the only work known by him. It is of four orders of architecture, and contains an infinite number of reliefs and figures, in classic and excellent style, on wood, painted. Nothing more is known respecting him, and it is not certain whether he was a native of the place.

PEDRO VALDELVIRA.

A native at Alcaraz, which is on the borders of La Mancha, but he is so entirely identified with Andalusia, that he more properly belongs to that school. The beautiful reliefs and *caprichos* or arabesques of the *casa de Ayuntamiento*, at Seville, are attributed to him; and there are works at Baeza and Ubeda, known to be his, which I have not seen. He was equally eminent as an

architect, having built the cathedral of Jaen. He studied in Italy, whence he was prevailed on to return to Spain by Cobos, secretary to Charles the fifth.

ANDREW VALDELVIRA.

His son, studied under the father, and succeeded him in his duties as architect. There are or were statues by him at Ubeda and Baeza, which I have not seen. He visited Cuenca, where, it is not improbable, some of the unknown sculpture was executed by him. It is very probable the statues of the front of the hospital were finished by him from the designs of his father.

GASPAR BECERRA.

Perhaps the greatest of the whole of the illustrious phalanx of Spanish sculptors, was born at Baeza in upper Andalusia, and may properly be placed in the school of Granada. He was born the same year that Berruguete returned from Italy, and assumed the lead in Spain, which in turn he was to yield to the Andalusian. Having gone to Italy, he formed a style more on that of Raphael and the Italians, mixed with the antique, than that of M. Angelo. His best works are the *entierro* or entombing of Christ; composed of detached figures, of nearly natural size, now inside the church of San Geronimo at Granada. It resembles the pictures of Raphael in some of the figures, especially the Borghese picture of the same subject, which it might be supposed to imitate. In the Descalzas Reales at Madrid, the *retablo mayor* is entirely by him, and consists of painting, architecture, and sculpture. There is a magnificent Assumption, with angels,

which they have daubed over with fresh paint; and totally spoiled. In the church of the Vitoria at Madrid, is a Christ with the cross, badly seen, and on the altar, the Mater Dolorosa, formerly in a chapel outside, of which the good fathers have lacquered over the face in such a manner, that the effect is in a great measure lost. At Valladolid in the church formerly of the Jesuits, is a large *retablo*, with a great deal of sculpture. At Burgos, in the chapel of the Condestable are two small statues; a San-Sebastian and San-Jerome. The latter is so perfect in anatomy, although it has no great effect to the eye, that it has been carried off more than once, and they told me had one time reached Cadiz, when it was recovered and brought back.

The small town of Bribiesca, in old Castile, contains a convent of Santa-Clara, of which the *retablo* is entirely his, of unpainted wood, but of the most beautiful work in Spain. The Collegiata also has some of his works. The relief mentioned at Zaragoza, which was given to the younger Morlanes and is at the Seu, in the chapel of San-Bernardo, is of alabaster. His paintings will be mentioned under that head. His return from Italy banished the style of Michael Angelo, which Berrugete had introduced, and which was never resumed.

ALONZO CANO.

Who, with the remainder of this school, are descended from Montañes of Seville. His works are of all descriptions, and are very numerous, in stone, wood, clay, etc. In private hands are many small specimens. Sometimes he approaches the antique, but more generally his forms are rounded, like Correggio. His anatomy and drape-

ries are generally admirable. At Granada in the cathedral are the busts of Adam and Eve, which are at the entrance to the altar mayor, and in the sacristies, a small Conception, and another of the Virgin.

At Seville the church of Santa-Paula contains two *retablos* of the San-Johns, with paintings, reliefs, etc. The saints are perhaps the finest of his works, and equal any thing of Montañes. They are admirably painted, and are well preserved. At San-Alberto, are still *retablos* with painting, etc. The statues of Santa-Ana and Santa-Teresa are the best, and have survived the spoliation of the church, which was full of his works. At Santa-Lucia, high up, is a beautiful Conception, and at San-Andres and San-Juan de la Palma, the same subject. At Valencia, at the Socos, a beautiful Christ on the cross, which appeared to be of wood, lacquered and then painted.

P. C. Monumental de la Alhambra y Generalife
 COLECCIÓN DE CULTURA
 PEDRO DE MENA Y MEDRANO.

Was an Alpujarreñian, and came to Granada, where he was adopted by Cano, and became his best pupil. His works are at the Angel and at S.-Agustin, where they are ruined by repainting, and at the cathedral is Santiago on horseback, and in other churches of Granada they may still be seen. The best of his performances is the *silleria* of the choir at Malaga, with forty statues in cedar or some American wood, in a style semi Classic. The designs are supposed to have been corrected by Cano. The remainder are by Michaeli, an Italian, and the two may be compared, both being excellent specimens of the respective styles. The beautiful Conception of the altar at Alhendin, near Granada, which has been repainted

but not badly, is an early work. At Toledo is a beautiful S.-Francis, which serves as a specimen of the Andalusian school, in that vast magazine of art.

JOSE DE MORA.

This artist was believed to be a Mallorquin, but lived at Granada, and studied under Cano. His style is like that of Mena, both being modifications of that of Cano, and derived from Montañes. In the cathedral is San-Cecilio, in the altar of Santiago, at the Cartuxa, a Conception, S.-Bruno and others.

DIEGO DE MORA.

His brother, high up, over the altar of Santiago, is a Conception, a weak imitation of the heads of the school.

FRANCISCO ZARCILLO Y ALCARAZ.

Of Neapolitan family, settled at Murcia, is added to this school. He closes the list of the classic and Spanish epochs, being the last good sculptor in wood, although inferior to the first artists, from a mannerism and too much action in his figures. His works are spread all over the kingdom of Murcia, and into the surrounding districts. The best are at Murcia, in the chapel of Jesus, where are a collection of Pasos, or history of the Passion, in detached groupes, of natural size, and in most of the other churches are statues by him.

It is not my intention to enter upon the last period, or that subsequent to the formation of the academy,

which is less national, but there are some good modern works of Alvarez, Adan and others, which will reward the curiosity of those, who may prefer that style. These works are in general better than any I am acquainted with in Europe, previous to Flaxman, Thorwaldsen, and Canova. The style is natural and easy, more resembling the English school, than the somewhat theatrical, or forced style of our neighbours. It is by far the best branch of the arts now cultivated at Madrid. The last remnant of the old Spanish school may be traced in the figures of clay, which are made at many places in the south, especially at Malaga, where Leon has carried that branch to its utmost perfection, in the representation of costumes, and other subjects of the country.



JUNTA DE ANDALUCIA

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

CHAPTER XXII.

PAINTING.

Introduction.

The progress of painting is as nearly as possible analogous to that of the sister art, and is divisible into the same periods. The schools are however more numerous, and the artists very much more so. I have distributed them into three grand divisions, Castile, Valencia, and Andalusia, which last is subdivided into three, Seville, Cordova, and Granada. The stragglers from other parts of the kingdom are united to these in a similar manner to that pursued with the sculptors.

It is to be observed, that all the schools are indebted for their advance, to foreigners, besides the natives who emigrated, even more than those of sculpture, and a greater measure of exotic mixture will be seen in this, which was naturally the more popular art. The foreigners who assisted will be respectively designated in each school, and it will be observed, that many good artists are the immediate descendants of Italian parents, although born in Spain, and claimed as natives.

The Germans have unquestionably the first claim in the foundation of a school destined very shortly to

eclipse every thing they have ever attempted. A favorite picture of the Catholic Kings, Ferdinand and Isabella, which is still preserved, is of the school of Durer, or Lucas de Leyden, and an undoubted portrait of the Queen, which has remained until lately in the neighbourhood of Granada, but by the vicissitudes of these times has passed into other hands, resembles a very early Holbein. In the mosque, at Granada, where the keys of the city were received, and which was converted into a church, is a *retablo*, evidently of that time, by a master of the same school.

The hand of war has been dealt mercilessly on these interesting productions of the Spanish school. Many important authors, as far as public access is concerned, may be said to have perished entirely. Their works have had various lots. Some few were carried away and sold either under real or fictitious names, after being retouched, and made up to imitate the spurious lineage attributed to them. Others have remained, and are hoarded up in garrets and other places. Some have been ruined by serving as screens against the sun in the patios. Many were used for tilts of waggons to cover other more valuable plunder; and were in the disastrous retreats of the latter campaigns, abandoned, and left to perish in the high ways. Some may yet be traced out, of unknown value, covering the tents of gypsies, or blacksmith's forges. Others served for pistol targets and similar uses, in times when it was said the triumph of those arms was the triumph of the genius of good over that of evil, and the protection of art was one of the first maxims used to deceive and impose on mankind.

It unfortunately happened that the book of Cean-

Bermudez, a small dictionary of painters and other artists, was published just previous to the invasion of Napoleon. By the arrangement of it, ready access was had to the situation of nearly every good picture in Spain. Very happily, few of their painters were known out of the country, and their works were little valued. These have been allowed in some instances to remain, but the task of finding out specimens of the artists here enumerated is neither small nor easy, and is often the result of fortuitous accident as much as of time and perseverance. Very few indeed of the better painters, and not one of the leaders are omitted in this catalogue. The series at Madrid is considerable, but requires filling up, which the government ought to take measures for doing, as with a moderate expence, they could exhibit such a national gallery as upon the whole no country in Europe could equal.

In making inquiries for paintings or sculpture, the amateur should never be discouraged. He will frequently find objects remaining by some accident, where they could scarcely be expected to have existence. This is the case especially in the parish churches. A faint light of justice may be discerned through the rapine and desolation of the war of independence. The pictures which could be made out to be public property in any way were generally left. This was the case with the cathedrals and parish churches, where they were generally respected, more, most probably from the fear of consequences from the influence of the clergy over the people, than from any other reason.

This vast school embraces almost every style of art. There is however little distemper or body colour, the schools having their date generally subsequent to the

discovery of painting in oil, and I know of no exception, although about the cathedrals some may probably be found. The schools all commence about 1500, that is, the improved period of them. In making a selection of the works of these painters for my own use, I found it needless and impracticable to begin beyond Vargas, who dates about 1550.

Portraits were in extensive request through all times, owing to the connection with the Flemish and Venetian schools, from whom they acquired the taste for them, and nearly all the greatest artists have left memorials of their skill in this branch.

History, especially sacred, was of course the predominant subject. The inquisition prevented any of the indelicacy with which many subjects are treated both in Italy and in other countries, and amatory subjects are comparatively rare. The admirer of female beauty might wish for an opportunity of comparing the dark forms of the Spanish school with the Danaes, Venus's, Cleopatras, and others of the Italians, or repose on their more slight and cleaner shapes after being cloyed with the luxuriant models of Rubens, but he must sigh in vain. The holy tribunal has been a fatal barrier to this department, and a Moorish Venus yet remains a desideratum. Still the rules voluntarily enforced on themselves by the Italian artists who confined the beauty of the Madonna to her face, and abstracted her other charms from the eyes, and even the imaginations of the spectator, have not been followed in Spain, where she is painted with the utmost power of mortal grace and forms are exhibited which were forbidden to the still more prurient fancy of the Italians.

The only exception to this rule is the Magdalene,