

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

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

SPANISH ARTISTS.

VICENTE DE JUANES.

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

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

FRANCISCO RIBALTA.

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

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

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

JUAN DE RIBALTA.

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

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

NICHOLAS BORRAS.

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

ZARINENA.

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

PEDRO ORRENTE.

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

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

GERONIMO ESPINOSA.

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

JACINTO GERONIMO ESPINOSA.

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

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

JUSEPE RIBERA (SPAGNOLETTO).

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

ESTEBAN MARCH.

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

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

JUAN DE TOLEDO.

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

MATTEO GILARTE.

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

HIPOLITO ROBIRA Y BROCANDEL.

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

ANTONIO VILADOMAT.

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

SCHOOLS OF ANDALUSIA.

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

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

SCHOOL OF SEVILLE.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SPANISH ARTISTS.

LUIS DE VARGAS.

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

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

ANTONIO ARFIAN.

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

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

PEDRO DE VILLEGAS Y MARMOLEJO.

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

VASCO PEREYRA.

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

ALONZO VASQUEZ.

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

JUAN DE LAS ROELAS.

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

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

JUAN DE CASTILLO.

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

FRANCISCO PACHECO.

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

FRANCISCO HERRERA EL VIEJO, THE ELDER.

A heavy painter, with bad forms and selection, and

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

IGNACIO IRIARTE.

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

FRANCISCO ZURBARAN.

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

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

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.

THE POLANCOS.

Were the best scholars of Zurbaran. 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 Zurbaran; 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 peculation, 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 will 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 so 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 etherial 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

without seeing a single specimen, and have only seen three. One, in my possession, resembles the Venetian manner of Vandyck, but has the peculiar grey back ground, afterwards adopted by, and distinguishing the Seville school. Another was a Magdalene, imitating Rubens, but in chaster style than the subject would have been treated by that master. His best work was in the cathedral at Granada, whence it was carried off by the French. Murillo beyond doubt learned his inimitable mode of painting children from him. At Granada where his portraits were said to abound, I could not find a single specimen.

JUAN DE SEVILLA Y ESCÁLANTE.

A native of Granada. There are two manners; in one of which the pictures at the cathedral are, a heavy, dark red tone of colour; and the other, an imitation of Rubens or of Moya, with a mixture of the Andalusian grace. The pictures at the cathedral are the only public works I have seen by him, his paintings being quite dispersed. He is generally known by the name of Juan de Sevilla, but had little to do with that city, to which his name does not refer.

ALONZO CANO.

Was born at Granada, but removed afterwards with his family to Seville, where he was placed with Juan de Castillo. His early manner is quite different from any others of the school, being a deep impasto and most powerful colour. He left this from the want of effect of the style, and adopted the manner in which he generally

painted. His colour is like Guido, but more fluid, and often with a reddish tint. His forms were acquired from Montañes, especially of his women, with a mixture of the antique. His drawing is generally faultless, correct and grand, especially his draperies. His industry was unwearied, although of a hard and morose temper. His drawings are numerous, and excellent. They are chiefly in bistre, and perfectly finished. There is a want of expression frequently in some of his works. Besides the early and the Guido manner, there is one resembling Caravaggio, or Spagnoletto, but it is rare. He painted portrait admirably and landscape, but the latter very seldom. His trees are massy, without the leafage, as the English school have since used, and there is often a resemblance to the style of Gainsborough. The ravages of the war of independence have borne more heavily on his works than on most others of the school from their resemblance to Guido. Seville and all Andalusia abounded with his paintings, as did Madrid. At present they are comparatively scarce. The principal are the seven over the great altar at the cathedral of Granada; and four in the chapel of Jesus Nazareno; two in a chapel near S. Miguel, and some others. At Malaga one of his finest and most finished works is in the cathedral, of the Virgin in clouds of glory, supported by angels and saints underneath. At Seville there is hardly any thing left which is public. Eleven of his finest works which were at the Cartuxa, are gone. At the cathedral is a beautiful Madonna and child. At the church of the university in the retablo mayor, the two St.-Johns. At San Alberto are some small pictures left, and a few others may be found. In the Capuchins of San Lucar near Cadiz, is a large picture, probably

his best, which is not mentioned in the books, and probably owes its not being lost, to that circumstance. It represents the Virgin seated in clouds; underneath are monks in adoration in a beautiful landscape, and it is in the finest preservation. Every part is admirable, perhaps the finest is the monks below, which may equal any thing of the Bolognese school. At Madrid in San Isidro, in the chapel on the left are four small pictures by him, and in the sacristy a large Conception, ruined by cleaning. In the parroquia of San Gines in a chapel, the Christ seated whilst they are making the cross, with the Virgin, Magdalene, St.-John in the distance, and a beautiful effect of landscape. It is in perfect preservation, and is one of his finest productions. At the Museum are some excellent specimens.

JUAN NIÑO DE GUEVARA.

The scholar who imitated his manner the most perfectly. In the cathedral at Malaga in the chapel, are two paintings, which would be taken for works of Cano, but he worked chiefly in a style acquired from Manrique, a pupil of Rubens who came to Malaga. In the chapel of la Caridad at Malaga, are several good paintings in this manner

PEDRO ANASTASIO BOCANEGRA.

One of the principal masters of this school. His only public works which now remain are at the cathedral. There are two large pictures in what are called the collaterales, the ends of the capilla mayor, in the

middle of the church, with two others of Juan de Sevilla; they are of a dark red tone, and rather heavy.

The others are the heads of the church, which are painted in the basement of the capilla or altar mayor, above a gallery, and below the works of Cano. They are larger than life, designed in a grand manner, and coloured like the Venetians. I have seen other works in private hands, more like Cano, and his works have been sold for those of that master. In general his hand is much heavier, and the red tone distinguishes them.

THE CIEZAS.

Father and two sons, who imitated Cano, and Murillo. I am ignorant of the distinction of the three, whose style resembled each other. Some of their works might pass for Murillo, for whom they have been sold, and are now very scarce.

JUAN LEANDRO DE LA FUENTE.

I am ignorant of any works of this master, remaining at Granada, unless it be some in the archiepiscopal palace at Viznar, where are several paintings extremely like those of Orrente, who wrought after the same models, imitating the Bassans. It is probable they may be by him, but it is difficult to determine as they are placed there. In the sacristy of San Lorenzo at Seville, is a picture by him, as fine as Rubens, whose best manner it resembles.

JOSE RISUENO.

The last of the school of Granada. He studied under Cano, but the only works I have seen by him, which are at the cathedral, are rather in the style of Moya or of Vandyck. He died in 1721.



JUNTA DE ANDALUCIA

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

CHAPTER XXIII.

NATURAL HISTORY.

Introduction.

The sketches of natural history will be rendered more intelligible, by observing that Spain is divided by nature into three grand divisions, which are separated, not by harsh and abrupt lines, but melt into and amalgamate with other; the productions of each extending respectively into those adjacent. The first is the northern zone, which includes Galicia, Asturias, the free or Basque provinces, upper Navarre, and the maritime part of old Castile. This is the region of humidity and moisture, and possesses, especially the parts which adjoin the coasts, a remarkable equality of temperature throughout the year. It is a country of verdure, of pastures, of luxuriant vegetation, where the traveller, after toiling over the worst roads in the world, is occasionally refreshed by feeling the green turf under his horse's feet. It is in fact a southern Devon, with a climate yet milder, and productions still finer, with copious streams, abounding in fish, watering every valley. It is the only dairy country in Spain; which

branch of industry, as well as that of breeding horses and other domestic animals, are as yet in their infancy, although capable of almost indefinite extension. The natural limits to this region, inland, are the ranges which separate it from Castile, and bear up the great table land which forms the centre of Spain, and the termination of the western Pyrennees in the uplands of lower Navarre and old Castile.

The vegetation of this division is characterised by the *quercus robur*; *quercus ilex*, the true ilex; the *menziesia daboeci*, Irish heath; common fern; *ulex stricta*, and *Europea*; and other plants of a northern and moist climate. The forests are now not extensive, but it contains more valuable and available timber, than any other part of Spain. It produces little or no oil, and wine only in small quantity and of inferior quality.

The second is much the more extensive division, as it includes the Castiles, Estremadura, Aragon, and part of Catalonia, with the upper parts of Valencia, Murcia, and Andalusia; thus embracing a large portion of all Spain. The peculiar characteristic of this region is, the dryness of the atmosphere during the greater part of the year. Copious winter and vernal rains, acting on a soil generally tenacious of moisture, impart a fertility peculiarly suited to the *cerealia*, *leguminosæ*, and the vine, which are finest in the world, with the least skill and attention bestowed on them. This wide range extends over the varied climates, elevations and soils, which maintain the *mesta* or flocks of merinos, in their wandering life. The olive is abundantly grown in some parts, but less so than in the southern region. The silk worm, which now can hardly be said to exist,

ought to enrich the greater part of what is now one of the poorest countries in Europe.

Upper Aragon and Catalonia are referred to this division. The situation of these countries, at the foot of the Pyrennees, would seem to ensure them humidity, but it is by means the case. On their western side the high Pyrennees break the flow of vapour from the Atlantic, and cause it to be precipitated on the northern division, leaving nearly the whole region, included in these provinces, comparatively dry. I passed the puerto de Benasque into Aragon, in October. At that season, winter had appeared on the French side of the high Pyrennees. All there was fog and mist and sleet and rain, and I had great difficulty to repass the mountain, from the quantity of snow which had fallen, and made it nearly impracticable. At Benasque, which is immediately below, the sun of Spain was shining with unclouded brilliancy, and no rain had fallen. The vegetation is in exact ratio. The artemisias and other plants of a drier climate, which are not seen on the northern side, are common, and the whole face of nature is changed. In the higher regions it is the same. When I visited the southern side of Mont Perdu, with my friend Mr. Lyell, in the month of August, the upland pastures were so dried up, that it seemed incredible their flocks of sheep should find subsistence, and the Spanish shepherds told me their goats were habitually dry in July, from the want of succulent pasturage; and this in the highest part of the range, immediately under the glaciers and eternal snow, where the rays of the sun are comparatively powerless. The same phenomena extend into Catalonia, the only difference from the dry and parching climate being, that the sum-

mer heat is modified by occasional storms of thunder and partial deluges of rain, which refresh the sultry air in that part of the principality.

This region contains the vast pine forests of Aragon, of the Sierras de Cuenca, Segura, and the Guadarrama, and of the central range of Castile. It is characterised by the Spanish ilex; the quercus tosa; and quercus prasina, or a species presumed to be so, which is widely spread over its middle elevation; by the white cistus, which grows in prodigious quantities in some of the middle parts, and by the absence of those which are enumerated, as marking the divisions on either side of it.

The third region is that which lies along the coast of the Mediterranean, at the foot of the ranges which extend in a parallel direction to it, and protect it from the piercing cold of winter, to which the middle division is exposed. The coast of western Andalusia, and the valley of the Guadalquivir, as far as Cordova or Andujar must be referred to this division. It is characterised by a dry and burning atmosphere during part of the year, and a temperate winter which succeeds; it a portion of it having abundant rains, whilst others depend on irrigation for the produce of their culture. The productions are, sugar; cotton; rice; the *batata*, (sweet potatoe), and other fruits of southern climes; and it is the favoured country of the lemon, orange, and palm. In it, at present, is almost exclusively found the scanty production of the mulberry. It is difficult to assign arbitrary lines to the vegetation, or to affix the limits of it, as some species, properly belonging to it, spread into the upland region above it; the aloe and cactus, for instance: and the palm, will, in sheltered situations, resist the cold of Madrid, although

its fruit only matures in this region ; but the *ceratonia siliquastrum* (algarroba), which is a delicate tree, nearly all those in Catalonia being killed to the ground in the winter of 1829—30, or the beautiful oleander, might serve as general boundary marks. The *salsolæ*, which produce the barilla, and the liquorice root, are the exclusive produce of its soil. This division now contains no extensive forests, and timber is but scantily spread over its surface. It produces wine and oil in the greatest abundance, and of the best qualities. This region may be appropriately named after one similarly situated in another hemisphere, the *Tierra Caliente*.

These divisions which are founded on the arrangements of nature, will be occasionally referred to, and there is little doubt that when the natural history of Spain is more known, by the attention of the people being called to the investigation of it, it will be found that both the animal and vegetable kingdoms are materially connected with the classification now suggested.

In these sketches, the botanical department is omitted, excepting the important and neglected branch of the forests. It is clear that to treat the subject regularly, would have required more time than the period occupied in these travels alone would have permitted, in a country, the most interesting portions of which have only a brief period allotted for the display of their vegetable riches. Nothing is easier than to fill up a few pages with a catalogue of plants, as practised in books of travels, but that conveys little information to the professor, and none to the general reader. Another reason is that the work has already been done by the natives, in great part of the Peninsula. Government are in possession,

if they chose to use them, of materials; and of men able to put them together, of a nearly complete Spanish Flora, which it is ardently to be hoped may be done before the materials perish, and the men, who are now in the later period of human existence, have the door closed on their labours. Cavanilles, in his magnificent work, has made known a large portion of the botany of Valencia. Roxas de San-Clemente employed many years in the active and ardent investigation of the vegetation of the important range of the Sierra Nevada, where in a few hours you pass from a tropical region to that of Siberia or Nova Zembla, particularly in assigning limits or zones of vegetation. His materials collected, when he was seized by premature death, are at Madrid, but unfortunately are under charge of a Junta, the operation of which in Spain, is equivalent to civil death in some modern codes of law. The important district of Murcia, especially the sea coast, in the region of the Salsola, or Barilla country, has been examined, and a vast herbarium collected, by the director of the alum works at Almazarron, which is in the centre of it. I was informed by the naval officers at Orcera, in the Sierra de Segura, that in a village seven leagues from that place, of which I have forgotten the name, but it is in the forest; there was a very good botanist, in a district highly interesting and quite unknown. The ablest and most experienced botanist who has ever studied the Pyrennees, by general admission is doctor Bolos, who resides at Olot, in upper Catalonia, and has devoted the greater part of his life to the study of the science in a locality exactly suited to the investigation of the southern side of that chain, of which very little, comparatively, is known. His herbarium is stated by himself to contain nine thousand species. The central

region is known I believe perfectly to Lagasca, the eminent professor, of Madrid, who is amongst the exiled, having unfortunately quitted his botanical occupations, and engaged too warmly in the sistema constitucional. Although he was forbidden to return to Spain when I was there, he had a pension from the government, and was employed in London on a work upon the *cerealia*, intended to be published, in the vain and useless hope that such means will raise the depressed agriculture of Spain.

The northern region has no doubt been equally examined, but it is of less importance, as the Flora assimilates very much to that of the finer parts of Devon, of the south of Ireland, and of the French Pyrennees.

The southern and middle districts contain the most interesting botany in this vast range. They realise what an eloquent modern writer said of Italy, which is naturally far inferior to it, that "her waste is more than the fertility of other countries." This is literally true of Spain, where in the most wild and uncultivated parts, the air is perfumed with delicious scents; the ovens are lighted, and the ores smelted with the most aromatic shrubs; and in cases of epidemic, in many districts, they would send out to the Sierras for the brushwood to burn in the streets, confident that the aroma would ward off or disperse the pestilence. The syngenesious plants alone would reward a botanist for a toilsome journey. No country in Europe can compete with them in this class of vegetable production. The iridaceæ, and the cistinixæ are equally varied and abundant. It is very much to be regretted that some use should not be made of a station, so conveniently situated as Gibraltar, to forward the view of science in that most interesting locality, where with comparative ease, and at a trifling expence, most

valuable information might be obtained. The noble library, which is conducted with the liberality characteristic of the profession to which it belongs, is available for consultation, and there is every facility now given by the Spanish government for the examination of their soil. It has excited surprise amongst foreign officers who have gone there, and been received with a style and hospitality they had little idea of, that not a scrap of any thing in the shape of collections or Museum is to be found, under a government with the largest resources in the world in its hands, and which are never refused for any purpose of real national utility or ornament.

FORESTS.

Notwithstanding the bare and treeless appearance of the country which the traveller passes over, in the long lines of road through the Castiles, Andalusia, Estremadura, and most other parts, he is at no great distance from the remains of magnificent forests, which have been nearly unnoticed by both foreigners and natives. Even the botanists of the country, who have applied themselves so successfully to examine the vegetable productions of these interesting regions, have attended almost exclusively to the species under their feet, and have left unheeded the lordly tenants of the Sierras, of which fortunately sufficient remain to enable the series of native forests, over hill and dale in the greater part of Spain, to be satisfactorily ascertained. A sketch will now be offered of these, with the zones or elevations at which they are successively found in the wide range of the Spanish territory.

The peasantry in nearly every part of Spain have from time immemorial waged a barbarous, destructive and unceasing war against the woods, which has been after enactments and exhortations and predictions of the consequences without end, been carried on with unremitting activity to the present period, and is still in daily operation. The chief reasons of this seem to be the idea that land is more productive under tillage or in pasture; an ignorant and fatal prejudice in many districts; and another even more so, that the trees harbour birds, which eat the corn. As the peasantry are masters of the rural districts, and pursue their plans good or bad unmolested, they have the law entirely in their own hands, and the decrees issued from time to time on this important subject, are never read, much less obeyed by them.

The destruction of the woods had made such progress, that it attracted the attention of Philip the second, and strict orders were given by that monarch for their preservation. A code of decrees and forest laws are in being, which are excellent, and quite sufficient for the purpose, but they remain inoperative from the habit of evading their execution so universal in the country.

In the maritime districts, the ancient law by which the king was proprietor of every tree which his officers judged fit for any purpose of naval construction, completely barred the planting in those parts. The absurdity of this law has long been pointed out with the greatest boldness by several writers, especially by Cavanilles, who describes its operation in Valencia, where, as in other parts it was converted into a source of jobbing and bribery by those who were charged with its execu-

tion. It was abrogated by the Cortes, restored, I believe, and then again abrogated, but has been left lately in that glorious state of uncertainty which appears to constitute at once the delight and the emolument of the learned profession by which these difficult causes are litigated. The judgments are now given sometimes on one side, sometimes on the other, "*ma sempre bene*", like those of the Venetian tribunal. I was witness to the practical working of the present state of law. The director of a mining establishment in the Sierra Morena had obtained the grant of a tract of waste and unproductive common land, covered with the beautiful shrubs of that region, but wholly valueless otherwise. This was cleared, and planted with chesnut and oak. The man who commenced such a system where it is most wanted, ought to have received a public reward or honorary recompense. Whilst I was with him, a process was served, demanding the instant payment of about sixty pounds, for trees said to have belonged to the king, which had been demolished in the operation of clearing. This process had been carried on without the knowledge of the party, and the first information he received was the *expediente*, claiming payment, but there was no alternative except submission, or engaging in hopeless and expensive litigation. Not a *real* of this money would reach the treasury, but the whole would be divided amongst the authorities, *escribanos* and others, down to the bearer of the notice. They would answer, if remonstrated with, that they had no other means of living, and that the kings' officers must be paid, and the laws of the kingdom executed. Nothing can be done until the government resolutely put an end to this system, by sweeping away every impediment, and enforce the ex-

cution of the laws, and the appropriation of common and waste lands to the purpose of planting, In many districts they may be said to be entirely without wood for any purpose, whilst the country around is in a state of wild and unproductive waste. This is the case in various parts of the Castiles, of Aragon, and of Andalusia and Estremadura. In the mining districts they are compelled in many places to burn the aromatic shrubs of the country which are rapidly consumed, and even now are becoming scarce, and are only suited for certain purposes, whilst the more solid fuel must be brought coast wise from distant parts. In the cities, the fuel is becoming more and more scarce, and must generally be fetched from great distances. The increase of population is retarded by a system which deprives the tender child or the sickly adult of the means of resisting the severe winter cold which prevails over the greater part of Spain, and is the more felt after their burning summer. The destructive habit that has bared those plains, which more than any other require shelter from the ardent sun, is confined to no part or race in the country. Immediately after the conquest of the southern provinces from the Moors, who were careful protectors and cultivators of trees, the work of destruction commenced, and their extensive woods are now scarcely to be traced. The feeble remains of former habits are to be seen in some villages of the kingdom of Granada, where an ancient tree of large dimensions, which has stood for centuries, may be observed as in the villages in England, the object of respect and veneration to the people. The reader of Cervantes may look for the woods of La Mancha, where the adventures of the knight took place. They are gone, but some of them only recently, and the

copse springing from the last labours of the peasants may be observed, indicating a fall of a few years back. The French invasion has fearfully increased the destruction, by the wanton havoc always made by soldiers in time of war. The only people who are exempt from it in some degree, are the people of the northern provinces, and the Catalans and Valencians, but in those provinces it is little better, and the mode of pruning or polling them, especially the pines, is ruinous to the growth of these trees. In Biscay they now cultivate scarcely any other than the beech, the worst and most unprofitable of trees, under whose shade no vegetation thrives. In the maritime part of the free provinces, their building timber is the miserable pin de Landes, bought from the French, which is valueless, whilst their mountains would produce the finest timber.

To give the most clear idea of the forest vegetation, especially in the important bearings of the successive elevations, or zones, two sections will be given, one extending across the Pyrennees to the west, and following the line of the Sierra de Cuenca, Sierra de Segura, Sierra Nevada, and Serrania de Ronda, to Gibraltar. The other, from Valencia, by the Sierra de Cuenca, the Sierra de Guadarrama, across old Castile, by the Puerto de Pajares in the elevated range of Asturias, to the bay of Biscay. These two lines intersect each other, and by filling up the parts which they do not touch, will give a general idea of the natural forest system through the country.

The northern side of the high Pyrennees affords a complete example of successive zones or lines of superposed vegetation, which can be traced along the flank of the higher range, by threading the mountains between

Bagneres de Bigorre and of Luchon, and the country east and west of these places. In the ascending series, the vine, chesnut, and oak of various species, are succeeded by the beech, the silver fir, and a few of the *pinus sylvestris* or Scotch fir; and the highest and most inclement range up, to the limits of congelation, and the habitat of lichens and other Siberian plants, exclusively by the *pinus uncinata*, the most interesting tree of these regions. In descending, on the southern side, the *pinus sylvestris* is again met with amongst the *uncinata*, and considerably lower, another species, first described by Lapeyrouse, as the *p. laricio*, but in the supplement to his flora of the range, as *p. Pyrenaica*, a name most improperly applied to a tree which scarcely belongs to it, but is placed on its southern foot. This species is first met with below the Peña de Ventimilla, a magnificent gorge, about three leagues lower down than Venasque, in Aragon, and extends to the neighbourhood of Campo, where it forms extensive forests, covering the district between the Cinca and the Essera, which are the main streams of the south side of the high Pyrennees, and are fed from the glaciers of Mont Perdu and the Maladetta. This habitat is a temperate and dry region, at a moderate elevation above the plains of lower Aragon.

This section must be understood to be carried over the *flanks* or sides of the chain, and not as following the gorges or sinuosities of the water courses, which afford a regular but somewhat different succession, including the lime, elm, beech, oaks, alder, birch, mountain ash, various salices, and other shrubs, amongst which is the beautiful *sambuca racemosa*, an elder with clusters of bright scarlet berries, like bunches of grapes;

the yew and holly, which are found in the beech region near Bagneres de Luchon, and the box, which occurs in tolerable quantity in ascending to Gavarnie. In the high vallies, the last trees and shrubs correspond with those of the north of England, and above them, where it has not been destroyed, is invariably found the *pinus uncinata*. The once magnificent beech forests of Bagneres de Luchon, the destruction of which commenced before the revolution, and was deplored by Arthur Young, no longer exist but in the form of copse, in which that tree is of no value. When it was too late, the government took measures to preserve these valuable domains. The peasantry then formed parties, somewhat in the manner practised in some parts of Ireland, and went about disguised in white frocks, which caused the absurd name of *demoiselles* to be given to them. In this mode they ranged the forests in bodies, armed, and cutting down every tree which answered their purpose, converted it into charcoal which was sold in the villages. The government were at last obliged to send troops, to prevent these disorders, some of whom were still quartered in a village of the beech zone, which I passed in 1830, between Videssos and Bagneres de Luchon.

The *pinus pectinata*, silver fir, need not be decried, as it is so well known. The principal forests now remaining of it are in the country between the two Bagneres, in the Spanish valley of Aran, and in the western Pyrennees, where it ranges on both sides of the chain.

The *p. sylvestris*, which grows above it, but now in small quantity, is equally unnecessary to be described. They may be seen in going to the lake of Gaube, where a scrap of native forest yet exists, owing to its having remained in possession of the government. In it the

three species of pine, some of them of great antiquity, may be seen growing together, the *uncinata* gradually taking the higher place. The upper zone of this chain is formed entirely of the *p. uncinata*, which is a species hitherto almost unknown or unattended to, and which is certainly one of the most valuable trees in the European flora. The name was given in consequence of a peculiarly hooked form of the scales, which is extremely marked, especially just before maturity. This character has been disputed, but a very little practice and observation will enable any one to pronounce without hesitation, on seeing the different colour and character of the tree from those of its congener the *sylvestris*. The cone is rougher, and of a different and more rugged texture, than that of the *sylvestris*, or any other I am acquainted with. An additional proof of the hardiness of the tree is afforded by the early ripening of the cones. I gathered some in the valley of Andorre in July, which were full formed, at a season when those of southern climates are yet far behind in vegetation. The reason of this admirable arrangement is evident. In these elevated regions the season of vegetation is so short that the operations of fructification must be proportionably accelerated, to ensure their completion. The seed from these cones vegetated, and it is of great importance to be aware of this fact, because the collecting the seed of this species is difficult in many seasons, from the early falling of the snow. The rule I followed was to select the cones when they had assumed a brown green, and cut dry to the knife. On opening them in this state the seeds will be found quite formed, in the state of a green almond when it is eaten. It is of the last importance that they should not be taken out of the