

BARCELONA TO GERONA.

At 6.30 we left BARCELONA; at 10 we were at GERONA, where the railway ends. We started thus early to enable us to see the Cathedral before the departure of the diligence for Perpignan. We had a Spaniard as our fellow traveller, busily occupied in making cigarettes, the unfailing resource of his countrymen. Out of his pocket-book he withdrew sundry little sheets of paper, and when his task was completed, asked, to our surprise, if we would *permit* him to smoke. He was revisiting his country after an absence of twenty years, spent at Aden. These years, he told us, had effected a great change in Spain, but Catalonia was still far ahead of the other provinces, both as to industry and commerce. "Les Espagnols sont des fainéants, mais les Catalans travaillent dès leur enfance." Our companion was himself a "Catalan," as I need hardly say, and a cork merchant of Marseilles.

Between Barcelona and Gerona the railway passes through large tracts of country covered with cork trees: they had been shorn of their barks, and their trunks looked bleeding. Our fellow traveller pointed them out to us, and then told us that the exportation

of corks made from these trees, is one of the great sources of wealth in this province. The bark is stripped every seven years, in the month of September; a new bark then takes its place; and the trees appear to be in no way injured.

From discussing commerce the Spaniard proceeded to politics. He did not believe in the likelihood of a civil war. In his opinion French diplomatists secretly supported the claim of the Prince of Asturias, but the Duc d'Aosta was a candidate not unlikely to succeed. The Catalans themselves were in favour of a Republic, and in a speech lately made by one of their principal men, an eloquent sketch had been given of the line of Spanish kings, from Ferdinand the Catholic down to the last of the Bourbons, which our Catalan praised as very just, and which certainly was not one of eulogy.

In the meanwhile, he observed, France herself appeared to be in a disturbed state, and possibly we should find more of revolution there than we had found in Spain.

We had now reached GERONA. This old city is very picturesque, standing on the banks of the river Oña, with steep hills as a background.

FONDA DE ESPAÑA.—A good *fonda*, and possessing beautiful Ajimez windows.

THE CATHEDRAL.—This magnificent Church was founded by Charlemagne, but the earliest portion now seen dates from the twelfth century. It is reached by the usual flight of steps: we entered by the western door, and found ourselves in a grand nave, described

by Mr. Street* as "the widest pointed vault in Christendom." Before the present nave was added in 1416, the Bishop called a council of architects to decide whether to follow out the original design of spanning the whole of the vast space with one vault, or to divide it into three.

The plan of the single vault was adopted, as "more brilliant, better proportioned, and less costly" than the other—the architect himself declaring that his plan possessed "such advantages, and such grand lights, that it would be a most beautiful and notable work."

So it has proved: nothing can be grander than the effect produced. The width of this nave is seventy-five feet; that of Westminster Abbey being only thirty-eight.

The retablo is of silver, and of much earlier date. It is surmounted by a curious canopy, likewise wrought in silver; in the centre is the figure of the Virgin; and on each side are St. Narcissus, the Martyr-Bishop of Gerona in the fourth century, and St. Felix, his deacon. Over the door of the Sacristia is a striking monument of a recumbent knight in armour; near which are the silver chimes, which have such a novel effect to English ears when introduced into the service.

Like most Spanish cloisters, those of Gerona are exceedingly picturesque, and full of quaint decoration. Outside these Cloisters is a steep path from which you have a grand view of the city.

* See "Gothic" Architecture in Spain.

THE CHURCH OF SAN FELIU.—At first sight this building might pass for a fortress, so little does it resemble a Christian Church. Its walls are massive and loopholed, and on more than one occasion SAN FELIU has stood a siege. The name of the mother of Ferdinand the Catholic, is connected with this Church. In the fifteenth century the Catalans revolted against their King—John II. of Aragon—whom they accused of the murder of his eldest son, Don Carlos, Prince of Viana. The Prince was heir to the throne, and deservedly popular with the nation. His imprisonment, followed by his sudden death, gave rise to suspicion, and the people flew to arms. Queen Joan was second wife to John II., and the supposed instigator of the murder. She was at Gerona when the insurrection broke out: the city was immediately besieged, and taken by the Catalans. Joan threw herself with her followers into SAN FELIU, and within this impregnable Church she kept her assailants at bay, till reinforcements from the King came to her rescue. Carlos was elder brother to Ferdinand, but the affections of the old King were centred in the son of his old age, rather than in the heir to the throne.

A marriage had been proposed between Carlos and Isabella of Castile, with a view of uniting the crowns of Castile and Aragon; but Queen Joan had already selected Isabella to be the bride of the young Ferdinand, and to make the marriage with her stepson impossible, she induced the King to imprison him. Unsuspecting of treachery, and confiding in his

father's promises, Carlos repaired to the court of the King. After a short interview, he left the royal presence, and found himself under arrest.

The news of his imprisonment so excited the brave Catalans, that they took up arms, and not only procured the release of their Prince, but forced the King to acknowledge him publicly as the heir to the throne.

The misfortunes which had so long clouded the life of the Prince of Viana now seemed to have passed away; but the hatred of the King and Queen, though concealed, was only increased by the popular demonstration in his favour. Secret and surer measures were devised by which they could attain their end. Poison, it is said, was administered to Carlos, and his death in the autumn of 1461 cleared the way to the throne for Ferdinand.

Queen Joan lost no time in commencing negotiations for the marriage of her son with Isabella of Castile, but the Queen did not live to see the fulfilment of her long cherished designs.

She died of a lingering disease, a few months before the marriage took place.

Her last hours were embittered by remorse, and on her death-bed she is said to have exclaimed—
“Alas! Ferdinand, how dear thou hast cost thy mother!”

Thus perfidy would seem to cling to the history of Ferdinand from his very cradle. Even his marriage with Isabella was shadowed by an act of deceit. A dispensation from Rome was necessary before it

could be solemnized, as they were within the degrees of relationship prohibited by the Church. The assent of the Pope was doubtful; time was precious; and a forged document was produced by Ferdinand which quieted the religious scruples of Isabella. It was not till years afterwards that she discovered the fraud, when she immediately applied for the requisite dispensation.

Again, when Isabella was dying, Ferdinand took an oath that he would not, by a second marriage, deprive their children of any part of their inheritance.

On this assurance, Isabella left him the Regency of Castile, and the greater part of the wealth of the New World. Sixteen months afterwards he married the beautiful Germaine de Foix, niece of Louis XII., and false to his oath, signed a marriage contract which, had the child of Germaine lived, would have robbed Charles V. of Naples and Aragon.

The taint of perfidy seems to mark, in a greater or less degree, the character of Ferdinand's descendants. The prayers publicly offered up by Charles V. for the safety of the Pope, the Holy Father being at the time his prisoner;* the sinister smile of Philip II., quickly followed by his dagger; the imperturbable calm with which Philip IV. covered his falsehoods—are all evidences of that moral deformity which may be traced back to Ferdinand the Catholic, of whom it was observed by a contemporary, that "his countenance never betrayed his thoughts."

* Brantome says that Charles was nicknamed in France "Charles qui triche."

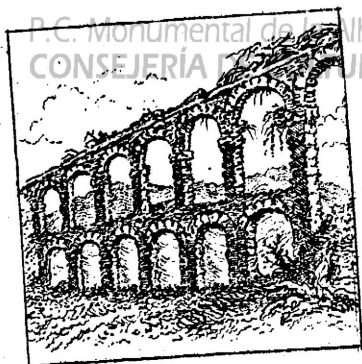
The diligence was at the door of the FONDA DE ESPAÑA, and GERONA and the steeple of SAN FELIU were soon in the distance. In three hours and a half we were at FIGUERAS, where Maria Louisa, of Savoy, the youthful bride of Philip V., was forced, in spite of her tears, to dismiss all her Italian suite, and remain alone with the Spanish ladies appointed by Louis XIV. The young queen soon learnt to rule her husband as completely as she herself was ruled by the Princess Orsini, but she was powerless to check the occasional fits of gloom to which Philip, like his ancestors, was subject, and which caused him at times to shut himself up for whole days in a darkened room.

The tree of Liberty stood in the market place, as we drove through Figueras, and the voices of children were heard singing the New National Hymn. This is all we perceived of revolutionary feeling in Spain.

In the fields were women, distaff in hand, tending their sheep or swine: there was an air of activity all around, verifying the statement of our fellow traveller as to the industry of the Catalans.

Shut up in our coupé, we trotted along at a brisk pace. It was an ordinary French diligence, jingling, rattling, creaking, as it rolled on its way to La Junquera, the last Spanish town. As we reached it, we heard the watchman calling the hour of the night, "Once y cuarto." At midnight we were at the

frontier. Neither moon nor stars appeared; no light but the lamp of the diligence shining full on the horses, and casting dark shadows along the steep descent. Below, toiling up the hill, were market carts, each with its lantern glowing in the dark distance. Day dawned as we entered the Moorish gate of PERPIGNAN, after an eleven hours' journey: a thick mist hung over Imperial France, and we had seen the last of Spanish towns and Spanish pictures.



ROMAN AQUEDUCT, TARRAGONA.

PAINTERS OF THE SPANISH SCHOOL.

RINCON, ANTONIO. Born at *Guadalajara*, 1446, died 1500.

CASTRO, JUAN SANCHEZ. Flourished at *Seville*, 1454 to 1516.

GALLEGOS, FERNANDO. Born at *Salamanca*, 1475, died 1550. (Chief work, Altarpiece, Chapel of S. Clement, Salamanca.)

BERRUGUETE, ALONSO. *Parados de Nava*, 1480—1561. Painter, Sculptor, and Architect. Painter to Charles V. and Philip II. Pupil of Michael Angelo.

*BORGONA, JUAN. Flourished at *Toledo*, 1495 to 1533.

*AMBERES, FRANCISCO. Flourished at *Toledo* about 1502.

*VILLOLDO, JUAN. Flourished at *Toledo*, 1508 to 1547

VARGAS, LUIS. *Seville*, 1502—1568. (Chief work, "Genealogy of Christ," ("La Gamba") Cathedral, *Seville*.)

MORALES, LUIS. *Badajos*, 1509—1586. Called "El Divino," from constantly painting sacred heads.

* These three Painters painted the Mozarabic Chapel, Toledo.

COELLO, ALONSO SANCHEZ. *Near Valencia*, 1515—1590. Pupil of Anthony More. (Chief work, "Martyrdom of S. Sebastian," in S. Geronimo, Madrid.)

BECERRA, GASPAR. *Baeza*, 1520—1570. (Also a Sculptor.)

VILLEGAS, MARMOLEJO PEDRO. *Seville*, 1520—1597. (Chief works, "Visit of Mary to Elizabeth," Cathedral, Seville; and "Lazarus," Hospital of Lazarinos.)

JUANES, JUAN. (Vicente) *Valencia*, 1523—1579. (Finest work. "Baptism of Christ," Cathedral, Valencia.) He painted sacred subjects only.

COMONTES, FRANCISCO. *Toledo*. flourished 1533 to 1565.

NAVARETE, JUAN FERNANDEZ. "El Mudo." *Logroño*, 1526—1579. Studied in Italy. (Chief works. In the Escúrial.)

BORRAS, FRAY NICOLAS. *Cocentayna*, 1530—1610. Pupil of Juanes.

CARBAJAL, LUIS. *Toledo*, 1534—1613. Pupil of Villoldo.

CESPEDES, PABLO. *Cordova*, 1538—1608. Studied in Italy. (Chief work, "Last Supper," Cathedral, Cordova.)

BAROSO, MIGUEL. *Consuegra*, 1538—1590. Pupil of A. S. Coello.

PRADO, BLAS. *Toledo*, 1540—1599. Pupil of Comontes.

CARDENAS, BARTOLOMÉ. 1547—1606. Pupil of A. S. Coello. (Chief works, Valladolid.)

GONZALES, BARTOLOMÉ. *Valladolid*, 1548—1617. Pupil of P. Caxes.

COTAN, FRAY JUAN SANCHEZ. *Alcazar de S. Juan*, 1551—1627.

RIBALTA, FRANCISCO. Near *Valencia*, 1551—1628. Studied in Italy. (Chief works, Collegio de Corpus, Valencia.)

PANTOJA DE LA CRUZ. *Madrid*, 1551—1610. Painter to Philip II. and Philip III. Pupil of A. S. Coello.

ROELAS, JUAN, *Seville*, 1558—1625. Studied at Venice. (Chief works, Church of S. Isidore, and Cathedral, Seville.)

VELASCO, LUIS. *Toledo*, flourished 1564 to 1606. (Chief works, Cathedral, Toledo.)

CUEVAS, PEDRO. *Madrid*, 1558—1635.

ARIAS, FERNANDEZ ANTONIO. *Madrid*, (?)—1680. Pupil of Cuevos.

MAGNO, JUAN BAUTISTA. *Toledo*, 1569—1649. Pupil of El Greco. (Chief works, S. Pedro Martir, Madrid.)

PACHECO, FRANCISCO. *Seville*, 1571—1664. Father-in-law and Master of Velazquez.

HERRERA, FRANCISCO (the elder). *Seville*, 1576—1656. Painter and Architect. First Master of Velazquez.

ORRENTE, PEDRO. *Monte Allegra*, 1577—1644.

CASTILLO, JUAN. *Seville*, 1584—1640. Pupil of Arias.

CAXES, EUGENIO. *Madrid*, 1577—1642.

TRISTAN, LUIS. *Toledo*, 1586—1640. Pupil of El Greco. (Chief works, Cathedral, Toledo.)

RIBERA, JOSÉ, "Spagnoletto," *Jativa*, 1588—1656. Pupil of Ribalta. Painted chiefly in Naples.

FERNANDEZ, LUIS. *Madrid*, 1594—1654. Pupil of Eugenio Caxes.

RIBALTA, JUAN. *Valencia*, 1597—1628. Pupil and son of Francisco Ribalta.

OBREGON, PEDRO. *Madrid*, 1597—1659. Pupil of V. Carducci.

ZURBARAN, FRANCISCO. *Fuente de Cantos*, 1598—1662. Pupil of Roelas. (Chief works, Museum, Seville.)

ROMAN, BARTOLOMÉ. *Madrid*, 1598—1659. Pupil of Carducci.

COLLANTES, FRANCISCO. *Madrid*, 1599—1656. Pupil of Carducci.

PEREIRA, VASCO. *Seville*, flourished 1583 to 1598.

PEREDA, ANTONIO. *Valladolid*, 1599—1669. Pupil of Cuevas.

VELAZQUEZ, DIEGO DE SILVA. *Seville*, 1599—1660. Pupil of Herrera (the elder) and Pacheco. Painter to Philip IV. (Finest works, Museum, Madrid.)

ESPINOSA, JACINTO GERONIMO. *Valencia*, 1600—1680. Pupil of Ribalta.

MARCH, ESTEBAN. *Valencia*, 1600—1660. Pupil of Orrente.

CANO, ALONSO. *Granada*, 1601—1667. Pupil of Pacheco and Juan Castillo. (His works are seen in Churches and Convents throughout Spain.)

CASTELLO, FELIX. *Madrid*, 1602—1656. Pupil of Carducci.

CASTILLO Y SAAVEDRA, ANTONIO. *Cordova*, 1603—1667. Pupil of Zurbaran. (Chief works, Cordova.)

FERNANDEZ, FRANCISCO. *Madrid*, 1604—1645.

PAREJA, JUAN. *Seville*, 1606—1670. Slave, and afterwards pupil of Velazquez.

RIZI, FRANCISCO. *Madrid*, 1608—1685. Pupil of Carducci. (The Spanish "Fa prestó.")

SARABIA, JOSÉ. *Seville*, 1608—1669. Pupil of A. Castillo and Zurbaran. (Chief works, Cordova.)

MOYA, PEDRO. *Granada*, 1610—1666. Pupil of J. Castillo.

CARREÑO DI MIRANDA, JUAN. *Abiles*, 1614—1685. Pupil of Cuevas.

LEONARD, JOSÉ. *Madrid*, 1616—1656. Pupil of Cuevas.

MURILLO, BARTOLOME ESTEBAN. *Seville*, 1618—1685. Pupil of J. Castillo. (Finest works, Museum, Seville.)

GOMEZ, SEBASTIAN. "El Mulato de Murillo." Date of birth uncertain. Mulatto servant, and pupil of Murillo. (Chief works, Seville.)

IRIARTE, IGNACIO. *Azcoitia*, 1620—1685. Pupil of Herrera the elder.

AMBERES, MIGUEL. Flourished about 1640. Painted portraits after the manner of Vandyck.

HERRERA, FRANCISCO (the younger). *Seville*, 1622—1685. Pupil of his father.

GONZALES DE VEGA, JUAN. *Madrid*, 1622—1697.

CASTREJON, ANTONIO. *Madrid*, 1625—1690.

SEVILLA, JUAN ESCALANTE. *Granada*, 1627—1695. Pupil of Moya.

ESCALANTE, JUAN ANTONIO. *Cordova*, 1630—1670. Pupil of F. Rizi.

MAZO, JUAN BAUTISTA (Martinez). *Madrid*, 1630—1687. Pupil and Son-in-law of Velazquez.

GONZALES, JUAN GIACCHINETTI. *Madrid*, 1630—1696.

VALDES LEAL, JUAN. *Cordova*, 1630—1691. Pupil of A. Castillo.

COELLO, CLAUDIO. *Madrid*, 1630—1693. Pupil of F. Rizi. Painter to Philip IV. Last of the great Spanish painters. (Chief work, Altarpiece, "La Forma," in the Escorial.)

GUEVARA, JUAN NIÑO. *Madrid*, 1632—1698. Pupil of A. Cano.

GONZALES, PEDRO RUIZ. *Madrid*, 1633—1709. Pupil of Escalante and Carreño.

CABEZALERO, JUAN. *Almoden*, 1633—1673. Pupil of Carreño.

VILLAVICENZIO, PEDRO NUNEZ. *Seville*, 1635—1700. Pupil of Murillo.

CEREZO, MATTEO. *Burgos*, 1635—1685. Pupil of Carreño.

ANTOLINEZ, JOSÉ. *Seville*, 1639—1676. Pupil of F. Rizi. (Chief works, at La Magdalena, Madrid.)

IGLESIA, FRANCISCO RUIZ. *Madrid*, 1650—1704. Pupil of Carreño.

VELASCO, ANTONIO PALOMINO. *Valencia*, 1653—1726. (Author of "Lives of Spanish Painters.")

MUNOZ, SEBASTIAN. *Navalcarnero*, 1654—1690. Pupil of Claudio Coello and C. Maratti.

ANTOLINEZ DE SARABIA. , Flourished 1672 to 1700.
Pupil of Murillo.

TOBAR, ALONSO MIGUEL. *Higuera*, 1678—1758.
Pupil and skilful copier of Murillo. (Chief
original works, "Divine Shepherdess," Mu-
seum, Madrid, and "Our Lady of Consola-
tion," Cathedral, Seville.)



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