

personages in adoration. The subject is treated in the manner of Tintoretto, as acquired from Roelas, with vast masses of light and shade, broken in the most masterly manner, without confusion, and with the most perfect harmony of colour. This picture was brought to Paris; where it burst on the astonished world of artists and amateurs, as the work of an obscure and unknown painter, claiming to rank with the Transfiguration and Communion of St.-Jerome. There are some works by him at Madrid in the Museum and Academy, but none which give any idea of his powers. There are three in the collection of marechal Soult but all inferior. He is called by the Spanish writers, their Caravaggio, a misapplied title, for a very small proportion of his numerous works resemble those of that master, of whom I never saw a specimen in Spain, or heard one which he could have had access to, although he certainly had, and availed himself of those of Ribera.

CONSEJERÍA DE CULTURA
JUNTA DE ANDALUCÍA

THE POLANCOS.

Were the best scholars of Zurbarán. They are not distinguished, but were probably brothers. The altar piece of S.-Esteban at Seville is by them, and has been attributed to the master. In the sacristy of the Antigua, in the cathedral, are two pictures in a different manner, also resembling one of those of Zurbarán; and in the cloister of the Merced at Madrid, is another painting by them.

JUAN VALDES Y LEAL.

One of the best of the Seville school. There are

various manners, all easily recognisable. Many of his works are hastily and badly executed, but the best are very different. One of the latter is the S.-Ildefonso, receiving the *cazulla*, in the cathedral at Seville. In the Caridad, is a painting done in the vain hope of rivalling Murillo, of whom he was jealous in the extreme. In the Museum at Madrid is the Presentation of the Virgin, a good work. Amongst his manners is one with chalky lights, acquired from Rizi. His best works are often sold for those of Murillo.

LUCAS VALDES.

The son of Juan Valdes, and imitated his manners, but is much inferior. He was also an engraver.

DON DIEGO VELASQUEZ Y SILVA.

Like his contemporary and countryman Murillo, the early productions of Velasquez gave little promise of his future eminence. One of his earliest pictures is at the house of the Conde Aguilar at Seville, and represents the Adoration of the Shepherds. The design is correct, the personages vulgar, being the gypsies of the Triana, who have served for his models. The colour is strong, but thick and bronzy. Another is in the Museum at Madrid, which resembles the hard and dry manner of Pacheco or Antonio de Castillo. After he went to Madrid, all this disappeared. His manners varied so much subsequently, that they need only be enumerated to show the extraordinary versatility of talent he possessed. He appears to have studied and copied or imitated, successively, Moya,

Rubens, Titian, Rizi, Greco, Sanchez Coello, and others, not servilely, but in every instance, like Raphael or Murillo, either carrying their ideas further, or adopting and amalgamating them as his own. His portraits alone furnish several manners. Some resemble Titian, some Rubens, as the equestrian and others, but with yet more powerful colour. The comparison of these great men may be easily made at Madrid, where the magnificent horse of Rubens which carries St.-George, and is rushing out of the canvas, may be opposed to those of Velasquez and of Vandyck, with the father of the art, in his Charles the fifth. Of the equestrian portraits, probably the finest is Philip the third, although the horse of the Conde Duque de Olivares presented more difficulty in the design. That of the Prince Balthazar, on a poney, is equally good. Amongst the historical portraits, that of the family of Austria is the finest, although it is not a striking picture at first, and is badly placed; but it is an eternal study for the painter, from the great maxims it unfolds. There is little variety of colour in this picture, which is in the chiaro scuro style, which I believe he acquired from Rizi. Those mentioned before are in powerful and finely harmonised colour.

In history the finest production is that known by the name of the Lances, from the arms introduced in it. It represents the surrender of Breda, the governor of which is presenting the keys to Spinola, the Spanish general, who embraces him with ineffable goodness and kindness. The respective troops are ranged around, and in the distance is a magnificent landscape perfectly suited. To break the distance in the foreground, and separate the groupes, light is used instead of shade,

which is the usual method, and it produces a singular and beautiful effect. In more familiar life, the *Hilanderas*, or women spinning flax, is one of the best specimens. It is also at the Museum. He rarely painted sacred history, scarcely a picture being found amongst his varied works. Whatever be the cause, it is a singular circumstance in Spain, the more as he was employed so much by the court, which had such a strong predilection for those subjects.

He is much less known as a landscape painter, although in his better works he has equalled the best who ever lived. There is even more variety in this department than in the others. He studied largely at Venice, and I have seen small pictures, either copied from the designs or original paintings of Titian, from which they could scarcely to be distinguished. He introduced landscape in his portraits exactly in the manner of that great master, suiting it to the subject, and to the tone of colour of the foreground. In the Philip the third, a deep blue in the distance is contrasted with the mellow colours of the horse and rider, and so of many others. Some which did not require the depth of colour used in that picture, have the cold and silvery tones, which are seen in the autumnal and winter days from the palace at Madrid, whilst the sun is closing on the distant range of the Guadarrama, which to these painters was as Friuli to the Venetians. Many of his smaller landscapes are familiar studies in the grounds at Aranjuez, and the other *sitios reales*, with temples and ruins. Of this description are nearly all at Madrid, where there is now not one specimen of his real landscapes. Two are in my possession of architectural landscape, composed ap-

parently as reminiscences of Venice, but far beyond the reality. These are very rare, but he painted in nearly every style. I have two others in imitation of Claude, one of which could scarcely be distinguished from that master at first, but the mechanism is different; a single brush having produced the same results as the laboured touches of the delineator of Italy. Some extraordinary specimens are occasionally seen of his talents in this branch. One of these represents a *puerto*, or mountain defile, looking out upon a distant country, which is illuminated by a brilliant sunset. The light is gradually diminished to the foreground, and worked to a key, in the manner of the Venetian school, ending amidst precipices and rocks, in deepest gloom. This picture, which is now in England, may be probably placed at the head of the art of landscape painting. Another, which is also in England, has been painted in imitation of Salvator, whose finest works, in his own peculiar and grandest manner, it equals or excels. It might have been supposed to have been painted at Amalfi, so exactly has he hit the colour and character of the place, although he had never been there. There is abundant proof of the mutual exchange of information, and of amicable rivalry, between him and Rubens, whom he resembled in many respects; both being besides artists of the first class, accomplished gentlemen, and men of society. He painted with equal truth *bodegones*, or common subjects of the Dutch school. In fact every thing, from the highest walk of history, to the most ordinary and familiar, came alike to him. I have seen a farm yard where fowls are shewn in all their usual occupations, which no Dutch master could excel; and a sketch of a huge wolf

dog, gnawing a bullock's head, which Snyders could scarcely equal. It has been objected to him, with the others, that his characters are common, and his views of nature ordinary. We do not know the originals from which he worked, and it is useless to argue the question. The heads of the Austrian family are not like the models of Titian or Giorgione, and he is not responsible for the want of character observable in them. Many of his finest portraits are disfigured by rouge, which detestable fashion was then in use, but it has never taken generally in Spain. It must be allowed, that his works are more exotic, and have less Spanish character, than those of Murillo and some others. A strong similarity may be traced in many of his works to those of our late president, in the view taken of the subjects, and mode of treatment. No judgment can be formed of his talent, even far less so, than of Murillo, by what is seen 'out of Spain. With the exception of a few works, now in England, scarcely any thing seen beyond the Pyrennees, is genuine. After seeing a large proportion of the pictures in Europe, I came to the conclusion that I had never seen a real picture by him, previous to arriving at Madrid. Fortunately most of his works remain in the country. The vanity which prompted the elevation of an individual of an obscure family to the throne of the Indies, which was considered a secure possession; caused the strictest orders to be given for the preservation of the trappings attached to the office, and the greater part of the royal collections remain entire. Had the disasters of the latter times come on less rapidly, and time had been given for private speculation, the result would probably have been different.

BARTOLOMEO ESTEBAN MURILLO.

Is so much better known than the other Spanish artists, that it will be unnecessary to mention more than his styles, which are extremely numerous, and can only be known, by seeing his productions in Spain. A life which it is hoped shortly be published, giving an account of his works chronologically, the difficulty of collecting dates authentically being the principal cause of delay. His first instructor was Juan de Castillo, from whom he learned the mechanical part of the art, but little more. He was twice at Madrid; but never beyond it, his means very fortunately preventing his executing plans of travelling in foreign countries, to which we probably owe the retention of the Spanish character, which constitutes the inimitable grace and charm of his works. One of the earliest of his paintings is a portrait, which is in a sort of sacristy at St.-Francisco, at Seville, which is by no means bad, but rather hard and dry. There have lately been discovered some landscapes with figures in *chiaro scuro*, which are attributed on very competent authority to him, but they are very inferior productions. At the college of St.-Thomas, is an early picture, finished with extreme care, in the manner of Castillo, and in the collection of the Canon Pereda, is a similar work, which certainly give some foundation for the opinion of his rival, Antonio de Castillo, mentioned subsequently. His first great change seems to have taken place on the return of Moya from Flanders and England, where he had acquired the style of Rubens and Vandyck. A new light broke entirely upon him, and he quitted the ancient track never to

return to it. From this time his manners are so varied that it is better to enumerate some of them, to show the impossibility of limiting him to four, or any other number as been proposed. No one ever so extensively imitated others. The works of almost every great artist he saw, seem to have suggested the idea of following his steps, not from versatility or weakness, but more probably from the effect of unbounded praise and admiration in every succeeding work, upon a virtuous and most amiable mind, desirous of doing yet more to deserve the commendations which were lavished upon him. He was assisted and encouraged at Madrid by Velasquez. He successfully imitated that master, and very many others. I have seen a copy by his hand of Spagnoletto, whom he frequently imitated. His St.-Peter, at Madrid, is a close imitation of the fire and bustle of Rubens and his principles of clear colour with little shade, like the adoration of the kings at Antwerp. He imitated Correggio, as in the St.-Felix at the Capuchins of Seville. The Rebecca at Madrid is an attempt at the classic, but the forms are Andalusian. The large pictures of St.-Ildefonso and St.-Bernardo, also at Madrid, are in the style of Zurbaran and Roelas, with great broken masses of light and shade. He understood perfectly the use of two or even three separate lights, which are frequently found in his pictures, admirably harmonised. It has been thought he could not paint in the grandiose manner. There is a head of the Virgin, now in England, apparently painted for a study, designed like the head of M. Angelo, at the Farnesina, and of colour so powerful, as quite to destroy two heads of Velasquez, when placed by the side of it. The St.-Catherine, in a private house at Seville, is an imitation

of Guido, in which he has outdone the finest works of that great master. The Virgin of the Aguilar family, in the same city, is an imitation of Vandyck, but wants expression.

One very numerous class of his pictures is the Virgin and child, which might be compared to that of Andrea del Sarto, but the colour is much stronger. His Conceptions, which are very numerous, are of a different style, being invariably painted with blue and white drapery, and with dark hair, and clear complexions, admirably harmonised. The feet are never shewn; whether it was from a fear of the impossibility of giving an adequate representation of these divine charms, which are a double subject of veneration in Andalusia, where it might be considered presumptuous to attempt to paint the feet of the Virgin; or from the difficulty of defining where the visible line ought to end, and the risk of mixing profane thoughts with the sacred adoration of these beautiful models, or from the apprehension that when the utmost powers of art had been exhausted, some jealous critic might have observed, he knew where better were to be found. Whatever be the reason, they are always veiled, and the inimitable execution of the hands and eyes, in which he excelled every painter, leaves the greater regret that he was thus prevented displaying his talent in delineating the parts which Andalusia exhibits in such perfection. The most familiar subjects and the most noble and exalted came alike to him. There are not wanting studies of the most common household utensils known to be by his hand. He painted animals rarely, but very well. Battle pieces are scarce, but I have seen two by his hand. Landscape is often introduced, and with great skill of adaptation

to the subject, but he was inferior to some others in this department.

In portrait he was never excelled. The finest are those of St.-Ferdinand, in the library, and the two archbishops in the great sacristy of the cathedral of Seville. Another celebrated one is that of a Canon, now in private hands, and is a large picture, almost entirely in black. The Santa-Justa and Santa-Rufina of the Capuchins, can be only considered portraits of two Sevillanas. Amidst this variety of styles, of the works on which his fame as an artist of the first rank will go down to posterity, the San-Antonio of the cathedral of Seville must claim the first place, especially from the difficulty of treating the absurd and ridiculous subject of the child appearing to a saint who lived several centuries afterwards. The child is descending in a cloud of glory, in which it is suspended like ethereal essence, appearing to float as an immaterial substance; an object only attainable by a painter at the very head of the art. The saint, who is a model of manly beauty, is kneeling in a position of grace to which it is useless to seek a comparison amongst the works of the Italians; and the architecture and aerial perspective is so managed, that out of these scanty materials he has produced one of the most perfect pictures in the world. In another style mixing familiar nature with exalted subjects, is the Moses striking the rock, in the Caridad at Seville, which is a large picture, with animals of various kinds. In the same place is the San-Juan de Dios, a charitable saint of the calendar, who is supporting an infirm man, assisted by an angel; a composition probably quite original in its design and management. The two pictures, semi oval, now in the Academy at Madrid, formerly at the convent

of Santa-Maria la Blanca at Seville, which represent the foundation of Santa-Maria Maggiore at Rome, are also of the first order, and if the opinion of an individual could be offered, are the finest of the whole. They are large; the first represents the vision of a noble Roman, to whom the Virgin appears in his sleep. The second is the visit to the Pope, who expounds the vision, and most papally refers it to the founding of a church. These subjects are treated in the manner of Titian, and in every respect may challenge comparison with the finest works of Venice. In the Academy is also the beautiful picture of Santa-Isabel, formerly at the Louvre, which is of a weaker and earlier manner, but full of grace, and unaffected beauty and simplicity. It has been cleaned and injured, I believe both at Paris and Madrid. The St. Felix de Cantalicio with the Virgin and child, at the Capuchins of Seville, is almost an imitation of Correggio, and certainly equals the works of that great artist. These are some of the manners of this extraordinary man which have come under my observation, but there are doubtless others. I have seen a Virgin and child imitating the clear manner of Zusbaran, which could not at first sight be distinguished from that master; but in all these imitations he has left in every instance something to mark his work, to show that the following the traces of others was voluntary, and that he retained his own master mind to regulate his hand. Many of his works have now left Spain, but they bear an insignificant proportion to those which remain, and to judge or form any opinion of him, he must be seen in his native country, like Raphael, or Dominichino, or the Caracci, or Titian, or the other Venetians. After all the events of latter times, none of the works of the first order have

left Spain, and fortunately most of them are likely to remain. Some were destroyed, I have seen a beautiful head of Santa-Teresa, the only fragment of a large picture, which was cut to pieces by bayonets, and some very fine paintings were ruined in the transport from their original situations. The series of his works is very much a desideratum, as it will very probably establish an improvement in style, gradual and progressive, like that of Raphael. The last work, which was left unfinished from his death, caused by injury received whilst engaged in it, promised to equal any of his productions. His character appears to have been equally amiable, as his knowledge and industry were extensive and unwearied.

THE SCHOOL OF MURILLO.

This great artist had many scholars, and very many copyists and imitators; a prodigious number of the works reputed to be by him, being contemporary copies. The works of these artists are unfortunately not sufficiently characterised, as scarcely any public works by them exist, and they have now mostly disappeared.

The picture left unfinished at Cadiz, was terminated by Osorio or Meneses, by whom is St.-Elias and the angel in the desert, a large picture, of feeble design, but in character like the master. It is at Seville.

ESTEBAN MARQUEZ.

In the church of the hospital de la Sangre, is an Apostolado, or the twelve apostles, of good design and great beauty of character; but feeble colour.

SEBASTIAN GOMEZ.

Commonly called the Mulato of Murillo. There are no public works by him, but I have seen some in private hands, which are of thick and muddy colour, but drawn like the master.

PEDRO NUNEZ DE VILLAVICENCIO.

A knight of Malta. A distinguished painter, although only an amateur, in whose arms Murillo expired. In the Museum at Madrid is a large picture representing ragged boys at play, which was presented to Charles the second. The style is that seen in many collections of boys eating grapes, and the like, which are not now seen in Spain, and many of which are supposed to be by this painter. I am unacquainted with any other work, now in Spain, known to be by him; but I have understood he painted landscape in good style.

JOSE ANTOLINEZ.

There are two Antolinez, both of Seville, but not distinguished sufficiently by the writers. One painted landscape with figures, in a grey style, with heavy foliage to the trees, and red in the foregrounds, very often running through the whole picture. These are frequently seen in London, and called Murillos. The figures are often admirable. There are still many left at Seville. One is in my possession, painted in imitation of, and

might pass for Titian, with deep ultra marine and brown foregrounds.

The other, known at Madrid where his works chiefly are, under the name of the Avogado from his having a passion for the Bar, to which he sacrificed his time, instead of attending to his pencil; painted history, in a style like the Venetians. His best works approach the clear manner of Tintoretto and Paul Veronese. In the galleries at Madrid is nothing by either of these masters.

FRANCISCO HERRERA, EL MOZO, THE YOUNGER.

Francisco Herrera, el mozo, or the younger, was obliged to leave home from the morose conduct of his father, and went to Rome. He returned to Madrid, and painted a great deal of fresco, and in oil. He had great ease and facility, and a clear and light, but rather weak mode of colour. He painted landscape admirably, and I have seen pictures, attributed to him, which were equal to Claude. His best work at Seville, whither he returned after the death of his father, is the S.-Francisco, at the cathedral, and a picture in the sala de la Hermandad del Santisimo, which is in the Patio de los Naranjos, in the same city. At Madrid the roof of the choir of S.-Felipe el Real was painted by him, but it is retouched, and there were many other works which are lost.

There was an elder brother of Francisco, called el Rubio, to distinguish him, but I have never seen any work by him.

ALONZO MIGUEL DE TOBAR.

Principally known as a copyist of Murillo, many of

which have been sold as originals. In the cathedral of Seville, is a Madonna by him of a red tone, which often characterises his own pictures. In the Museum is a Divina Pastora, the Virgin tending sheep, with roses scattered about; a Capuchin form of devotion introduced about a century ago, which became extremely common.

ANDRES RUBIRA.

The last genuine member of this illustrious school. He went to Lisbon, whence he returned with improved colour and design. His works are now quite dispersed. The best are in the early style of Velasquez, but with better colour. An Elias and Eleazar is in my possession, in which the biblical history is treated with Andalusian costume and character, which is perfectly adapted to it. I have seen small sketches of his former works, which were in the convents of Seville and other places, which could not be distinguished from those of Velasquez, but by great experience. He died in 1760, and with him may be said to have finished the great school.

His son was also a painter, and gave promise of talent, but an early and imprudent marriage prevented his progress, and he died prematurely.

SCHOOL OF CORDOVA.

There do not appear to have been any paintings about the mosque at Cordova, nor could I hear of any paintings anterior to an Annunziation, in a bad German and Gothic style, signed Pedrus de Cordova, 1475. Beneath is an inscription in German characters. No-

thing else is known of this early artist. The school may be said to owe its foundation to Cesare de Arbasia, an Italian, whose paintings are in the cathedral, and to Pablo Cespedes, who studied in Italy. Arbasia was assisted by the Perolas, whose works no longer exist there, and probably by Julio and Alessandro, who will be mentioned with the school of Granada.

PABLO DE CESPEDES.

The first great native artist is Pablo de Cespedes, who was in Spain, what Leonardo de Vinci was in Italy; painter, sculptor, architect, poet, writer on the art, and a man of letters. His paintings however are inferior to those of the great Tuscan. He was in Italy, and appears to have followed Julio Romano in his colour and design. His best remaining work is the supper in the cathedral at Cordova; and in the sala del Cabildo, at Seville, some angels and women. At the Academy at Madrid are also some specimens but of inferior value. His forms are often heavy and coarse.

ANTONIO MOHEDANO.

There now remains nothing known certainly to be by this master, who was reputed one of the best of the early school of Andalusia. At San Francisco of Seville, there still remain some frescos which were painted by him and Alonzo Vasquez, but it is impossible to know the precise hand which executed them: they are in a red tone. In the archiepiscopal palace at Seville, on the roof of the great room, are paintings, attributed to him; certainly by no other artist of those I have enu-

merated. They are in a style of design imitating M. Angelo, but of weak colour.

LUIS ZAMBRANO.

Another scholar of Cespedes, whose works are now rare. There is an altar at the cathedral of Cordova, by him, and at San Agustino, two beautiful saints, Flora and Maria.

There are other names of the school of Cespedes, but there are no works known now to remain, by them.

THE PEROLAS.

The Perolas, of whom little is known, but that they worked at the cathedral of Cordova, with Mohedano, and also at the Viso, or palace of the family of Santa-Cruz. I have seen nothing certainly by them. They most probably resembled the Italians in their mode of painting.

JUAN ANTONIO ESCALANTE.

Went early to Madrid, where he imitated Paul Veronese and Tintoretto, but his works are feeble. The best are still in the sacristy of the Merced, at Madrid, and are worthy inspection, some parts being in free and good style.

ANTONIO CASTILLO.

The nephew of Juan de Castillo, studied with Murillo

under his uncle, where his progress at first was more rapid, and he held undisputed sway at Cordova. On seeing some works of Murillo subsequently, and ascertaining his own inability to equal them, he died of chagrin. There is a specimen at the Museum by him, which may be taken as a sample of his works; they are hard and of bad forms, but correct design.

JUAN ALFAREZ Y GOMEZ.

Scholar of Castillo, and his rival. Said to have painted portraits in the style of Velasquez, but they are rarely seen, nor have I met with any of his works. He wrote critically on the works of some of the great artists, which Palomino, into whose hands his papers fell, published.

ANTONIO PALOMINO Y VELASCO.

One of the most voluminous of the Spanish painters, especially in fresco, which he painted with freedom and skill equal to the secondary Italians of the latter times. His greatest works are the roof of the church of San Juan del Mercado, at Valencia, and at Granada, in the Cartuxa. His colour is somewhat like that of Jordano, a pale blue predominating. The roof of the ante sacristy at San Isidro el Real at Madrid, the retablo mayor of the cathedral at Cordova, and many others, in various parts of the kingdom, are to be seen by his hand. He is more known as the author of the lives of the Spanish painters. It is full of errors, anachronisms, and hyperbolic praise, but it was the first attempt, and has been the foundation of much of the information possessed on

this subject. He obtained the papers of Alfarez which were preparing for publication when he died, but it is not known in what proportion he was indebted to them for the mass of good and bad his work contains.

GRANADA.

There appear to be no earlier works at Granada than those at the Alhambra, of Julio and Alexandro. The works of the Moors in the same palace are of course excluded, as they seem to have had no influence, and the natives could paint as well in other parts of Spain at that time.

It is not perfectly known who these men Julio and Alexandro were, but that they were scholars of Raphael is beyond all doubt. Their paintings are in the Mirador of the Queen at the Alhambra; that is the remaining part of them, for they are nearly destroyed by the successive labours of the Barbarians of all countries, of which the French and English are the leaders, who have visited this classic spot, and scrawled their names on the beautiful stucco on which they are painted. The heads have fortunately been spared. They are the nearest to the frescos of Raphael of any thing I have seen in or out of Italy. The colour is quite as good, and the style perfectly similar, the only difference seems to be a want of relief and roundness. The ornaments, with which the ground had been covered, are in the style of the arabesques of the Vatican. It is almost certain that these are the Christian names. The surnames are probably for ever lost, and it is not even known of what country they were.

PEDRO DE RAXIS.

Is one of the earliest of that school, whose works are now to be seen. He is said to have been in Italy. In the cloister of San Geronimo, at Granada, is a large and singular picture, with some parts a sort of imitation of the Madonna de Foligno, but heavier; it represents the Conception, and kneeling beneath, are San Joachim and Santa Ana, with a branch from each breast meeting in a lilly, on which are the horns, and above, the Virgin, with the holy Ghost hovering over her.

GASPAR BECERRA.

Much more celebrated as a sculptor, painted in a hard style, like the works of the followers of M. Angelo. At the Descalzas Reales at Madrid, the retablo mayor is painted by him, as well as the sculpture. At the Pardo palace there is a good deal remaining by him. One large room, now divided into three, appeared to me to be entirely his work, and some others, not mentioned in the books.

PEDRO DE MOYA.

This artist was born in Granada, but went to Flanders, where he became acquainted with Vandyck, whom he followed to London, and was with him at the time of his death, when he returned to Spain, and effected a complete revolution in the art at Seville, having introduced the free and easy manner of the great Flemings. His works are now so scarce, that I nearly quitted Spain