

Amongst the reformers of taste must be mentioned Ponz, who had passed many years in Italy, and was an excellent judge of art in most branches. He travelled towards the end of last century, before the troubles commenced, in a sort of official manner, and criticised every branch, but especially the architecture, in a bold and free style, which would hardly be permitted at present. He possessed the power of dry ridicule, which is so much feared in Spain, and was the terror of the *cabildos*, where his criticisms and observations are carefully treasured up, and I have constantly heard them quoted.

The most considerable work of Villañueva is the building at Madrid now used for the Museum, the exterior of which has been much criticised, and cannot be defended. It is massy, but without convenience in proportion to the extent and expense of building. It is of brick ornamented with granite. The front is too long. The principal or central facade is outflanked by two unornamented projections, in the manner of bastions, which destroy the harmony of outline. There is in the centre, a hexastyle portico of Doric, of indifferent design, flanked by two Ionic colonnades of incomparable beauty, but of no utility, as they support nothing, whilst the heavy entablature of the body of the edifice is seen above and behind them. The interior is better, and the Ionic temple which forms the lateral entrance is unrivalled in beauty and fitness for its purpose.

The bridges, and other works on the roads, those of the *paseos*, or public walks, the fortresses, and public buildings of all kinds, are constructed with a degree of grandeur and solidity, which is admirable in the highest degree. At present, excepting the improvements on

the roads, few others are carrying on, but the elevations of buildings in the towns all over the country where any are making, are in good and correct taste, in the manner now common to all Europe, and do not require more particular notice. The branches of the Academy at Madrid, which are established in the provincial capitals, have been of the greatest use, in extending these ameliorations.



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

CHAPTER XXI.

Sculpture.

Although it is indisputable that the arts of sculpture and painting existed from a very remote period in Spain, the early specimens of both which remain, rather tend to prove, not only that no great progress was made, but that there was little probability of their attaining more than a moderate degree of excellence, at the time all the great schools of Europe were already founded, and were gradually advancing by certain steps to the perfection of the sixteenth century. After a diligent search, both in their authors, in the cathedrals, and other ancient depositaries of the arts, and having from habit and practice, attachment to the study of the early masters, and the progressive development of art, I have come to the conclusion, that no school can be traced, in any part of Spain, analogous to those of Tuscany, of Venice, of Ferrara, and others of Italy, nor of the early schools of Germany and Flanders. It is to the intercourse with other nations that the Spanish schools are mainly indebted for their excellence in all departments of art. The progress of sculpture and painting is nearly similar. The first arrival of foreign artists were Germans and Flemings, who, after a temporary sway, yielded to the

superior genius of the Italians of the *cinque cento*. To their works, to the artists brought by Charles the fifth, and Philip the second, and to the natives who travelled to Italy for improvement, we are indebted for the developement of the mighty talents which have bequeathed to posterity some of the first productions of the human mind. This statement, which the ensuing analysis of the schools will prove, is no detraction from the merit of the illustrious men, of whom these pages give the imperfect sketch. The intestine troubles of Spain only ceased, and allowed a steady cultivation of the arts of peace, when the Italians were already in the meridian of their glory, and all the rest of Europe in a state of comparative barbarism, and it is infinitely more to their credit, that they should have drank at the fountain head, and not disdained the maxims and experience of the great masters of modern civilization, than by remaining in their own country, have attempted, by slow and uncertain steps, to reach a moderate elevation on the mountain, near the summit of which they are now placed.

The same plan will be followed in the arrangement of both sculpture and painting. A general view is taken of the whole art, from the earliest times, and it is divided into epochs, and schools respectively. The foreign artists, who have assisted, are kept separate from the natives. The great land marks or divisions are designated, and the name of each of the principal professors, who have come under the view of the author, is given, with a short description of his style, and where his works may now be found. Those of inferior rank are omitted.

The first period is the Gothic, which will be passed

rapidly over, as it is involved in much uncertainty as to the names of the artists, and is of little comparative interest, differing very little from the rest of Europe in the middle ages, or *bassi tempi* of the Italians. This style was modified, about the latter end of the fifteenth century, by German and Flemish artists, who gave a temporary turn and stimulus to the art, but were soon succeeded by the Italians, and natives who had visited Italy. This is the second or classic epoch, during which time Michael Angelo, Raphael, or Julio Romano, and other great Italians were the object of imitation. Sometimes, though rarely, the severe forms of the antique are found in the works of this period.

The third period is that more particularly national or Spanish, which lasted through the seventeenth into the eighteenth century, and was succeeded by the last or academical style, formed by the institution of that body, and which still continues, differing very little from that of the rest of Europe.

The materials used, and manners of execution, are extremely varied. They comprise marble (rarely), alabaster, stone, plaster, *barro* or clay; but by far the greatest part is of wood, painted, or plain. Sometimes oak is used, sometimes the encina or Spanish ilex; cedar, and other fine woods from America, were sometimes but rarely used. The greatest proportion by far is of pine. The painting and gilding these statues and their draperies, was, in the great time, an art of itself. The most exquisite specimens are found in Andalusia, where the mode of finishing the draperies resembles oriental work, and bears strong evidence of being derived in some way from the Moors. The painting the hands and faces, and other parts of the figure required the ut-

most skill, and was generally done either by the master himself, or under his immediate inspection, and many eminent artists did not disdain to work on the productions of the chissel of others, in this necessary and important branch of finishing. When these statues are repainted, they are generally utterly and irretrievably ruined, as will be pointed out in some which have had the misfortune to undergo this operation. The government should take some strong and energetic means to prevent even the cleaning of them, which is attended with the greatest danger. It is impossible to conceive the destruction caused by daubing paint over them. It is like ordering a sign painter to go over the transfiguration or other painting at his own fancy, or casing Waterloo bridge with brick. These inestimable productions then assume the appearance of Gog and Magog of the Guildhall, and all possibility of preserving their forms, even to the practised eye, is often lost, by the optical delusion produced by bad colouring. Where it has been unfortunately done, the only remedy is to go over both flesh and draperies with sober uniform colours imitating the general tones of the master, without shading, and leaving the effect to the play of light on the figure. All that are attempted to be done, otherwise are ruined. I saw a most beautiful bust of Cano, which had belonged to a sculptor of some eminence, who repainted it, and pasted in eyelashes of his own manufacture, giving it exactly the appearance of the figures which are exhibited to set forth their wares, in barber's repositories. The *carcoma* or worm, which has invaded many of them, and destroyed the wood, is easily arrested in its progress, and it seldom I believe, molests the painting or gilding.

The painted sculpture is that which particularly cha-

racterizes the Spanish school. As some of the finest specimens of this interesting art are in the convents, besides the orders for their preservation, strict charge should be laid on the present holders of them, to prevent the possibility of their alienation, and, when the inevitable doom, which awaits those establishments at no distant period, falls on them, to secure the immediate reception of them in provincial as well as a central museum at Madrid. Severe orders are also required to prevent them whitewashing them, which is sometimes done with the most laudable intentions, to the ruin of the statue.

It fortunately happens, that most of the finest works of these masters have been preserved, which is by no means the case with the painters. They were unsaleable, and not easily removed, and they were happily not aware of their being combustible, and that they might serve the purposes of firing for boiling kettles during a bivouack. Some have remained uninjured, where the church they are in has served for cavalry stables, and other uses of the same description.

The sculptors of the first order who have equalled the Italians, and excelled every other school, since the revival of the arts, are Pedro de Valdevira, Felipe Vigarney, Pedro Machuca, Xamete, Gregorio Pardo, Alonzo Berruguete, Diego de Navas, Francisco Villalpando, Diego de Siloe, Bartolomeo Morel, Gaspar Becerra, Miguel Ancheta, Esteban Jordan, Manuel Pereyra, J. M. Martinez y Montañes, Alonzo Cano, Pedro Mena y Medrano, Pedro Roldan, and some of nearly equal ability. It is needless to observe that in pointing out and criticising those who adopted for a short period the style of Michael Angelo, no reflection is intended to be con-

veyed on that great man, but it is well known his imitators seldom succeeded. His chissel and his pencil in the hand of others, were like the arms of Achilles, or the shield of Ajax in those of inferior warriors, which were calculated to incumber rather than protect or defend them.

In the observations on these styles and manners, the comparisons are made with acknowledged models, which have stood the test of ages, and no assumption of connoisseurship is intended. Practice and habit are required to be able to judge of these objects, like every other department of knowledge, neither quackery or mystery are required, nor will be attempted. The work chiefly used as a guide for the dates and localities, is that of Cean Bermudez, which is a modern compilation, or catalogue raisonné, from all the the best written and many manuscript communications from the ecclesiastical bodies, on the works of art in their possession.

Besides the regular and progressive division of the sculpture into four epochs, the Gothic, Classic, Spanish, and Academical, as before mentioned, I have distributed it into three schools, Castile, Seville, and Granada, which last is more modern than the others. There are many detached artists of great merit, in Aragon, Navarre, Catalonia, and other provinces, but none in sufficient numbers, or connected so as to form a school of themselves, and they are added to the others, their country being always specified. The destruction of the contents of the churches at Valencia, during the war of Napoleon, was so great, that it is to be feared the works of many sculptors have perished entirely. I should have willingly made a school from the sculpture

of that celebrated seat of art, but the statues which came under my observation there were insufficient to justify it.

SCHOOL OF CASTILE.

The cathedral of Toledo is the great repository of this ancient and illustrious school. There is a prodigious list of artists in the archives of the early period, who assisted in ornamenting the church, but they are massed together in accounts kept of the result of works undertaken by several together, who respectively performed the painting, gilding, and sculpture, and are not separately designated. It is needless to drag the reader through the long list of these names. So little progress had been made, that the reliefs of the conquest of Granada, which were executed in 1495, by the *maestre* Rodriguez, and are in the choir, exhibit a very bad specimen of the *bassi tempi*. From their situation, and the importance of the subject, they were naturally by the best artist who could be procured. They still remain, and afford a curious comparison with the admirable works of Berruguete, and Vigarny, which are immediately above them, and were executed a very few years afterwards. Some works of the style of Durer, from whose prints they might be supposed to be copied, are to be seen on the *fachada de los Leones*, in the same cathedral, and at San Juan de los Reyes, a beautiful Gothic church in the same city, where the chains of the Christian captives taken from the Moors are appended. Some of these statues yet remain, although the church has been devastated, and most of the specimens of art it contained destroyed. At Valladolid, others of the same manner

may be found, but they have generally been replaced by works of the second or great era.

At Leon, which is the finest of the early cathedrals, the sculpture is extremely bad, in the worst style of the Gothic manner of the north of Europe. There are works in the same church, which are more modern, but are incorrect in drawing, which is extremely rare in Spain, where the rudest specimens are in general not faulty in that respect.

DIEGO COPIN DE OLANDA,

His manner is classic, with a mixture of the Gothic. His works are in the cathedral at Toledo; the principal being the inside face of the gates of the Lions, which are in wood, in bold relief, with the strange subjects, for such a place, of centaurs fighting, and other profane histories. Some of the sculpture on the walls, on both sides of the transept, is also by him. He was assisted in these and other works in the church by his son. The name affords a strong presumption that he was not a native of Spain.

JUAN MORLANES, FATHER AND SON.

A Biscayan, settled in Zaragoza. His chief work is the *portada* or portail of the church of Santa Engracia, which has been miraculously preserved, all around it being destroyed, the great mine having passed through the church. There is a great deal of sculpture in the style of Durer, and most of it is uninjured. It is in alabaster. Some parts are by his son, and are easily distinguished.

The son, Juan, had a much better style; he was the friend of Becerra, who gave him a beautiful relief, representing the resurrection, which is placed in the chapel of S.-Bernardo at the Seu, and the works of the artist below it. They are extremely dirty, and the chapel very dark, but are in a good style, not unlike that of Becerra.

DAMIAN FORMENT.

A Valencian. The *retablo mayor* of the Pilar at Zaragoza is by him, a large work in alabaster, in the manner of M. Angelo. The *retablo* of the church of S.-Paul, attributed to him, appeared to me to be of older date, and inferior work.

JULIO AGUILES.

An artist of Castile, whose works are at Valladolid. Amongst them is probably the *retablo* of the Angustias, which is in the classic manner, or that of Becerra, and of painted wood.

GUIOT BEOGRANT.

A native of Bilboa, where he executed the *retablo* of Santiago, which I thought inferior to the praises bestowed on it.

ESTEBAN OBRAY.

Supposed to be a Navarro, but resided in Zaragoza, where he executed the *silleria* or chairs of the choir, in oak, in the classic manner, and of respectable work.

GASPAR DE TORDESILLAS.

Better known as an architect, executed the *retablo mayor* of S.-Juan de los Reyes, at Toledo, now lost, and the *retablo* of San Antonio Abad in S.-Benito el Real, Valladolid, which resembles the work of Berruguete.

ALONZO BERRUGUETE.

An old Castilian, went early to Italy, and was established and well known in the great republic at Florence, being intimate with Buonaroti, whom he accompanied to Rome, and the other celebrated artists of that time. He returned to Spain in 1520, bringing back the true art of painting in oil, as then practised by the Italians, and the principles of the great style of sculpture of the new school. His favorite manner is that of Buonaroti, whom he followed too much. Many of his works are only a meschine imitation of his master. His finest production is the side of the *silleria* * of the choir, in the cathedral of Toledo, which is in a style more approaching the antique. These figures are in two ranges, of marble and alabaster. The transfiguration, over the seat of the archbishop, is also by him, but the nature of the subject is unsuited to sculpture from the impossibility of giving the necessary perspective. The gates of the city have several statues by him, and his last work, finished by his son, is a tomb in the church of the hospital de Afuera, in which the decay of his powers is very

* The seats of the canons in the choirs of the cathedrals.

evident. At Cuenca, is the half of a door, leading to the *sala de Cabildo*, with good reliefs and ornaments. The adoration of the kings appeared to be his work, and not the transfiguration, as stated in the books, which is by an inferior artist. The *retablo mayor* of San Benito el Real, at Valladolid, is in the worst style, as is that of the convent of la Mejorada near Olmedo. The beautiful ornaments and busts of the inner *patio* of the archiepiscopal palace at Alcala de Henares, are of his best manner. The celebrated reliefs of the palace at Granada, so long attributed to him, are now known to be by some other artist. They do not the least resemble his style, but in many parts it was the fashion to attribute every unknown work to him, before the names of several excellent artists, fully his equals were ascertained. See Machuca.

FELIPE VIGARNY.

Of Burgundian family established at Burgos. Beyond all doubt he had studied in Italy, his style mixing the antique with that of M. Angelo, and some remains of the Gothic. His principal works are those of the half of the *silleria* of the choir in the cathedral of Toledo; opposite to those of Berruguete; the descent of the Virgin under a canopy in the great aisle, over a work of his brother; and the *retablo mayor* of the chapel of the kings at Granada, which is in the Gothic style of architecture, of which the statues partake.

GREGORIO VIGARNY.

The brother, and assistant of Philip, whom his style

resembles so as to be hardly distinguishable. In the cathedral of Toledo arc, by him, two medallions, one on each side the transept, representing the coronation of the Virgin, and Santa Leocadia rising from the tomb. The relief of San Ildefonso receiving the *casulla* * from the Virgin, said in the books to have been at the back of the seat of the archbishop, is now under a *dais* or canopy, forming an altar, near one of the *pilones* of the great aisle.

XAMETE.

This great sculptor, whose surname alone has emerged from the obscurity, in which his history is unjustly involved, has very probably a Moorish descent. He is placed in this school, because in Castile only are his works or name known. He worked at the entrance of the chapel of the Torre, or the canons, in the cathedral of Toledo; but his finest work is the magnificent arch of the cathedral at Cuenca, of which the style of design and execution, place him in the first line of these great artists. It is of immense size, in form resembling a triumphal arch, and leads into the cloister, running to the height of the body of the church. It contains an infinite number of reliefs, *caprichos* or grotesques, angels, and every description of subject, with a luxuriance of fancy like the ablest of the Italians and of the finest design and execution. It is doubtful whether it be not the best sculpture in Spain. The statue of the Virgin appears of much older time, and by an artist of a different epoch.

* An habiliment of bishop, and a subject often treated in painting; it seems it was conferred by the Madonna in person.

GREGORIO PARDO.

The *Caxoneria* or wardrobes of the anteroom of the winter chapter house at Toledo, long attributed to Berruguete, are carved by him. They are exactly in the style of that artist.

FRANCISCO DE VILLALPANDO.

Equally illustrious as architect, sculptor, and *rejero*, or designer of the ornamented iron gates, a native of Valladolid. He executed the pulpits which are in front of the great altar in the cathedral at Toledo. They are of bronze, gilt, and brazened or fixed by fire, as used at that time. The work is equal to that of Cellini, and equally beautiful are the gates of the great altar, which are by him, with figures and ornaments. The brazen gates of the *fachada de los Leones*, of which the inside is by Copin de Olanda, are by him. They are plain, but above are beautiful reliefs placed high up. These are not mentioned in the books, but most probably they are from his designs*. In the choir at the further end are two reading desks, or *facistoles*, the fronts of which have each a bronze gilt relief of some sacred history. They are not mentioned in the descriptions, but have every

* There is some deficiency in the description of this part of the church. The gates of the *fachada de los Leones* are on one side of the transept. They are by Copin de Olanda, and Villalpando. On the opposite side is the *fachada del Relox*, called from the clock which is placed there. They correspond, but the artists are different and are not named. I have no doubt the outer gate, which is bronze, and of very fine work, is by Berruguete. The founder or caster of one part of it was Zurreno of Madrid. The insides are unknown but I thought them superior to those of Copin de Olanda, which are opposite. They are of wood, like his works, and correspond with them.

appearance of his hand. They are of the greatest beauty. He was assisted by his brother, who is called Ruy Diaz de Corral, in these works. There are occasionally met with, enchased or gilt plate, and other ornaments, used in houses at that period, made by these great artists, which equal any thing of the Italians.

DIEGO DE SILOE.

The great architect, has also left specimens of sculpture, which place him in the first rank in that art. At Granada, the statue of S.-Onophrio which looks like a St.-Jerome, in a niche in the *calle* de los Gomeles, leading up to the Alhambra, is by him. It is badly seen, and a disagreeable subject, but the anatomy and drawing are perfect. An *Ecce Homo*, placed in a niche outside, near the door of the sacristy of the cathedral, is also his, and a S.-Jerome, on the other side of the same building, is in a more free and pleasing style, resembling the antique; unfortunately it is of a soft stone, and being exposed to the injuries of the weather, will be destroyed, if some means be not taken to preserve it.

TUDELILLA.

An artist of whom nothing is known, but that some part of the *trascoro* or back part of the choir at the Seu, Zaragoza is by him. There is a great deal of work, of different styles, chiefly classic, but heavy.

TORRIBIO RODRIGUEZ.

The sculpture about the gate which leads into the

cloister, at Toledo, nearest the street, is by him, consisting of ornamental work, and in the style of Berruguete, to whom, until lately, it was attributed. It is quite as good or better than the best of his works of similar description. He was assisted by an artist named Mancano.

MIGUEL ANCHETA.

A native of Pamplona, where he wrought the sculpture of the choir, an extensive work, the whole of English oak, imported for the purpose, and the more remarkable, as the country abounds in the same tree. It has done justice to those who recommended its being used, for I could not discern any marks of worm, or of any decay, after nearly three hundred years. He studied in Italy, and has adopted the style of design of Donatello, Perugino, and other early Florentines, with a little improvement; some of the heads are of great beauty. The assumption, in the *retablo mayor* of the cathedral of Burgos is also by him, and there are other works, which I have not seen. A statue of San-George, on horseback, in alabaster, which was at Zaragoza, was lost in the siege.

JUAN DE JUNI.

Who is said to have been a foreigner, but his name makes it difficult to assign him a country, wrought entirely in the manner of M. Angelo, exaggerated and overdone. His works are chiefly at Valladolid, and other parts of old Castile. In that city are the *retablo* of Santa-Maria de la Antigua, some statues at San-Francisco, and in other places. An entire chapel is by him in the

parish church of Santa-Maria at Rio Seco, consisting of an infinity of work, of painting and sculpture. Scarcely any of it is in good state.

RODRIGO AND MARTIN DE LA HAYA.

Brothers, resident at Burgos, to whom we owe the sculpture and architecture of the *retablo mayor* of the cathedral. It was painted by others, and the statue of the Virgin which is above, is by Ancheta. The style is of Becerra, but much heavier. The architecture of the *retablo* is bad. The painting of these statues is not good, but it was executed by other artists, and the effect is probably diminished by that circumstance.

ESTEBAN JORDAN.

One of the best of the school, in the style of Becerra*, although he is said in the books to have followed that of Berruguete. At Valladolid, is the *retablo* of the Magdalena, and at Rio Seco, the *retablo mayor* of Santa Maria, which is better. The *retablo mayor* of the convent of Monserrat, in Catalonia, which unhappily no longer exists, was also by him.

ANTONIO DE HERRERA BARNUEVO.

On the town prison at Madrid are some statues by him, the only specimens I have seen. They are placed very high, and are injured by the weather. They appear to be of form like the antique.

* This artist, whose works are principally in Castile, belongs by birth to the school of Andalusia, where he is placed.

GREGORIO HERNANDEZ.

One of the best of the school of Becerra, whom he most resembles. He was a Galician, but settled at Valladolid, where his best works are: At the Angustias; the Virgin and her dead son; which has been repainted. At la Cruz, a pieta of detached figures, formerly at the altar, now on one side of the church, quite in the style of Becerra. At San Miguelare S.-Ignacio and two other Saints, in their *retablos*. At the Huelgas, a large *retablo*; with reliefs in many compartments. At Vittoria, the *retablo* of San Miguel, which is very large, is by him, and has some good work, but is much injured by the wax of the candles, which has fallen upon it.

MÁNUEL PEREYRA.

A native of Portugal, but settled at Valladolid. His style is different from these artists, and more resembles the antique. His best work is the San Bruno of the Calle Alcala, at Madrid. At San Isidoro, in the same city, over the great entrance, the statues of the Saint and his wife, and at the great altar, many statues of what are called the *Santos Labradores*. These are all in stone. At San Martin, were the saint on horseback, dividing his raiment, and that of san Benedict, which were destroyed by the French during the war, a fragment only of the last statue being left. The celebrated Christo del Perdon, at the Rosario, which is in a glass case, and is badly seen, is painted, and appears to be of wood. The San Bruno is injured by being whitewashed, an operation nearly as fatal as repainting.

LUIS FERNANDEZ DE LA VEGA.

A noble Asturian, who resided at Valladolid, and is supposed to have studied under Fernandez, whom, however, he did not equal. His works are at Gijon, in the chapels there. The best appeared to me to be San Antonio and San Jose, the heads being badly painted. In the cathedral of Oviedo are statues unpainted, but I could not find the San Martin mentioned in the books, nor did it appear ever to have been there.

JUAN ANTONIO DE LA BORJA.

An Asturian, supposed to be a scholar of the last named artist, but inferior to him. His works may be found at Oviedo and Gijon. In the parish church of San Pedro, are several.

In this school is less, than in the others, of the style I have named peculiarly Spanish. Nearly the whole of it is composed of the classic or modifications of it, up to the present period.

The foreign artists who have worked in this school are not numerous. Some assisted in the early time at Toledo, but their history is obscure and uncertain; and the art may be said to have been raised to its perfection by the natives, with the assistance of those who had been in Italy. The Leoni, a Tuscan family, are the principal foreigners of the later time. Their works are at the Escorial, and about the royal palaces, and museum of Madrid.

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 *Cimborio* 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 is 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,
 CONSEJERÍA 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 facade 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 Andaluza, 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 Montañes, 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 Berruquete 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.
CONSEJERIA 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.

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CONSEJERÍA DE CULTURA

FRANCISCO ZARCILLO Y ALCARAZ.

UNTA DE ANDALUCIA

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.



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 favourite 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,

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 CASTILLE.

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 Zuccherro, 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 Escorial, and in the palaces.

Domenico 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 "παιησις" 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 rapid 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.

I.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA
LUIS MORALES EL DIVINO.

JUNTA DE ANDALUCIA

Of whose early history nothing is known, but that he was born at Badajos, 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, in a 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.

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

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 Paciencia 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 Paciencia, 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.

JUAN 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.

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 independent school, without the divisions being made too minute.

There are at Barcelona, some curious gilt and coloured