

reliefs in a Gothic chapel, which was part of the ancient palace, of a design like that of Giotto, and I saw some small oratories in possession of an individual who demanded an enormous and most unreasonable price for them, which bore a strong resemblance to the works of the Greeks after the decay of the art, and the change which had taken place subsequent to the time of Constantine. No doubt these works had found their way to Catalonia during the intercourse of that province with the eastern part of the Mediterranean. At Murcia I heard of or saw no ancient works, or even any of the Gothic period. Every thing in sculpture, and architecture, and painting appeared to be quite modern. In the Gothic hall of the Cabildo at the cathedral of Valencia, are some paintings of the early epoch, which may be compared to those of Lippi at Florence, and of Alexo Fernandez at Seville, and of Fernando Gallegos in Castile, who were of the period these paintings appear to represent.

The founders of the modern school were two Italians, named Pablo de Aregio, and Francisco de Neapoli. These would appear to be names of their country, with the Christian appellation prefixed, as usual at that time. Their principal works are the great folding doors enclosing the custodia at the cathedral, which are painted in compartments. The design is like Luini, and the better scholars of Leonardo, but the colour much superior, being more warm and *morbido*. There is a S.-Sebastian which was at a convent, but has lately been removed, and is in possession of a painter at Madrid. I know no other works by them. These are all the foreign artists who have come under my notice, connected with this school.

## SPANISH ARTISTS.

VICENTE DE JUANES.

Commonly known by the name of Juan Juanes, went to Italy, and appears almost alone of the Spanish school, to have made Raphael his exclusive study, and never to have altered his manner. There are paintings said to date previous to his leaving Spain, but there is no certainty in this, although there is a considerable inequality in his style, especially in the design and in the draperies, which are sometimes dry and in lines, or frittered in stripes. His works are now scarce at Valencia. At the cathedral is the Baptism in the Jordan, a large picture, and in the sacristy the fall of S.-Paul, and a copy of the Perla, which is said in the books to be of the Madonna de la Pez, the other picture of the Escorial. At the Carmelitas Calzados, over the communion table, or *sagrario*, is a half length of Christ, with the host. At San Francisco, is the same subject in his grand manner, and in private hands are a few specimens. Fortunately most of his finest works were purchased by the king, and are at Madrid. The supper is by some considered his finest work, but it is far inferior to parts of the life of S.-Stephen, which forms eight pictures, on wood. Parts of these were considered finer than Raphael, when they were at Paris, and there are groupes, which in every respect may vie with the transfiguration, from which they are imitated. One of them was left unfinished, and was coloured by others, in very inferior style. There are several other works of his at the Museum, and the Infante Don Se-

bastian has lately purchased some fine specimens, which came from a chapel in the interior of the kingdom of Valencia. They were unfortunately much injured in the transporting. There is a peculiar expression in the eyes, which are too uniformly marked with a sort of Chinese or Tartar obliquity in some of his works, but it does not appear in those of his best manner. Most of his works are on wood. His son was also a painter, but nothing is known of his works, nor does Juanes appear to have left any scholars, whose works are known, unless the pseudo specimens attributed to him, are by them. In a church at Toledo, formerly a mosque, is a picture which appeared to me to be his work, which is not mentioned in the catalogue.

## FRANCISCO RIBALTA.

Left Valencia, and went to Italy to study, on account of the refusal of a painter to give him his daughter, in consequence of his being incapable, as he said, of maintaining her by his want of skill. To this refusal Spain owes the formation, or at least the improvement of one of her greatest painters. He returned in a few months, and obtained his bride, having studied the works of the Caracci, and imitated them most successfully. His style is almost entirely Italian, but his colour in general has a red tone, and is fluid, and bordering on feeble, compared to the best works of his great models. He imitated other masters occasionally, and there are successful attempts to follow Sebastian del Piombo, and even Correggio, of which I have seen examples. His design was grand and masterly. Two are in my possession, one in imitation of Raphael; the other, a supper,

treated like Leonardo de Vinci, but two Spanish attendants are introduced which appear to be portraits. His works are gone to the winds of heaven, like so many others, and scarcely any thing remains. The best are still at Valencia. The supper; S.-Felix of Cantalicio caressed by the Saviour; the martyrdom of a Saint, in the church of the collegio del Patriarca; the former has been twice cleaned, and is much injured by it. In the *reliquario*, a place under the church, is a magnificent picture of St.-Miguel, said to be by him, but it is badly seen. At the Parroquia of S.-Martin, underneath an altar, is the Pieta, which in design, in colour, and in the overcoming the difficulties of a hacknied and ungrateful subject, in a most inconvenient locality, may vie with any thing of the Caracci.

In the Museum at Madrid, are some specimens, but none which can give an adequate idea of his powers. The Christ and angels which is an imitation of Annibale Caracci, but of feeble colour, is probably the best. At Seville, in the church of Santo Alberto, has lately been placed, by bequest of some one, a good painting in the red manner, which appeared to be by him.

JUAN DE RIBALTA.

His son, whose talents were at least equal to those of his father, but he died prematurely. At Valencia nothing public remains of his works: even the celebrated picture painted by him when he was eighteen years of age was not spared in the ruthless times of the war of Bonaparte. I have seen very few paintings undoubtedly by him. One, representing the Santa Faz or Santa



Veronica, the imitation of the face of the Saviour after his crucifixion, supported by angels, in a grand and free style, was at Madrid. Another is a small picture of the presentation, in my possession. There are five figures, besides the child, the priest, two apostles, and a spectator, apparently a portrait. These have the character of head, of the father, with higher finish and relief. The Virgin is a beautiful Spanish woman, with the costume of that day; no doubt a portrait, and scarcely altered, to adapt it to the scene. It is treated in the simple manner of the old Tuscan school, and finished with the greatest care.

## NICHOLAS BORRAS.

Fray Nicholas Borrás, a worthy and most exemplary, disinterested and indefatigable monk, who painted chiefly at his monastery at Gandia near Valencia. His works vary. Some resemble Juanes, some are of a more free style.

## ZARINENA.

Father and two sons, said to be scholars of Ribalta, but the only painting I have seen by them was a sort of imitation of Titian.

## PEDRO ORRENTE.

A native of Murcia, and one of the greatest of the Spanish school. His common style is an imitation of the Bassans whom he equalled or excelled in landscapes and cattle, sheep and other accessories. He painted magnificent skies, with vast masses of clouds, and

gleams of light on the horizon, equal to the best of the Venetians. He can scarcely be distinguished in many of his works from the Bassans, but by a golden tint on his sheep and figures, instead of their red, and his forms are much better. I possess a picture by him of the Samaritan at the well, who is a Valencian peasant, unaltered, the Saviour being in classic costume. In history his best picture is generally considered the S.-Sebastian of the cathedral at Valencia, but the Santa Leocadia at the sacristy of the cathedral at Toledo is perhaps as good or better, being like Paul Veronese in the handling. There are two others in the same sacristy, and at the Museum, at Madrid, are some good small specimens. He painted the heads of old men, which have been sold for Rembrandts. His works are now dispersed, but may be found in private hands in various parts of the kingdom. At the academy of Madrid, are some specimens, and in the Monjas de la Reyna at Toledo, two pictures.

GERONIMO ESPINOSA.

Geronimo de Espinosa, the father, came from Valladolid and settled at Cocentayna in Valencia, where he painted, but I have never seen any of his works.

JÁCINTO GERONIMO ESPINOSA.

One of the best of the Valencian school, where his finest works fortunately remain. He had probably been in Italy, where he acquired the manner of the Caracci, but he varied, and some times resembles the school of Parma. One is in my possession, a copy of the S.-Bartolomeo

of Spagnoletto, taken from his etching, but coloured in Espinosa's own manner; which is a fluid and free tone of rich mellow tints, relieved by blues and colder colours. His best works are at Santo Domingo in the chapel of S.-Bertran; and in the new chapel of S.-Vicente, at Valencia, which are better seen. His other works, which were very numerous, are dispersed, but some may yet be found in the convents. There is considerable inequality in his productions, but the best entitle him to very high rank in the art. There are no good or even satisfactory specimens by him at Madrid.

JUSEPE RIBERA (SPAGNOLETTA).

By birth, which is beyond all question, Xativa, in the kingdom of Valencia, belongs to the Spanish school, but he appears to have left his native country early, and never to have revisited it. His works are very numerous in Spain, and have exercised great influence over most of the artists contemporary with or subsequent to him. Some of his finest paintings still remain, but most of those dispersed through Spain, were carried off in the war. In the cathedral of Granada are some specimens by him, but the best are in the Museum at Madrid.

ESTEBAN MARCH.

Studied under Orrente. He painted history, and at San-Juan del Mercado at Valencia, is a supper by him; but he dealt principally in battles. He excelled in powerful touches, giving spirit and effect to groupes fighting, and smoke rising and mixing with the atmos-

phere, but his best works are marches and halts of cavalry; his horses are quivering with motion in a peculiar style of mastery over the movement of the animals. These are scarce. I possess a halt of soldiers at a *venta*, in the manner of Wouvermans, but with Spanish horses and costume. His good works are scarce. There are two battles at the Academy at Valencia, and a bad specimen at Madrid in the Museum. His son Miguel is said to have been a feeble imitator of his style.

JUAN DE TOLEDO.

El Captain, Juan de Toledo, so called to distinguish him from others of the same name, was born at Murcia, and was a soldier. After distinguishing himself in the wars of Flanders, and obtaining the rank of captain, he quitted the army, and went to Rome, where he became intimate with Cerquozzi, and formed his style. He painted a few historical pictures, but none of these have come under my notice. The principal part of his works are battles, by sea and land. There are two manners, one in style like Cerquozzi, and Borgognone, with more blue, the other more rare, in a white or yellow tone. In the former are many pieces of land and sea fights in the Museum. One of the other is in my possession, representing a fight under the walls of Granada. A Christian knight, alone, is scattering the Moors who are flying in all directions. The costume is most accurately kept. At Murcia, in the chapel of the Rosario at Santo-Domingo, is a large painting of the battle of Lepanto, in a red tone, which is said to have been designed by him, but coloured by Gilarte.

## MATTEO GILARTE:

A scholar of Ribalta. His works are scarce and unimportant. The only ones I have seen, are in the convent of Santo-Domingo at Murcia, where he lived. They are correctly designed, but of weak colour.

## HIPOLITO ROBIRA Y BRÖCANDEL:

The last of the Valencian school. His early pictures are well designed, and coloured in a red tone, but he went to Rome, and changed his style, adopting the Italian manner, in which he was not so successful.

## ANTONIO VILADOMAT:

A native of Barcelona. He lived to 1755, and may be ranked with Rubira of Seville, as the last of the real Spanish school. The cloister of San-Francisco at Barcelona is painted by him, and most unaccountably has been allowed to remain uninjured. There are other paintings by him there, and in the Academy at Madrid, is a very good specimen, the Lady of Monserrat.

## SCHOOLS OF ANDALUSIA.

The most interesting of the whole of the Spanish schools of painting, from the illustrious artists it has produced, and the renown with which it has filled the world in modern times, is the great school of Andalusia. It is for the sake of clearness distributed into three parts, although the inferior divisions of Cordova and Granada,

are much mixed up with the parent stock of Seville, especially in the advanced or improved period.

SCHOOL OF SEVILLE.

There is strong presumptive evidence that this school has an oriental origin, and is derived from the same source as the ancient schools of Italy. The painting of the Santa Maria de la Antigua in the cathedral, which according to tradition existed previous to the conquest by the Moors, and survived both the Moslem conversion of the temple, and its reconversion to Christian use, is beyond doubt a Greek work, either original or copy; almost certainly the latter. In the *trascoro*, is a smaller half length of the same subject, original, and of the same description. In the ancient *parroquia* of San-Lorenzo, is a bronzy Madonna, exactly like those at Florence, of the time prior to Cimabue. A picture of the Madonna and child, of the same school, but more modern and of better execution, which is seen in various churches at Seville, and in other parts of Andalusia, and which I have understood to be a copy of some shrine in Mexico, has in all probability twice crossed the Atlantic as original and copy, very likely after a first voyage to these western shores from Constantinople. In the cloister of the hospital de los Heridos, is a Crucifixion exactly like the designs of Cimabue, but of better colour. The pulpits of the cathedral are in a very ancient style of relief, gilt and coloured somewhat like the manner of Giotto, or of that period. These ancient monuments, which are entirely wanting in other parts of Spain, are certainly presumptive proof that the art had its origin as stated, but it must remain without, I fear, the possibility of proof,

as no further chain is established, beyond the early date to which these documents must be referred. In the convent church of San-Clemente, which is a royal and noble foundation of ladies, is a most curious portrait of S.-Ferdinand, the conqueror of the city from the Moors, said to be coeval with the conquest, and original. It is in a peculiar style of design, curiously ornamented with gilding, and of a dark and dingy colour. There appears no reason to doubt the authenticity of the story, and it differs entirely from any of the various ancient schools of Europe, of that or a subsequent period, which have come under my observation.

When the King was at Seville in 1823, an order was given, to the nuns of the convent to send this picture to the Alcazar, in order that it might be copied by the court painter. Although it is a royal foundation, the order was refused, and it was urged that the fundamental laws of the convent prevented its being removed from its place. To shew the power of this sort of prescriptive power in Spain, the head of the government gave way, and the artist was obliged to go to the church for the purpose. There is considerable form and difficulty to obtain a sight of this curious relic of ancient art and historical interest.

Of the Gothic period, immediately prior to the arrival of Italians and Flemings, there are very few remains. At the church of S.-Julian is a colossal S.-Christopher, carrying the child on his shoulders, and various palmers, who are diminished to dwarfs, are hanging on by his huge waist belt, to take advantage of the opportunity to be carried across the river. This work is better drawn than might have been expected at that period. It has been twice repainted, the last time very recently, and



most completely, not a vestige of the original being left visible, by an artist who has imitated the example set at Madrid, and signed his name and the date of his performance under that of the original painter, Juan Sanchez de Castro, 1484. There is another painting of the same subject at Santa-Maria de la Triana, which I suspect to be by the same hand.

The best works of that period are however, those of Alexo Fernandez. There are some in the sacristy of the great altar at the cathedral, which is in the hollow of the *rétable* itself, and they cannot be seen, excepting by candle light; but at Santa-Maria de la Triana, is an excellent painting by him, perfectly preserved. It resembles the style of Lippi, and that school prior to Masaccio, but is weaker in colour. He may represent Gallegos, in the school of Castile, but is less German than that master. In San-Lorenzo, is painted on the wall, in black and dingy colours, a history of monks distributing alms, somewhat in the manner of Francia of Bologna.

There is in the cathedral, an ancient *retablo*, now in a side chapel, with old and dry painting, similar to one also in the cathedral of Badajoz. I am ignorant of the name of the author, but it may be the Santa-Lucia attributed to Castro, the author above mentioned. These are all the certain data I have, after a diligent search, been able to collect of the rise of this celebrated school.

The foreigners who have assisted in forming the latter period of it, were Alesio, an Italian, who painted the St.-Christopher of the cathedral. Martin de Vos, is not enrolled as having resided in Spain, but his great work of the Judgment, at S.-Agustino, which proves him to

have studied at Florence, in the time of the Cartoon of Pisa, has almost certainly been painted on the spot. In various churches are Purgatorios, by some imitators of his style, and in private hands are other specimens by him.

The most celebrated however of the foreigners who resided at Seville, was Pedro Campaña, a Fleming, who had studied in Italy, and acquired the force and fire of design of that country, in the time of Michael Angelo, without leaving the coarseness and vulgarity of his own conceptions, or looking round him at Seville for better models. His celebrated work of the Descent from the cross, is like that of Daniel de Volterra, with powerful colour. It has always served as a master study for the school, and to them was as the chapel of Masaccio to the Florentines. The characters of the heads are ordinary beyond description; nor is it easy to conjecture where they had been studied. There are other works in the cathedral, and the retablo mayor of the church of Santa-Maria de la Triana, which is composed of many minute histories, and several others in various parts of the city.

Hernando Sturmius, a native of Zirichsee. There is a large retablo in the cathedral by him, painted in a sort of imitation of Raphael, on wood, with good colour. In the church at the Triana, I found a small retablo also by him, not mentioned in the books.

Francisco Frutet, a Fleming, confused with Flores, of which name it appears no one was ever known at Seville, painted in a style of design imitating M. Angelo, with weak colour. There is a large work by him in the hospital de las Bubas, the ophthalmic hospital of Seville.

Cornelius Schut, a Fleming by birth, resided at Se-

ville, where he played a considerable and honorable part in the time of Murillo. His style is soft and free, with silvery tones. The only public work known by him is a Conception in the archway of the gate of the Carne and not of Carmona, as in the books, which has been repainted and ruined. There are various paintings by him in private hands, and many have been sold as the productions of Murillo.

### SPANISH ARTISTS.

#### LUIS DE VARGAS.

At the head of the improved Seville school, must be placed Luis de Vargas, to whom it is mainly indebted for the introduction of the great principles of Italian art. He resided many years in Italy, where he went soon after 1500. There are two accounts; one that he passed seven years in Italy and returned, but his style not pleasing his countrymen, he again emigrated, and came back with better fortune. This has been controverted, but there are very strong reasons for believing a story, not likely to be invented without some foundation. Cean Bermudez, who seems inclined to the belief of his having only once emigrated, states that the earliest picture known to be by him, is of the date 1555, which is a retablo in the cathedral; but the portrait of Contreras, in the sacristy of the Calices, in the same edifice, is dated 1549, six years sooner, and is of quite different style, and very far inferior. It is in the manner an artist might acquire by an unsuccessful attempt to imitate Tintoretto. I have seen another larger work, in a similar style, and I am inclined to believe his first trials were made at Venice. However

it be, as to his first or second journey, these facts are certain. The second or grand epoch is that of Florence, where he must have passed most of his time. He went to Rome; but amongst all his works, I have never seen attempts to imitate Pierino del Vaga, as asserted by the Spanish writers. He must have worked assiduously at copying Michael Angelo, Fra Bartolomeo, and other Florentines, especially Vasari, to whose style there is a strong assimilation, but with far better colour. I have seen a copy by him of one of the works of Vasari at Arezzo, and in my possession is a small picture on wood, which is close imitation of a picture by Fra Bartolomeo, which is in the Ducal gallery at Florence. An excellent work, now in possession of a painter at Madrid, is a mixture of the Tuscan design and Venetian manner of colour. His finest work is the picture in the cathedral at Seville, known by the name of the *Gamba*, from an observation of a rival artist on the superior design of an outstretched limb, which is admirably painted. This picture resembles the best works of Vasari, but is better coloured. Another, of nearly equal merit, is in the same church. He painted in fresco, and the Giralda, and part of the outside of the *patio de los Naranjos* were ornamented by him; but these works have unfortunately perished, and are repainted and ruined. A fresco yet remains at the Misericordia, which is nearly entire. It is in the manner of the better works of the Allori, and that school. At Seville may be found other works, but they are now scarce.

ANTONIO ARFIAN.

Above the two doors of the eastern end of the cathe-

dral are paintings, said to be by this artist, who is stated to have been contemporary with Vargas, and to have learnt from him, after his return from Italy. These are the only works I know by him, and they are badly seen, but appear hard and dry in their execution.

PEDRO DE VILLEGAS Y MARMOLEJO.

Probably went to Italy, where he acquired something of the manner of Raphael, but with a hard and bronzy colour. There is a picture by him at the cathedral of the Visitation, and at San Lorenzo, are the Annunziation, and at an altar, under which he is buried, a Madonna and child; but the best work by him is at San Vincente; a Madonna and child, with eight smaller pictures around, which is well designed and coloured, and in good preservation.

VASCO PEREYRA.

Of Portuguese family, whose works were very numerous at Seville. I have seen but one, of which parts were a distant imitation of Raphael, and a cold grey colour. There is a San Sebastian, in a church at San Lucar, by him, which, owing to some error in the transcription, is attributed by Bermudez to another artist, who does not exist. The inscription is: "Tunc discebam, Vasco Perea, Lusitanus urbe Six, Bonensis, 1562." It is a large picture, of dry design, but the landscape excellent for that time.

## ALONZO VASQUEZ.

The ornamenting of a *retablo* near the gate of the tower in the cathedral at Seville is attributed to him, but gives no idea of his style or powers. The *retablo* of the church of the hospital de la Sangre, attributed by Bermudez to Vargas, in his work of the painters, but afterwards corrected is by him, and there is one, if not two *retablos*, at Santa-Maria de la Triana, of his work. His style is an imitation of the design of M. Angelo. I have seen a landscape, attributed to him, of very good manner.

## JUAN DE LAS ROELAS.

One of the best and ablest artists who have lived in Europe, and whose name has seldom been heard out of Seville. He appears to have been in Italy, and to have studied the Venetians, especially Tintoretto, to whose greatest works, his style, in his best paintings, approaches, but his manner varies, like all the school. His finest paintings are the San Ermenegildo at the hospital de los Heridos, a dark picture, and badly seen, but worth examining; the Santiago of the cathedral; the saint is riding over and slaying Moors; a work of great force and fire; the Holy family and other subjects, in the *retablo mayor* of the church of the university, in a style more like the Tuscan school. The martyrdom of St. Andrew, at the college of San Thomas, which is like the finest works of Paul Veronese, full of life and fire, and of a clear and natural colour. His greatest picture however is considered to be the *Transito de San Isidro*, at the *parroquia* of that name, which

resembles the best pictures at Venice. It has been cleaned, and is discoloured with smoke, but is a magnificent production, with grand masses of broken light and perspective. At Seville are still several others, all excellent. In the Museum at Madrid is a powerful but dark picture of Moses striking the rock, but he can only be known at Seville. Zurbaran was his best scholar, and Varela, by whom his Santiago is badly imitated, in the church of Santiago de los Caballeros.

JUAN DE CASTILLO.

His principal works are in the church of the college of Monte Sion. They are in the Italian manner, with a peculiar light laid on, somewhat like the Tuscans of the time of Lippi. His works at Granada and other places, are gone, and are now seldom seen. He has the honor of having been the instructor of Alonzo Cano, Moya, and Murillo. His nephew, Juan de Castillo, belongs to the school of Cordova.

FRANCISCO PACHECO.

A hard and dry painter, both in design and colour, but an acute and able writer on the art, and the father in law, and first instructor of Velasquez. His works may be seen at Seville, and a few are in the Museum and Academy at Madrid: They are always dry and wooden, but carefully finished, and correctly drawn.

FRANCISCO HERRERA EL VIEJO, THE ELDER.

A heavy painter, with bad forms and selection, and



careless finishing, especially of the extremities, but to whom they attribute the introduction of free handling at Seville. His works are still numerous there. The best is the Judgment in the parroquia of S. Bernardo, out of the city, which has some fine parts.

IGNACIO IRIARTE.

The greatest regular landscape painter in Spain. He was born in Guipuscoa, but came early to Seville. He worked with great facility in a variety of manners. His scenes are generally taken from the Sierra Morena, and from the Moorish castle of Alcala, on the Guadaira, with reminiscences of the wilder scenery in his native country. In his best colouring, he approaches the effect of Claude, in sunsets and in soft distances, and Roman ruins are sometimes introduced in his compositions. His more peculiarly Spanish manner is a silvery grey of singular beauty. His inferior works are of a heavy blue and red, with distances, and the horizontal line badly placed, and his figures are generally defective. His works are now seldom seen in Spain, excepting a few which remain at Seville. There is nothing in the Museum, or I think in the Academy at Madrid by this master.

FRANCISCO ZURBARAN.

One of the great and least known luminaries of the Spanish school. He was a native of Estremadura, but is entirely attached to Seville, where he studied under Roelas. His manners are very numerous, and varied. Some of his works are so exactly imitated from Cara-

vaggio, that they might be mistaken for that painter. He imitated also Ribera, and a common manner resembles the Caravaggio style of Guercino. His favorite subjects, either from his own taste, or that of his employers, were monkish stories and legends, and he was much employed by the Carthusians and others in white drapery, which he painted with singular skill. He painted portraits admirably. One of his finest works is San Bruno before the Pope, which is still in the Cartuxa of Seville. The two personages are seated in a cabinet with simple and noble architecture. The subject is treated in the Venetian manner, and may vie with any thing of that school. His female portraits are very numerous, and some of exceeding beauty, but in a peculiar character. They are not Andaluzas, for he appears to have lived untouched by the Sevillanas, and are of quite a different cast of countenance, being the women of his native country, and of the parts of the Sierra Morena adjoining it. A S.-Francis by him, in my possession, is like the Caravaggio manner of Guido, with a fine outline, but in general, his heads are coarse, and the characters of his men vulgar. His best works are those at the Cartuxa of Xeres, which were removed to Paris. A picture at the Capuchins of the same place, which is injured, representing the Jubileo de la Porciuncula, a legend of the order, where the Virgin appears to the Saint. The retablo of San Pedro at the cathedral of Seville, which is badly seen; but the finest of all is the S.-Thomas Aquinas in the chapel of the college at Seville, of the same name. The Saint is in heaven, with the Doctors of the church, in clouds of glory, and the Virgin above; on the earth are the emperor Charles the fifth, and various other