

which is a favorite subject, and has called forth the utmost talent of many of these painters.

Landscape has been followed, with the greatest success, by all the schools, and some of them have never been excelled. The style is different from that of Italy, except where imitation has taken place. A peculiar view of nature has been taken by the Spanish painters. The climate is unfavorable to those grand atmospheric effects which are the soul of Italian landscape, and may be traced from "the Alpine height of blue Friuli", whence the fathers of the art \* drew their matchless views, through the central Appennines, where the Carracci were formed, and applied deeper observation on aerial effects, from local peculiarities, to the improvement in both historical painting and landscape, by yet finer distinctions in perspective, than are known in the early time. In the campagna of Rome, and in the mountainous districts adjoining it, at Olevano or at Palestrina, Claude and the Poussins may be followed into their workshops, and their machinery seen amid the magnificent effects of sunshine or of deep and stormy skies. The shores of Salerno and Amalfi supplied other views to Salvator, who there commenced his studies, which were finished amid the wilds of Volterra and lower Tuscany. These splendid scenes of ever varying nature were denied to the Spanish painters. From, I believe, the clearness, dryness, and rareness of the air, the magic effects which called forth the talents of the great Italians are wanting in the Peninsula and their view of nature is proportionably different. The winter sky of Castile is of a peculiar cold, clear, and transparent

\* Giorgione and Titian.

blue, whilst a bright, brilliant and cloudless atmosphere, unfitted from the very excellence of it for the painter's use, is seen through the greater portion of the year. The atmospheric tints, throughout the country, are silvery grey, which are perfectly studied in all the schools, and characterise them, where they have not imitated, or even copied, as is often the case, the Venetians, and other Italians. None have unfortunately sought their own country in all its extent. The coasts of Valencia have cliffs like those of Amalfi, and a sky, compared to which that of Campania is dim and misty, and Claude must have found yet clearer and softer tints, had fortune conducted him to these glittering shores. The rude coasts of Asturias and Galicia, with their luxuriant vegetation, furnish subjects which might vie with most of the scenery of Italy, and the Sierra Nevada might have borne its part in the rivalry with the eastern Peninsula, had they been examined. The central chain of the Guadarrama supplied Rubens, during his residence, with some of the magnificent subjects which have been preserved by Bolswert.

The Spanish schools are so mixed up with the Italian and Flemish, that without a previous knowledge of these artists, it is impossible to attempt to unravel them. Between imitators, and copies and originals, the entering into their collections, is like embarking on a wide ocean, without chart or compass, but with this assistance, the way may be made more clear. The difficulty is still increased by the circumstance of the great inequality in the works of most of these masters, and that many of them changed manners, frequently more than once. The grand object of their imitation has in general been the Flemish or Venetian style, few have followed the

Tuscan or Parma schools, or even that of Bologna, compared to the imitators of the others.

The foreign pictures, which found their way into Spain, were innumerable. Prodigious numbers of early German professors, and of a class which are rare elsewhere, formed by some of them mixing Italian design with their cold and graceless conceptions may yet be found, especially in Castile. The Flemish school have always been in the highest reputation, and many valuable works, especially of Rubens and Snyders, may still be met with, although the tide has now for many years been setting out, and almost every picture on which any thing could be realised, has been disposed of. Of the thirty thousand pictures estimated to have been sold in London since the peace, a large proportion have proceeded directly or indirectly from this vast magazine of art, in which every school was once to be found.

The masters, who rank at the head of the Spanish schools, and who, if a congress of art or Olympic contest were instituted, must enter the lists against the Italians, who alone can compete with them, are Vargas, Velasquez, Murillo, Orrente, Cano, Ribalta, Joanes, Morales, Ribera, (Spagnoletto), Carreño, Roelas, Yañez, Zurbaran, and others scarcely inferior to them in their best works. They will be more particularly mentioned under the respective schools, to which they belong.

In general it has been objected to the Spanish artists, that their forms are ordinary, being selected from common life instead of the ideal beauty of some of the Italians. Granting it to be so, the question as to the relative merit of these styles remains undecided, and to many, the representation of simple but dignified nature, formed by a selection of the models offered to his sight,

and exhibited without the coarseness or vulgarity which lowers the value of some masters of the first repute in other countries, will for ever be preferred to those ideal conceptions. However it be, the question is best tried in Spain. The Andaluzas, in the hands of Murillo, are a powerful reinforcement to the Venetian models which are found in the productions of Titian and Paul Veronese, and others of that school, on whom the responsibility formerly rested, and the dark daughters of Seville may well weigh against the whitened faces and yellow hair of Guido or Albano, and even against the more formidable rivalry of the women of Domenichino or Coreggio.

The author has to repeat that his own criticisms are sparingly offered, nor is any assumption of decision as to their merits on his own responsibility intended. The best authorities of the country are followed for reference, and the manner of the masters pointed out from consulting their known and certain works, and comparing them with the schools of Italy or Flanders, where the best and most intelligible standards are offered.

It may be noticed for the information of those who possess specimens of this school, that the greatest care is necessary in cleaning them. A large portion of those now remaining, and which come under the inspection of the purchaser, are dried up and the oil exhausted by exposure to the burning sun, in a climate so favorable to evaporation. It is common to see pictures of which the surface crumbles to dust in the fingers. With those there are two plans to be pursued. The first is to fix the colour; which is done by a species of glue applied to the surface; the picture should then be lined, and the operation of what the Spaniards term giving *jugo*, sap or juice, be commenced. This consists in applying walnut

oil slowly and successively as the picture will absorb it, when it gradually assumes consistency, and shews the colours. After this the cleaning may be done, but the picture should if possible be exposed to the air for some time previously. The cleaning is an operation of extreme delicacy. In all the schools, especially in that of Seville, and more particularly in the pictures of Murillo; from some cause, either of the oil, or of the oxydation of the mineral colours of the glazing used to finish, they acquire a dinginess of colour, and have often a roughness on the surface from the handling of the master. Both these circumstances try the nerves of picture cleaners, and of most of their employers, and a picture is seldom allowed to remain in this state. Some acid or other method is tried, the *patina* and the supposed blemish come off together, and the picture is washed, as are nearly all in the galleries. The fine finishing of the master is irretrievably gone, and is frequently attempted to be restored by what is called toning. Very few exceptions are seen, either in the works of Velasquez or Murillo, and those of the latter frequently resemble copies, from the faint and cold colours which now form the surface, and which in London, is frequently supplied by quantities of varnish, and in Paris, by picking away the outline, and giving fresh relief or rotundity to the picture, which is thus re manufactured.

#### SCHOOL OF CASTILE.

The school of Castile, under which head I have collected all the artists of that large portion of the kingdom, and some others, whose provinces are not entitled to form a school apart, has its origin at Toledo, the ca-

thedral of which, both in sculpture and painting, is a principal cradle of Spanish art. There is an interminable list of men, apparently of all nations, who contributed to paint and ornament the retablo mayor, and some of the old retablos in the chapels, but it would be waste of time to go through them, even if their works were certainly known; the greater part are so mixed up with gilding and ornamenting, that they cannot be distinguished from each other. The earliest good painting appears to be that of the *Sala Capitular*, a chapter house used by the Cabildo in winter, which has been attributed to Pedro, the father of the great Alonzo Berruguete, but is now known to be the work of Juan de Borgoña or John of Burgundy. It is in a style resembling Pietro Perugino, or Pinturicchio, with whom he was contemporary, and is fully equal to the works of these artists. The date is about 1500. He also painted the capture of Oran, in the Mozarabe chapel, which is in far inferior style, and can scarcely be imagined to be the work of the same hand. Soon after this, Alonzo Berruguete returned from Italy, with the true maxims of oil painting, and native artists entered the field. Subsequently, Titian visited Spain, and was followed by Romulo Cincinnato a Tuscan, Domenico Theotocupuli a Greek, Lucas Cambiazo, Frederico Zuccheri, Antonio Rizi, P. Tibaldi, M. Leoni, Fabricio Castello, Patrizio Caxesi, Vincenzo Carducci and his brother, and Angelo Nardi, all Italians, who successively assisted in forming the great school. Antonio Moro, the celebrated portrait painter, a strange artist named Gerolamo Bosc, a sort of Quintin Metz, whom fortunately they did not follow much Rubens, and some others; Flemish and Dutch masters must be added to this

foreign list. It is not my intention to give any account of these artists, most of whom are enrolled in the list of their countrymen, and are sufficiently known, and of easy access, but to give a clear idea of the progress of Spanish art, it was necessary to mention them. Some were brought by Charles the fifth, and others by Philip the second, who sent Frederico Zucchero ignominiously back, ordering his works to be effaced, and others by his successors. The last, who seemed to be sent to destroy the Spanish school was Luca Jordano. The works of these strangers are chiefly at the Escúrial, and in the palaces.

Doménico Theotocupuli is less known than the great Italians and Flemings. His early history is uncertain, but he lived at Toledo in 1577. His name, his common designation of Greco, and the habit he used occasionally of signing his pictures at length in the Greek character, with the "παινης" added, put his native country out of all doubt, and it is as certain that he must have studied both at Venice and in the south of Italy. He designed like M. Angelo, and coloured like the Venetians, in what the Spaniards term his lucid intervals. Unfortunately he adopted an unique and extraordinary tone of colour, which destroys all pleasure in examining the greater part of his works, but the most masterly freedom of design is always to be seen in the worst of his productions. Many of them appear to have been painted without outline, in the mode of Tintoretto. His bad colour consists of livid hues of purple and lake, with ribbands or streaks of white and other colours, frittering and destroying all harmony. Two specimens are in my possession, which it would seem incredible were the work of the same artist, one in the best Venetian manner, the other in that peculiarly his own, but

not the worst degree of it. His good works are scarce. The best are the entombing of the Conde Orgaz, in the church of Santo Tome at Toledo, the upper part of which is in the bad manner. The same subject is in the Academy at Madrid, but is inferior to the other. The stripping of Christ in the great altar of the great sacristy of the cathedral at Toledo. A picture at the Monjas de la Reyna, at Toledo, with the crucifix, and two portraits below. The Assumption of the Virgin, now in the collection of the Infante Don Sebastian, in the grand Italian manner, perhaps his finest work. It was formerly at Santo Domingo, Toledo. I have seen a small coloured sketch of the clearing the temple, imitated from the Cartoon of Pisa, which is equal to any design of M. Angelo, the figures being all in strong, but not violent or overdone action. He is said, not improbably, to have adopted the bad style of colour, that he might differ from Titian and the other Venetians, with whom he had been compared, and his works mistaken for theirs. His influence on the Spanish school was very great, nearly all who succeeded, having borrowed from him; fortunately none have followed his bad manner. His best pupil was Tristan. His son Jorge was an architect of some eminence, and also a sculptor.

#### SPANISH ARTISTS.

One of the earliest painters, of native origin, is Fernando Gallegos, who was contemporary with Durer, whom he imitated, but with greater softness. Those of his works, which I have seen, are as soft as Raphael's second manner, but with a German design,

and some of them I have seen, appear to have been copied from the prints of Marc Antonio.

## ALONZO BERRUGUETE.

Returned from Italy in 1520, and is considered to have brought the true mode of oil painting to Spain. His works in painting are very scarce. I have seen some small pictures on wood, painted in a free and fluid style, and correctly designed, without the anatomical display visible in most of his sculpture.

## HERNANDO YAÑEZ.

Nothing but the name of this artist is known, and his works are only to be seen at Cuenca. I have therefore placed him in the school of Castile. In the chapel of the Albornoces in the cathedral, are several paintings by him. Most of them are dirty and badly seen, but the Pieta, one of them, is fully equal to Raphael. The women in attendance have every thing which characterises that great master. In an altar at the flank of the choir, on the south side, is a large painting of the Presentation at the Temple, which is not mentioned in the books, but which appeared to me to be by him. It is well preserved, and is in good light. It is quite equal to the middle class of the pictures of Raphael. He is nearer to that great model than even Juanes.

## ALONZO SANCHEZ DE COELLO.

Commonly called Sanchez to distinguish him from the other Coello. His historical works have disappeared,

and only his portraits are now to be found. In his best works he approaches Titian: others are weaker in colour, but free and able in the design and management. His armour and draperies are admirable. The latter are frequently white, with rich ornaments of lace and the like, on black ground, a style frequently seen in the portraits of Velasquez and others of the school, who followed him.

JUAN FERNANDEZ NAVARRETE, EL MUDO.

Was sent to Italy by Philip the second, and a picture painted at Rome is in the Museum, which was presented to the king as a specimen of his progress. It is a weak and vapid production, somewhat like a bad imitation of Garofalo, but he afterwards adopted the Venetian colour, and became one of the best of the school. His works are chiefly at the Escorial.

LUIS MORALES EL DIVINO.

Of whose early history nothing is known, but that he was born at Badajoz, soon after 1500. Where he studied is not known, but it is difficult to believe that he had not been in Italy, as no means then existed in Spain of learning drawing, as his works exhibit. His early manner was dry, but with finer colour than that afterwards used. The specimens of this style are rare. One is in my possession, which is like an early picture of Leonardo da Vinci, with high finish of details and great expression. His later works are exceedingly varied in manner. His countrymen Pacheco and Palomino had evidently only seen a part of his works from their severe and unjust

criticism of them. At Badajos, a part of the retablo at the cathedral only remains, the design of which is poor and meschine, the best being carried off in the war, whilst at the Parroquia of la Concepcion in the same city, are two figures drawn like Sebastian del Piombo, or M. Angelo. He imitated and equalled the first of these masters, in some instances changing his dry and laboured style for a free and masterly treatment. Most of his works are painful subjects of the Mater Dolorosa with her son, fainting and expiring with grief and such like. They are now scarce. There are several at the Museum. He appears to have founded no school, and to stand quite alone. There is a great deal of Leonardo da Vinci in his works. One of the best of the few public works now remaining, is in the sacristy of San-Isidoro at Madrid.

#### BLAS DEL PRADO.

His works are now dispersed, having sold for high prices in the war. They were chiefly at Toledo. He painted marines and landscapes, of very good style. At the Museum is a picture in imitation of Andrea del Sarto. In the chapel of San-Blas, which is adjoining the great cloister at Toledo, are paintings by him, imitating and rivalling the Florentines, whom he must have studied. Those in the cloister, formerly attributed to him, are in a quite different style.

#### LUIS DE VELASCO.

The only public works known to be by him are some large paintings in the cloister of the cathedral of Toledo, which until lately were attributed to Blas del Prado, to

whose manner they do not bear the most distant resemblance. They are of grand and free style of design, imitated from the school of Parma, with blue tints. A head of the Virgin in the same manner, somewhat like Parmeggiano, is in my possession, which has been evidently imitated from that master.

JUAN PANTOJA DE LA CRUZ.

A feeble imitator of Titian and of Sanchez Coello; he painted chiefly portraits of which there are yet some in the Museum, and in private collections. They are of cold and hard outline, with a great deal of white, and highly finished. Two good portraits are on each side the altar at the Descalzas Reales, Madrid. He was more than usually unfortunate in the pictures he was obliged to paint: amongst others, the whole royal family, as portraits, officiating in a religious rite.

LUIS TRISTAN.

The best scholar of Greco, who adopted his maxims, without the extravagance. His works are now dispersed. I have seen a painting by him, like a good work of Tintoretto, with most excellent design. At the Monjas de la Reyna of Toledo, the altar is painted by him in compartments, a in style resembling the better works of Sodoma. He also painted landscape in the manner of the Bolognese school, and is about the earliest of the Spanish school in that branch. A signed specimen by him is in my possession, showing great knowledge of composition and execution.

## EUGENIO CAXES.

His father came from Tuscany. The paintings of the son are now scarce. His best work is the relieving the siege of Cadiz, in the attack under Essex, which is in the Museum. Don Ferdinand Giron, the commander, is seated in a chair, being unable to walk, giving orders to his captains, who are standing up, with a distant view of the bay and enemy's fleet. The costume of the time is kept. The heads are magnificent, and the expression of the grave and serious character of the Spaniards of that day, perfect. At the Academy is the death of St.-Francis, also good. The other works I have seen by him are inferior to these.

## PEDRO DE LAS CUEVAS.

His works are never seen, and he is mentioned as being the master of some of the best of the Madrid school, Carreño, Pereda, Leonardo, Arias, and others. He would appear to have kept an academy, in the manner of Ludovigo Caracci at Bologna.

## ANTONIO PEREDA.

One of the best of this school. There are two manners, very distinct from each other; the one approaching the Flemish or that of Vandyck, the other very peculiar, and probably original; a golden tint, with very free handling, forms the flesh, and the effect is admirable in the better specimens. His best picture is in the academy at Madrid, and represents an allegory of human life, a youth sleeping, attended by angels, and sur-

rounded by the instruments of human enjoyments or amusements. It is in a mixed manner. Both styles may be seen at Madrid, in the Academy and Museum. One of his best pictures was at the Atocha, and has been lately taken down. Another remains at the Loreto. He united the power of drawing in a grand manner, with a command over details like a Dutch master.

VINCENZO CARDUCHO.

Is claimed as a Spanish painter, and his works placed in their gallery, but he was born in Italy, and was merely educated at Madrid. It is of little consequence, either way, but if the rule hold good they must relinquish Ribera, who weighs heavier in the balance, although Carducho is a good artist. His style is quite Italian.

FRANCISCO COLLANTES.

There are two manners, one resembling Velasquez, of which is the vision of Ezekiel, a strange picture, in the Museum; the other more like Albano and the Bolognese masters. He painted a good many landscapes, which might be taken for that school.

FELIX CASTELLO.

The son of Fabricio, who came from Italy. There are two large pictures by him in the Museum, relating to the Dutch wars, which are feeble in colour, but in a style like Velasquez. At the Capuchinos de la Piedad are two pictures, which are inferior to these.

## JUAN DE LA CORTE.

Juan de la Corte is chiefly known as a painter of battles and small landscapes, which are now scarce, but resemble the lighter works of Velasquez\*.

## JUSEPE LEONARDO.

The only picture I have seen by him is the large one in the Museum, relating to the siege of Breda, and is in a grand and masterly style. He is said to have been poisoned, and many of his works destroyed, from the jealousy of other artists, a circumstance happily rare in Spain, where the painters in general lived on better terms than in Italy.

## JUAN BAPTISTA MAZO Y MARTINEZ.

The best of the immediate school of Velasquez, was Juan Baptista Mazo y Martinez, commonly called Mazo, on whom he bestowed his daughter. He painted portraits in a manner resembling the master, but with tints more confused, and the colour not so clear and transparent. I have seen some small historical pieces, which still more resemble the works of Velasquez, and might pass for such. The most valuable of his works however are his landscapes, in which line he had few superiors. Of these there are two manners, one a close imitation of the clear manner of Velasquez, in which is the picture of Zaragoza in the Museum. The other is a direct imitation of the Venetians with deep toned foregrounds,

\* Velasquez is mentioned under the school of Seville, his native place.

and distance breaking into gleams of sunshine and blue mountains, also acquired from Velasquez.

In this style, are admirable specimens in the Museum. There are some so like the works of Velasquez, that they would appear to have been touched by him, and I have seen a portrait, of which the landscape was assuredly the work of the master. His figures in the landscapes are extremely well painted.

JUAN PAREJA.

The slave of Velasquez, the history of whose manumission by Philip the third is well known. The only painting I know, certainly by him, is at the Museum, which is a feeble but direct imitation of the master:

JUAN RIZI.

There were two brothers of the name, their father being an Italian. The better painter of the two is this, who was a Benedictine monk, and died at Monte Cassino in Italy. From his talents and virtue he had just been made a Bishop. His works are now scarce. There is a painting by him at the Academy, of priests performing some ceremony, which has the lights touched with a peculiar chalky white, which manner he appears to be the first to use, but it was adopted afterwards by Velasquez, Valdes, and many others. His principal works were in the cloister of the convent of San Martin, and were destroyed by the French. They represented subjects relating to the order. I have seen a fragment, which was saved out of the wreck, which is in the grandest style

of art. It was cut into pieces by bayonets and other implements.

## FRANCESCO RIZI.

Was inferior in finish and execution to his brother, having too great facility and working too much in the style of scene painting in which he was employed by the court. At the Capuchinos de la Piedad, Madrid, the altar piece is by him; and in other convents some works of large size may yet be found. He was a sort of "fa presto" amongst the Spanish school, although he preceded the celebrated artist who so richly merited that appellation.

## ANTONIO ARIAS FERNANDEZ,

Commonly called Arias. At the Museum is a large picture of the tribute money, in the style of, and equal to the better productions of the Bolognese school. He was a scholar of Pedro de las Cuevas.

## JUAN CARRENO DE MIRANDA,

Commonly called Carreño. A noble Asturian by birth, and one of the best of the Madrid school. His works were very numerous, but are almost entirely lost. They are in various styles, but chiefly in the Bolognese manner. He painted portraits in imitation of Velasquez, and others after Vandyck. In the latter manner are two, on the stair case of the Ayuntamiento at Toledo, of Charles the second and his Queen. The former is the best. I have seen a fall of San Paul, with the

horse rearing, equal to Rubens or Vandyck. His best work was at Pamplona, whence it has very lately been removed. It is a large picture, fifteen feet high. Above is the Trinity, with groupes of admirable angels. Below are monks, elevating the host in the interior of a church, in all the gorgeous pomp of that ceremony, which is treated like Paul Veronese, with architecture and other accompaniments in the style of that great artist. In the distance, is a landscape, and a stag with a cross on his forehead appearing to the monks; some legend of the order which was adopted as their emblem. This picture has few superiors, and claims high rank in the art. I inquired for it at Pamplona, and found it in possession of a foreign chapman, who had bought it as a speculation, being quite ignorant of the value of it. If had been in a chapel which was taken down during the early part of the war of the republic, and afterwards came into possession of a Colonel of gendarmerie, who was obliged to leave it when the city was taken in 1813. This artist painted fresco. His landscapes are imitated from the Flemish school. There is nothing at the museum or Academy worthy notice, by him.

MATTEO ZEREZO.

Studied under Carreño, to whose style some of his works approximate, but his best are imitations of Vandyck, so perfect, that they would deceive the most experienced eye, unacquainted with his manner. His works are still numerous. There are several at the Museum and Academy. He painted many conceptions in different manners, some in a blue tone; one of which, a good specimen, is in the cathedral at Malaga. In

that of Burgos, is a crucifixion after Vandyck, and in the Museum are specimens of the same manner.

IUAN MARTIN CABEZALERO.

Pupil of Carreño, died prematurely. The only certain picture I know by him is at the Academy, where San Francis, the Saviour, and an individual are represented, in a heavy but powerful manner, resembling the Venetians.

CLAUDIO COELLO.

Of Portuguese family, studied under Francisco Rizi, whose style he partly adopted, but without his haste or incorrectness. There is a mixture of the Flemish manner with this. He is more admired by the Spaniards, than probably foreigners may be inclined to allow, by the side of the leading artists of the school. His best work is generally considered to be the altar piece of the great sacristy at the Escorial, but it was condemned to the "restauracion" when I left Madrid, and it is difficult to foresee what it may become. There are excellent specimens of him in the Museum. He painted in fresco. The church of the Manteria, at Zaragoza, is probably the best of that style in Spain.

SEBASTIAN MUÑOZ.

Studied under Coello, whose style he adopted, with a mixture of Velasquez and the Flemings. His works are scarce, owing to his premature death at thirty six, by a fall from a scaffold. Two of the best are now in the

possession of the Infante Don Sebastian, one being the last remains of the magnificent collection of the Carmen at Madrid, which was lately purchased. One of these pictures represents San Sebastian ; the other the burial of a Queen of Spain, who is laid in state in a church, with a full attendance of Priests in all the pomp of catholic rites. The body is seen under a canopy, but it was so unlike her, that the monks refused to take the picture, until some one suggested the painting a real portrait of her which is appended to a column, and the difficulty was overcome. The picture is splendid ; a difficult and ungrateful subject being treated like Velasquez and Rubens, and causing the greatest regret for his untimely end. There are a few portraits by him in the manner of Velasquez, and he painted in fresco at the church of the Manteria at Zaragoza, with his master after his return from Italy, where he had studied, without changing his natural manner.

Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

MATTHIAS DE TORRES.

Of whom there are seldom seen others than battle pieces, in the style of Juan de Toledo; but he also painted history, and I have seen a picture by him in the style of Vandermeulen, the painter of Louis the fourteenth.

#### SCHOOL OF VALENCIA.

The painters of Catalonia and Murcia are added to the list of the Valencians, neither forming a number sufficient to constitute a separate and independant school, without the divisions being made too minute.

There are at Barcelona, some curious gilt and coloured