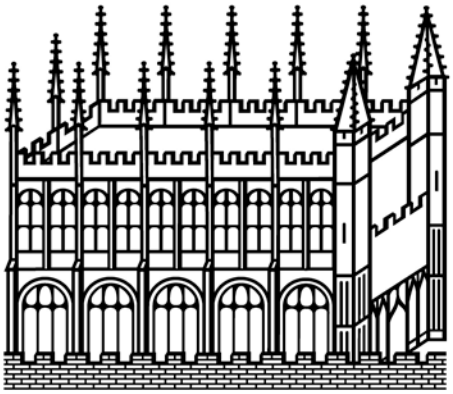


Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

http://www.bodleian.ox.ac.uk/dbooks

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

MURILLO

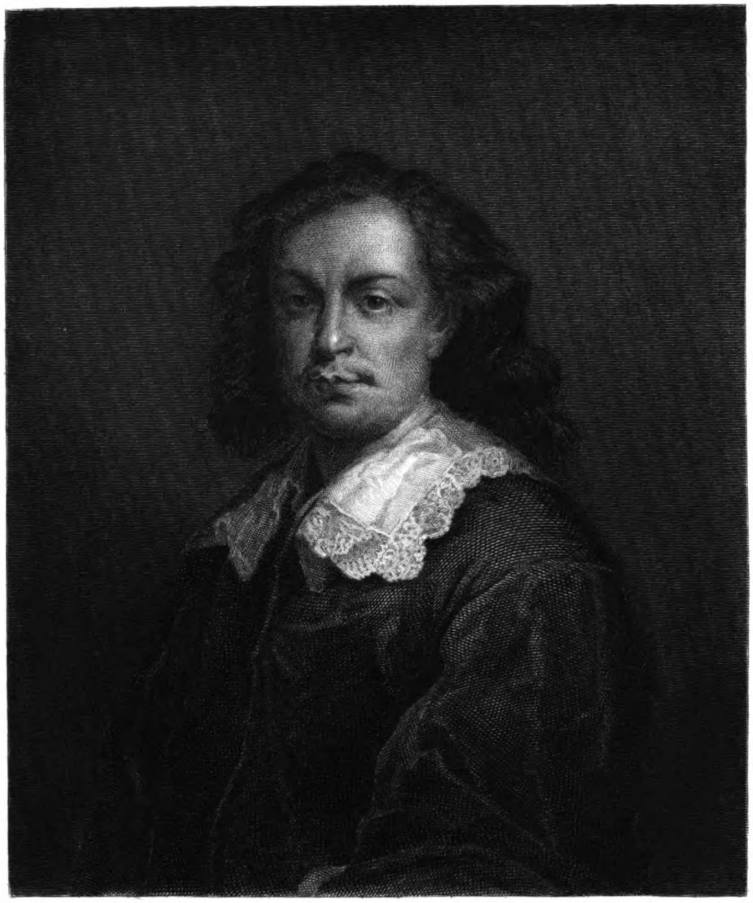
AND THE

SPANISH SCHOOL OF PAINTING

W. B. SCOTT.

fol.
923.9
Mur. S.

fol. 11
923.9
Mur.S.



SE IPSUM. PINXT

CALAMATTA. SCULPT

MURILLO.

LONDON VIRTUE & Cº

MURILLO

AND THE

SPANISH SCHOOL OF PAINTING.

FIFTEEN ENGRAVINGS ON STEEL

AND NINETEEN ON WOOD.

WITH AN ACCOUNT OF THE SCHOOL AND ITS GREAT MASTERS,

By WILLIAM B. SCOTT.

Corsini Madonna (*Murillo*).

He who Sevilla has not seen
Has not seen a marvel great;
Who to Granada has not been
Can have nothing to relate.
Spanish Popular Rhyme.

VIRTUE & CO., LIMITED, 26, IVY LANE,
PATERNOSTER ROW.

ASHMOLEAN
OXFORD
MUSEUM

TO

SIR W. STIRLING MAXWELL, BART.,

THE AUTHOR WHO HAS DONE MOST FOR

THE PAINTERS OF SPAIN

OUT OF THE LANGUAGE OF THE COUNTRY,

THE FOLLOWING LITTLE ESSAY

Is Inscribed.

PREFACE.

THE literature of the Spanish Schools of Painting and Sculpture—or, more properly speaking, that relating to the Artists biographically, as there were three centres of activity in the Fine Arts in Spain, or four including the later school of Madrid, so that a single narrative has not been found very convenient—is considerable. The most important of the original authorities are the following: "Arte de Pintura," by Francisco Pacheco, 4to, Sevilla, 1649, a book so rare that a fac-simile edition has been published at a high price in Madrid, some time since; "Museo Pictorico," by Don Antonio Palomino, three volumes, folio, Madrid, 1795, which contains the lives of 233 artists flourishing from the time of Ferdinand the Catholic to the conclusion of the reign of Philippe IV.; the "Diccionario Historico," of Cean Bermudez, in six volumes, 12mo, published so lately as 1800 in Madrid. This last is the storehouse from which all later writers have liberally borrowed. A fourth Spanish authority is the "Viage de España," by Antonio Ponz.

Of the second of these works an English abridgment appeared in London in 1739, only a few years after its publication in Madrid; and a "Life of Murillo, with Observations on the School of Seville," a book partly made up by reprinting in the language of the originals, partly a translation of a small separate tract by Cean Bermudez, produced in 1806 as a letter to a friend, was published in London, by Edward Davies, who calls himself an old guardsman, in 1819. In the preface to this confused little work, Davies says that the works on Spanish painting are so numerous that the Bibliografia Roma (1788) of the Abate Comolli occupies eleven pages 4to with their enumeration.

Previous to the appearance of Cean Bermudez' important work, Mr. Cumberland had produced his "Anecdotes of Painters in Spain in the Sixteenth and Seventeenth Centuries," two volumes, 16mo, London, 1782. Cumberland had resided in Madrid and enjoyed advantages there, and his book is a very creditable one for the time.

Of late years the subject has received much more attention in this country and in France. Quilliet's "Dictionnaire des Peintres Espagnols," 1816, was followed by "Les Arts Italiens en Espagne: ou Histoire des Artistes Italiens qui contribuèrent

a embellir les Castilles," a small folio, published at Rome, 1825. In Paris, L. Viardot produced "Notices sur les Principeux Peintres de la l'Espagne," 1839, and "Les Musées d'Espagne, d'Angleterre, et de Belgique," in 1843. More lately, the same writer has been associated with W. Bürger, Paul Muntz, Paul Lefort, and the Editor, in producing "L'Ecole Espagnole," in M. Charles Blanc's "Histoire des Peintres," &c.

In England most of all has been done. W. Stirling (now Sir W. Stirling Maxwell, Bart.) published his "Annals of the Artists of Spain," in three volumes, 1848, and "Velazquez and his Works," in 1855; works full of knowledge and fine appreciation, written in a manner that invests the subject with continued interest. Nearly at the same time Sir Edmund Head's "Handbook of the Spanish School of Painting" came out (Murray, 1848), intended to supplement Kugler's "Handbook of Painting," which bestowed only twenty-four pages on Spain. It is remarkable that two such works should have been produced, independently of each other, at the same moment. The "Annals of the Artists of Spain" is, of course, the more complete and every way important. Both are now, it appears, out of print, and indeed difficult to procure. We should also gratefully mention Mr. Ford's "Handbook for Travelling in Spain," the first edition in two volumes; a book unrivalled for fulness of information and reliableness of critical judgment on the most of matters connected with the Arts in Spain. This also is not a book in the market. In Mr. R. N. Wornum's "Epochs of Art" there is an able résumé of the subject, and in Mr. Street's able work, "The Gothic Architecture in Spain," is much valuable information on that branch of the subject, and a very complete list of the architects and decorative artists employed on the Cathedrals.

It is remarkable that Germany has contributed so little to the literature of the Spanish School of Painting, "Die Christliche Kunst in Spanien," Leipsig, 1853, by J. D. Passavant, being nearly alone. It is an able essay, but not much more, and embracing architecture and sculpture as well as painting.

It is well for the writer of the following pages that the latest and most analytic works on our subject are not in the Spanish language. Those above mentioned have been his authorities for all the historical facts, and in some degree for the inferences and conclusions deduced from them. The critical verdict, where the author has ventured to express one, which he can only do within limitations, belongs to himself.

BELLEVUE HOUSE, CHELSEA,
1872.

CONTENTS.

PAGE

INTRODUCTORY ESSAY 1

LUIS DE MORALES AND HIS SUCCESSORS 25

JOSEPH RIBERA, CALLED SPAGNOLETTO 42

FRANCISCO ZURBARAN 52

DON DIEGO VELAZQUEZ DE SILVA 59

BARTOLOME ESTEBAN MURILLO 72

CONCLUSION (From the Death of Murillo to the Present) 86

APPENDIX, I.—Murillo's Pictures in this Country 101

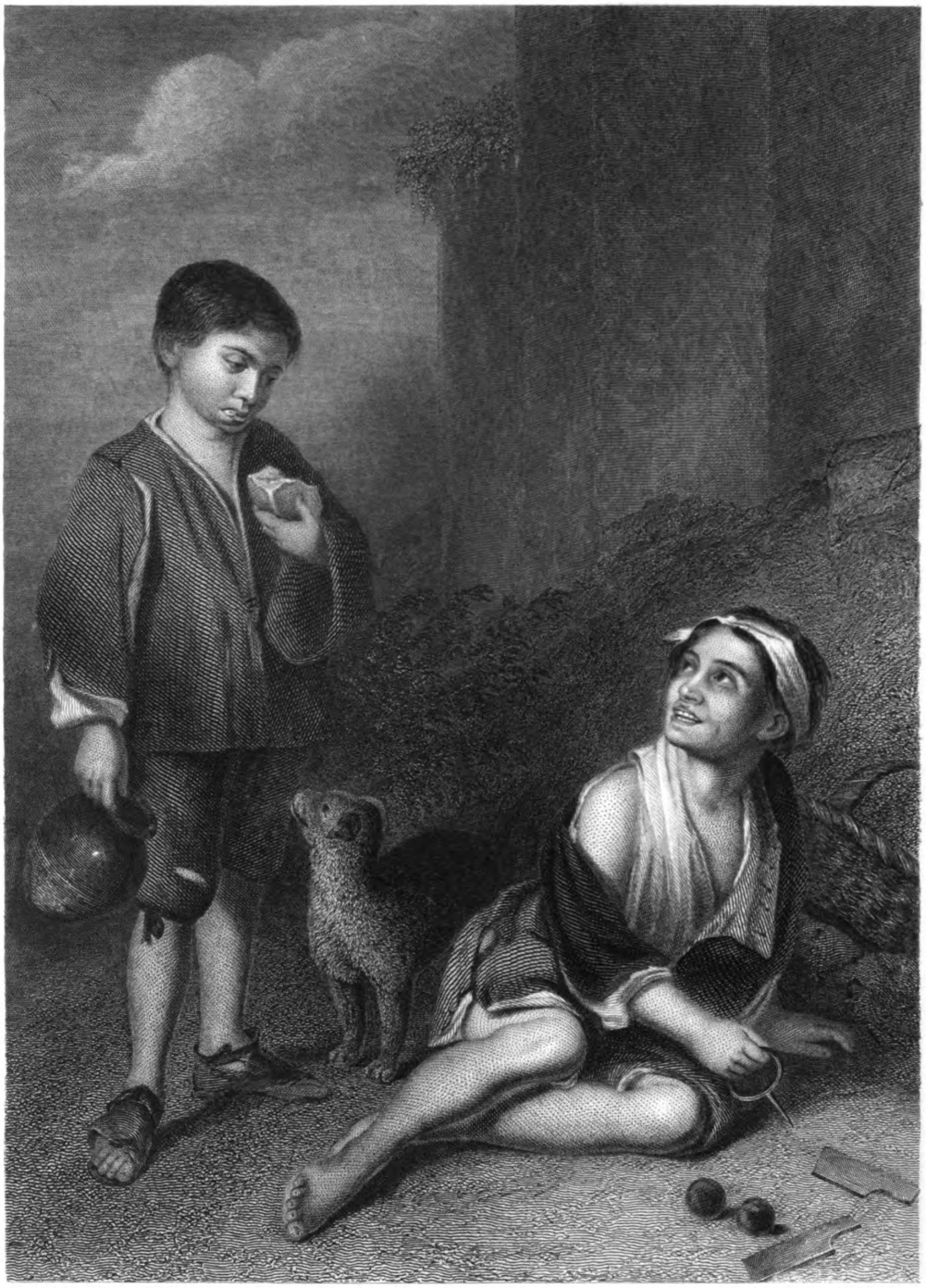
,, II.—Chronological Table of the Masters of the Spanish School . . 107

STEEL ENGRAVINGS.

			ENGRAVED BY
PORTRAIT OF MURILLO	*Frontispiece*		CALAMATTA.
SPANISH (PEASANT) GIPSY BOYS (Dulwich Gallery)—MURILLO.	*Beginning of Introductory Essay*		J. STEPHENSON.
EXTACY OF THE VIRGIN (Dulwich Gallery)	„	„	J. C. ARMYTAGE.
ECCO HOMO (Louvre)—MORALES	*Face page*	25	MAILLEFER.
ST. JEROME (Formerly in the Aguado Gallery)—RIBERA (SPAGNOLETTO)	„	42	Z. PREVOST.
ST. PETER OF ALCANTARA (Formerly in the Aguado Gallery)—ZURBARAN	„	52	A. MASSON.
A SPANISH LADY (Sir Richard Wallace, Bart.)—VELAZQUEZ	„	59	LEROUX.
THE VIRGIN OF THE ANGELS (Formerly in the Aguado Gallery)—MURILLO	„	72	NARGEOT
SPANISH PEASANT BOY „ „	„	76	BLANCHARD.
SPANISH PEASANT GIRL „ „	„	78	BLANCHARD.
COUNTING THE GAINS (R. Gallery, Madrid)	„	82	J. C. ARMYTAGE.
FLOWER GIRL (Dulwich Gallery)	„	86	P. LIGHTFOOT.
JACOB'S DREAM (Aguado Gallery)	„	92	KERNOT.
JACOB WITH LABAN „	„	101	KERNOT.
THE YOUNG ST. JOHN (National Gallery, London)	„	104	L. STOCKS, R.A.

WOOD ENGRAVINGS.

	PAGE
MADONNA AND CHILD (Corsini Palace)—MURILLO. *Title Page.*	
MATER DOLOROSA (R. Museum, Madrid)—MORALES	25
CIRCUMCISION „ „ „	28
RIBERA (SPAGNOLETTO), Portrait	42
MARTYRDOM OF ST. LAURENCE—RIBERA	49
MONK IN PRAYER (National Gallery, London)—ZURBARAN	56
VELAZQUEZ (Florence Gallery), Portrait	59
THE DRUNKARDS (R. Museum, Madrid)—VELAZQUEZ	62
THE WATER SELLER OF SEVILLE (Duke of Wellington)—VELAZQUEZ	63
INFANT DON CARLOS (R. Museum, Madrid) „	65
ASSEMBLY OF ARTISTS (Louvre) „	66
THE THREAD SPINNERS (R. Museum, Madrid) „	67
DON FERDINAND OF AUSTRIA (R. Museum, Madrid) „	69
COURT DWARF (R. Museum, Madrid)	71
MURILLO, Portrait (Formerly in Spanish Gallery, Louvre)	72
BOY AND DOG—MURILLO	77
EXTACY OF ST. FRANCIS (Formerly in the Aguado Gallery)	85
GOYA, Portrait by himself	94
GIRL WITH FRUIT—MURILLO	99



MURILLO, PINXT J. STEPHENSON SCULPT

THE SPANISH PEASANT BOYS.

SPANISH SCHOOL OF PAINTING.

I.

HAVING been asked by the publishers to write this short treatise on the principal painters of the singularly distinct and short-lived school of Spain, the author thinks he owes it to himself and his readers to state in a few words his point of view to begin with. Aware that the literary portion of a volume whose attractions to the public are the engravings, is very frequently looked upon with disregard as most probably done too slightly to be permanently valuable, he is still willing to try his hand at the task, and hopes to write what will be readable by those who know something of art, and interesting to those who do not. He is told that gift-books or table-books, or whatever similarly illustrated publications are called, are never read, that "a gift horse should not be looked in the mouth;" but if the courtesy of the receiver prevents him doing so, it does not follow that the giver should not!

Besides, this is possibly the first of a series of similar volumes intended to illustrate in some small degree the labours of other countries or painters, and the writer does not see why so fair a field may not be visited by him with some benefit to his readers, although but for a day. To make a book of reference, or an exhaustive history of the life and works of men whose names follow each other so closely, in such an essay as the following, is the labour of years, placing the author thereof in the position of master like that of the artists themselves; and what the popular essayist has to do in his narrower limits is to know what the master has said as well as what the painter has wrought, but then the verdict of the critic may be

given in few words, and must indeed be his own. It is this critical verdict after all that determines the value of the writing, and decides the length of its career, whether it shall be annual or perennial.

The besetting sin of the writer for picture books, is a species of sentimental rhetoric, as if each of the various works that have descended to us from past times was a marvel, and the painters themselves different from us in kind as well as in quality. In this he resembles the old-fashioned collector who used to demand from his visitor an amount of admiration as he led him from picture to picture, sometimes fine and sometimes bad, now genuine and now too clearly spurious, that made him the bane of his circle. So far from this, the present writer may acknowledge at once that he considers many of the works left us by even the great men of the past as supremely interesting only in connection with the time in which they were done. They are to us the flowers of extinct plants preserved to us by the accidents of genius, flowers that can never be found again, but which for the most part were developed into higher forms, and live with us still. It has been said with sufficient general truth by Monsieur Taine that genius is nothing but power expressed, and no power can be fittingly expressed except in the country of which it is the product, and amongst the people whose education, example, and character, in a thousand shapes, fed and trained it, and whose condition of Taste calls it forth. This Monsieur Taine says in relation to writers, poets, but with how much more force is it true of artists, who deal only with the aspects surrounding them, and who can speak only by the symbols of their age! When the renaissance had completed its triumph, and several generations of Romans had lived under *pagan* popes, the pretty naturalism of Raphael's Madonnas was received with unspeakable gratification instead of the earlier purism, and the learned and wholly unchristian nakedness of Michelangelo eclipsed every other form of art.

These two developments of religious art, Raphael's female grace and Michelangelo's masculine grandeur, resulting from the same conditions, and taking place simul-

taneously, are, it must be allowed, sufficiently different from each other, and this difference shows how wide is the area to be filled by the individuality of the artist, animated by the largest amount of original force, and acting under a *régime* of intellectual freedom; but in Spain, where the faith grew up side by side with a hated Mahometanism, and a red-hot sword of clerical conservatism turned every way in all men's sight from the end of the middle ages to the close of the seventeenth century, no such diversity was possible, even if the intellectual force had been there. As it was not, we find no attempt to express either the beauty of the one or the sublimity of the other, but the whole art of Spain shows a uniform motive and character; it is ascetic, monastic, and subservient to the church, the church in the narrowest form of tyranny any clerical body has yet assumed.

But apart from the objects and motives which limited the subjects of the Spanish painter, and determined his treatment of these, there is his art itself, which in nearly all technical qualities is so superb and rich and powerful, that we forget to inquire further, and are willing to accept him as he is. These qualities are most often seen in portraiture, but they glorify nearly every canvas that came out of the ateliers of the Peninsula, and elevate the most painful of the thousands of martyrdoms into noble works of taste.

And here we may as well state what may be looked upon as a kind of confession of faith, in beginning to treat, however shortly and popularly, the works and artists of former ages and countries, that we hold the art of Painting to be in its nature a materialistic art, its proper subject the solid bodies of things; and secondly, that it appears to us to have completed its task, fulfilled its cycle, and that all that is left for the modern artist, in respect to the technique of his art, is to endeavour to do again what has been done before, and to use it in obedience to other motives. To say this may appear to value the schools of the past too highly, Rome, Venice, the Low Countries, and Spain, with their composition, colour, chiaro-scuro, and power of hand; but all these qualities are only elements in the education of the "coming

man," whereas they are nearly everything in the art of the past. If they were not so, the value of the religious pictures of the fifteenth and sixteenth centuries would have decreased with the decay of mythological religion, instead of the antiquated dogmas and apocryphal gospels being preserved to us by the odour of art, and made poetic by its beauty. In the iconoclastic struggle during the early middle ages, when the Eastern and Western Churches were both consolidating their positions, the idea was that Sculpture was the materialistic, and therefore the art liable to superstitious uses, and that Painting was representative like language, and had, properly speaking, no existence by itself. And this no doubt is in one sense a statement of the distinction between the arts, painted sculpture being, of all art-products, applied to religion most anthropomorphic, and dangerously allied to fetish worship; but it was only a defective criticism to suppose Painting was essentially different. The stronger influence of painted sculpture the Latin Church continued to employ, and its development in Spain, where we shall see the Church had entire control of the arts, and employed a surveillance over the life and death of the painters as well as sculptors, became so complete that we cannot help breaking the thread of our argument to introduce an account of it, although from so well-known a source as Mr. Ford's Handbook. The making of statues for the churches, and the colouring of them, was the occupation of thousands, and deemed of so much importance that Alonzo Cano and Montañes frequently stipulated that no one but themselves should paint the images they carved. It will be remembered that Praxiteles said he valued most those of his own works that Nicias had painted, but these Spanish artists were painters as well as sculptors, and kept the work in their own hands. But they were and are dressed as well as painted. In the ancient times these figures were treated exactly as if they were living gods. Real food was provided for them; they were washed and dressed by their own attendants, as we learn from St. Augustine, Livy, and other authorities. They spoke, bled, perspired, and wept, and all this many do in Spain, whereby, as Palomino justly

Murillo

Adoration?

remarks, "the Church has been much enriched, and innumerable souls converted." Mr. Ford says, "No one is allowed to undress the *Paso* or *sagrada imagen* of the Virgin. Such images, like queens, have their *camerera mayor*, their mistress of the robes, and their boudoir or camerin, where their toilet is made. This duty has now devolved on venerable single ladies, and thence has become a term of reproach, *ha quedada para vestio imagines*, 'she has gone to dress the images;' but the making and embroidering the superb dresses of the Virgin still afford constant occupation to the wealthy and devout, and is one reason why this Moorish manufacture still thrives pre-eminently in Spain. Her costume, when the *Pasos* are borne in triumphal procession through the streets, forms the object of envy, critique, and admiration. The ancients paid much more attention to the decorum and propriety of costume than the Spanish clergy: the Roman *signa* being so well dressed that it was considered to be a compliment to compare a fine lady to one. In the remote villages and in the mendicant convents the most ridiculous masquerades were exhibited, such as the Saviour in a court-dress with wig and breeches, whereat the Duc de St. Simon was so offended. The traveller will see stranger sights even than this. If once a people can be got to fancy a manequin is a god, if they can get over this first step, nothing else ought to create either a smile or surprise. Some figures have only heads, feet, and arms, the body being left a mere block, became destined to be covered with drapery; these are called *imagines á vestir*, images to be dressed, and are exactly like those described by Pausanias. These *Pasos* are only brought out on grand occasions, principally during the holy week. The rest of the year they are stowed away, like the properties of a theatre, in regular storehouses, and for these the traveller should inquire." All this prevailed most in Andalusia, from whence the greatest artists sprang, and although it still subsists in great force, was still more triumphant in the time of Alonzo Cano, Ribera, and Zurbaran, the most monastic of painters.

Compared to this degradation of sculpture, any legitimate application of the art

of painting may be considered to appeal purely to the imagination; but the relative position of the two arts, in regard to their aims, has entirely changed of late years; sculpture, or *form*, is representative of the Ideal, and painting, or *colour*, of the Real. Nor do we desire to speak of the painter's art in relation to religion only when we call it materialistic, it deals only with the appearances of tangible objects, whatever application it may serve, and we hold that the great masters of the great schools have carried it to perfection. As the art of sculpture attained to a full expression of Form in the time of Phidias, so painting, in its various technical components, has attained the fullest and most perfect expression already. Every art has its appropriate field, in which no other art can supply its place; and besides, there are periods of history more favourable than all others for the realisation of the powers of each of the fine arts, and in Spain painting attained an intrinsic excellence and an extrinsic importance about the end of the reign of Ferdinand and Isabella, equal to any of the Italian schools at the same period, and greater than it is possible can ever be reached by Germany, France, or England, now that painting is only a luxury, and the engineer is in the ascendant.

The rise of the art in Spain was late compared to Italy, and was, in fact, imported from thence, at a time when a native school had already existed for a century in Germany; so that, chronologically, it stands third; but in technical excellence it is only second to Italian painting in the hands of the few greatest masters the modern world has seen.

II.

The beginning of Painting, properly called fine art, in Spain, does not go back to the middle ages, nor has it any Byzantine origin, although the great cathedrals—Leon, Santiago, Tarragona, Burgos, and Toledo are all of an early date, and show extraordinary powers of design, both as architectural monuments and as storehouses

of sculpture. The two arts of painting and sculpture have been more closely allied in Spain than anywhere else, and the earliest names in the history of art in that country are not only those of the men who built these wonderful churches, but of their decorators by means of carving—Maestro Jayme Castayls, who made the statues on the grand front of the cathedral of Tarragona, in 1376, Maestro Anrique, and others. There, as with us in England, the earliest names of painters are those of strangers; Gerardo Starnino, an Italian, and Maestro Jorge Inglès, who must have been one of our countrymen, at a time when we had no artists at home.

The first centre or school of the art was doubtless at Seville, and the earliest name worth noting of any importance is that of Antonio del Rincon, who is supposed to have studied under Andrea Castagno and Ghirlandajo, towards the last years of the fifteenth century. These early indications of Italian influences, and this late commencement when the renaissance was in full authority, must be always kept in mind in speaking of Spanish art. Italy inherited the arts and spread them over Europe; north of the Alps, the earlier native tastes contended with the southern influence; but in Spain there was a greater sympathy and no mediæval or Gothic pictorial art to supplant, and suddenly in the beginning of the year 1500 we find in Toledo, Valencia, and Seville able painters and admirable works—evidences of a fully formed technical art—without a period of infancy having preceded it to the same extent as elsewhere.

To be a Castilian and to speak Castilian is to be a Spaniard *par excellence;* but among all the little kingdoms that went to form the greater one, as it now exists, Andalusia was thought of with most pride, and the proverbial rhyme we have placed on our title-page—

"He who Sevilla has not seen,
Has not seen a marvel great;
Who to Granada has not been,
Can have nothing to relate,"

shows the pleasure taken by natives of other parts of the peninsula in the southern states, especially in the province wrested at last, after many bloody days and years, from the Moors. The banner of Castile first appeared on the towers of the Alhambra on January 2nd, 1492. This date inaugurates the century of Spanish greatness, when it could be truly said, "When Spain is angry, the whole world trembles." Ferdinand of Arragon had married Isabel of Castile, and before he died, Naples, Navarre, and the New World were his, with the apparently exhaustless wealth of Mexico and Peru. Both commerce and war added to the greatness of "the Spains," and the Kaiser Charles V. (I. of Spain) in a great measure subjected Italy to his beloved country, as well as Flanders; thus the three countries where painting then flourished were under the rule of Madrid, up to that day a comparatively insignificant town.

As the whole population, greedy of gain, was moved to precipitate itself on the newly-discovered countries, so the whole of the coming men in art crossed over to Italy, and many of them returned as able as the masters they had studied—Da Vinci, Michelangelo, Raphael, Titian, Tintoretti being all beginning their career. A mere list of the names of the painters at one period of time thus educating themselves in Italy and bringing home Italian ideas and practice, is rather more than we can give. The greatest of these were, perhaps, Naverrete the mute, called commonly El Mudo, Juan de Joanes, and Pablo de Cespedes, who being three of the twelve greater artists of Spain, as classified by M. Viardot, we may have to speak of again; others were Alonzo Berruquete, Correa, Liaño, Gaspar Becerra, all from Castile; Francesco Ribalta, Herman Yañez, Pablo Esquarte, Luis de Vargas, Pedro de Villegas-Marmolejo, Pedro de Rapis. These names—of which not one is likely to be known to the reader—will serve to show how little Spanish art is enjoyed or understood out of Spain. Wilkie called Spain the Timbuctoo of artists, meaning that the great national school of painters he found there had to be explored. Except Velazquez, Spagnoletto, and, above all, Murillo, we possess few works by

the masters. Now and then such a lovely picture as the portrait of his daughter, by El Greco (Dominico Theotocopuli), sent to the late Exhibition of Old Masters at Burlington House by Sir W. Stirling Maxwell, attracts the artist; but, as a rule, the works of the several painters cannot be identified in London or Paris, and so possess no marketable value. The collecting propensities of the French generals during the Peninsular War, particularly of Soult and Sebastiani, neither of whom, unfortunately, knew very much of art independently of market value, did a good turn to Spain, as far as extending the knowledge of her greatness in painting; but they limited themselves to the masters already valued out of Spain. In Cumberland's time even Murillo was little known, and he says very many of the best pictures can "never be extracted from the country, as they are in the palaces." The War of Independence and its effects altered everything; but public collections belonging to the towns remain, and have been increased by the suppression of the monasteries. Few cities, however, possess good collections, and, with the exception of the capital, are very much restricted to the works belonging to their own province. This has some propriety, but also some disadvantage, the result being that the masters of one part of the country are not to be seen elsewhere; and the cause of this narrowness of appreciation, beginning, perhaps, in the early independence of the provinces, has been confirmed by the indifference to all the arts in Spain of a century and a half. "As for Murillo," says Cumberland, in 1782, "although some pieces of his have been exported from Seville, yet I think I may venture to say that not many of them which pass under his name are legitimate, and in a less proportion can we find among such as are true pictures any of so capital a rank as to impart a competent idea of his extraordinary merit." . . . "In private houses it is not unusual to discover very fine pictures in neglect and decay, thrown aside among the rubbish of cast-off furniture, whether it be that the possessor has no knowledge of their excellence, or thinks it below his notice to attend to their preservation; but how much soever the Spaniards have declined from their former

taste and passion for the elegant arts, I am persuaded they have in no degree fallen off from their national character for generosity, which is still so prevalent among them that a stranger who is interestedly disposed to avail himself of their munificence, may, in a great measure, obtain whatever is the object of his praise and admiration." This amount of indifference had, a few years before this, in 1779, called forth an edict from the king, Charles III., prohibiting the exportation of pictures by Murillo, he being the best-known painter of the school out of Spain, and his beggar boys being more generally acceptable than either his or any other Spanish master's religious subjects.

Mr. Ford says the works of the men native to the old centres of the art, first Seville, secondly Valencia, and thirdly, Toledo and Madrid" (that is to say, Castile) "in local and uncommunicating Spain" are still "hanging like ripe oranges on their native branches." But few cities possess good collections, and, "with the exception of the capital, those which do are seldom enriched with any specimens of *foreign* schools, for such is that of Valencia as regards Seville, and *vice versâ*." As to the possibility now of acting on Mr. Cumberland's hint, and taking a fancy for a few fine examples, Mr. Ford, who knows the country so well, gives a word of advice about making purchases in Spain. "A notion exists," he says, "because few people have been there curiosity-hunting, that it is ungleaned ground. Nothing can be more erroneous. The market never was well provided with literary or artistic wares; the rich cared not for these things, and the clergy made art subservient to religion, and tied it up in mortmain. Whatever there has been is pretty well cleared out, during the war, by the swords of the invaders, and since the peace by the purses of amateurs. Those who expect to pick up good things for nothing, *de gangas*, will be woefully disappointed. Let them beware of *getting for an old song, by the merest chance in the world, an* ORIGINAL *Murillo or Velazquez.* These bargains are indeed as plentiful as blackberries. But when the fortunate amateur has paid for them, their packing, freight, duty, repairing, lining, cleaning, framing,

and hanging, he will be in a frame of mind to suspend himself." Spanish pictures, moreover, are very dark, more visible under the bright sunshine of the south than through the fogs of England, and they are large, having been for the most part done for churches and convents. Still, the number by the three or four best-known painters now in England and Paris is very considerable. Many of these will be mentioned under the names of the painters. In our National Gallery the Murillos, three in number, are the subject of conflicting opinions; they are in his later manner—the principal one, the large Holy Family called the Pedroso Murillo, from its having belonged to the family of that name until 1810, is one of his latest works, and the entire absence of elevation or of sacred character in the figures, is apparent to every one. Perhaps this very absence recommended the master to the priests of his time, who did not reflect that the mystical is the very life of art applied to religion, and also to the French of the present day, who have given way to a *furore* for the master. In the Louvre are nine pictures by Murillo, several of them very important, and one of them, "Le Mystère de la Conception de la Vierge," the *chef d'œuvre* of the painter, was bought, as the reader may remember, at the sale of Marshal Soult's gallery, for the largest sum yet paid in an auction-room for a picture, 615,300 francs, being £23,440.

Besides the three Murillos in our National Gallery, there are four works by Velazquez; one by Zurbaran—a Carthusian praying fervently, with a skull in his hand, so noble and vigorous in character and expression, we hope the reader remembers it; two by Ribera, Spagnoletto (the little Spaniard), as he was called in Naples, because the simpler designation, Lo Spagno (the Spaniard), had been already appropriated to Giovanni di Pietro, by whom we also possess two. This last painter never lived in his native country, but was, after Raphael, the most distinguished of the scholars of Perugino, and does not appear among the artists of the Spanish school at all. Ribera, on the contrary, was so great a realist, did so many works for his native country, although he resided in Naples, and these

were so influential on the school that he must always be considered as one of the most important men Spain has produced in the arts.

But not only did painting in Spain rise into its full strength by the professors crossing over to Italy for their education, foreign artists came to Spain. The crown of Spain carried with it so many sovereignties that this was natural enough, especially as it suddenly acquired the credit of having half the riches of the world. Of these some remained altogether, as Dominique Theotocopuli, called El Greco, and became Spaniards; others were but visitors, as Titian, but still immensely important, when we consider their visits were paid just at the time when nearly all the men who have made Spain great in painting were rising into manhood. Torregiano, the sculptor, whose stay had so unhappy an end infamous to Spain, as he died in the Inquisition, was one of many sculptors: among painters we may mention Antonio Moro, Peregrino Tibaldi, Pierre de Champagne, Isaac de Helle, Antonio Ricci, Bartolomeo, Carducci, and his younger brother Vincenzo, and Rubens, who was not too late to exercise an influence on the last set who supported the greatness of Spanish painting. Latest of all, when the decline of Spain was expressed with fatal clearness by the decline of the native arts, the foreigner appeared again upon its soil, Luca Giordano, and Raphael Mengs, German by birth and Italian by culture, being at the head of painting in Madrid for some years before the death of the latter in 1779.

All this influence from without, however, although it carried the school to a rapid perfection, did not prevent a strongly-defined national character showing itself from the first to the last. This character may be described in a few words. It is grave and ascetic, dark and lurid, and above all *natural.* Even when treating the thousand and one saints in the Catholic mythology, and the thousand and one visions they saw of the divine persons of the Trinity themselves, the same naturalistic treatment prevails. There was no early period of purism and archaic independence, except, indeed, in the Middle Ages, when efforts were isolated and

more rude than elsewhere; so the Spanish school never had an ideal, nor any ascertainable love of the beautiful, and remained without it to the end, Murillo, the latest master, having never risen above truth to his model and a popular loveliness.

To define the reason of this would lead us a long way about, but it is, after all, the most interesting of inquiries. What the art of Painting of any people expresses, that is most at the heart of the nation, and if the cycle of its history has been fulfilled, and throughout its rise, flourish, and decline, we see so distinct a unity of expression as exists in Spanish art, we are bound to receive it as the type and the visible form of the life of the people. There may, however, be some iron arm interposed to prevent this result, some power foreign to the popular tastes and antagonistic to the free developments of these, and such a power we immediately find to have existed in Spain: this power was the Church.

III.

Before describing more particularly the directing and repressing authority of the Church over the arts in Spain, we ought to say that there must have been a perfect harmony between such authority and the spirit of the people; that, indeed, the religious element in the Spanish nature was, and perhaps still is, the most powerful motive force in existence. It is said that even at the present day the leaders in politics have to be most careful to appear at least to respect everything and everybody connected with religion. This is, no doubt, the case in all Roman Catholic countries, where the greater the ignorance the stronger the faith; and the further we descend in the social scale, the more attached are the people to the forms of devotion taught them by their fathers; but in the Peninsula, above all other places, this appears to be the case. "The proverbial gravity of the Spaniard distinguishes him like his cloak; it is the index of his earnest and

thoughtful nature," says Mr. Stirling. The faith of the Cross, as developed in the tenth century, struck its root deeper in his heart than in that of any other European man, and it was nourished by the blood spilt by him fighting against the encroachments of the insolent Moor, compared with whom he was illiterate and rude.

Architecture and all the appliances of social life were cultivated very highly by the Moors, who carried on a trade, in earthenware, for instance, all along the shores of the Mediterranean, and served the Christian markets in Valencia and Seville. *They* were disallowed the use of the likeness, by painting or sculpture, of the human form, or of any animal; and this may by antagonism have increased the bias towards the use of images by the Spaniards, entirely without the intervention of the clergy.

In the second place, there was absolutely no respect for the remains of the antique, if, indeed, any fragments had been preserved. In Italy the existence of these was one great means of the renaissance and of the *ideal;* in Germany and in Flanders there was a thoughtfulness that gave an intellectual ideal,

> "For dark and true and tender is the north,
> But bright and fierce and fickle is the south."

Moreover, in Spain, poetry and painting seemed never to have discovered relationship, rather to have gone south, south-west, and north, north-east; poetry, that is, the ballad, the romance, and the satire, having been the enemy of the cloister and even of the priest at the end of the middle ages.

In the third place, the Spaniard never was a good merchant: he was cut off from the rest of Europe by the surrounding sea and the barrier of the Pyrenees, and was naturally by disposition as well as by climate averse to industry and the production of wares marketable by use or beauty. When he left home he left it as a warrior, a mercenary, and he returned for a long period victorious, prouder and more brutal than he left. He despised the arts, and left them to the Church.

The descendants of the Iberians and the Celts were then, by the character of their genius and by historic fatality, the people eventually fitted to be enthusiastic Catholics, "essentiellement propres à devenir Chretiens," as M. Charles Blanc has it. Some portion of the country—that wherein the most pious population have ever since been found—submitted for long to the *régime* of an Asiatic despotism, nursed the determination, at last realised, of expelling the Moslems, who immediately changed in the mouths of the vulgar from Moros to the diminutive Moriscoes, and were hunted down till none remained. For this Ferdinand received from the Pope the appellation of "Most Catholic;" and from this time we have internal peace in Spain, peace and the Inquisition.

M. Charles Blanc considers the Moors to have induced the love of colour in the Spaniard, as he considers the commerce with the East to have done in Venice; but this seems an unnecessary supposition, as the Neapolitan is exactly like the Spaniard in this taste for colour, both in life and in art.

Thus the Spaniard willingly confided himself and his art into the hands of the Church, and she looked not to this world, but to the next, not to Venus and the Graces, but to St. Frances and poverty, the bride he espoused in her foul rags. "To provide painted books for those who could not read printed ones," to disseminate and fix on the popular memory those especial subjects by which *her* system was best supported, *her* purposes answered, and what Tacitus calls the "sacra ignorantia" of her flocks maintained, was what the Church required of art; treating it in her palmy power, like the priests of Egypt, it was to be silent, impassive, and immutable. She exacted a stern adhesion to an established model; she forbade any deviation from her religious type. To have changed an attitude or attribute would have been a change of Deity."* But the artists, there is no doubt, were thoroughly imbued with the spirit of their work; they,

* Ford's "Handbook of Spain."

for the most part, were as earnest in their desire to carry out the objects of the priest as he himself could be. "In fact," says Mr. Stirling, "the painter was not the least popular nor the least important of the servants of the Church. His end was not merely to decorate or to please, to satisfy the eye or the pride of the employer; he had to instruct the ignorant, correct the vicious, to guide into the ways of piety and virtue. It was from him that the young and the indigent took the little that they knew of evangelical history, of the touching legends of the saints they were told from the cradle to adore. Perhaps it is difficult for a Protestant to enter into the importance of the functions of the artist seen from this point of view. The character and the surroundings of the English people have rendered it possible, even for the masses, to throw aside symbols and to receive directly the dogma, even to feel a spiritual enthusiasm for the abstractions of doctrine. But to the Spaniard these things were then, and are still to-day, unintelligible; the only ideas he can comprehend, he has arrived at by means of the pictures or the sculptures that decorate the sanctuary where he prostrates himself. The greatness of the artist's mission was thus proclaimed by himself as well as by the public.

The homilies, as we may call them, with which the painter covered the walls of cloister or church were finer and more charming than the fiery rhetoric of a Dominican, or the cunning considerations of the Jesuit. He recognised, he felt, the dignity of the example set before him, and applied himself to it with all the fervour of the most pious monk. Like Fra Angelico, Juan Joanes had the habit of turning to prayer, to fasting, and to the communion, to prepare himself on beginning a new work. Luis de Vargas applied the discipline to his own shoulders, and he had a coffin by his bed in which he sometimes lay and meditated on death. Painters occasionally entered into orders, and priests, again, turned painters. The majority of religious houses had, some time or other, some one initiated in the arts, from whose hand the brethren could show picture or bas-relief in the

chapel, or perhaps a cup or a ciborium in the sacristy. Brother Nicolas Borsas filled the church and the cloister of the Jeronymites at Gandia with a multitude of compositions, of which some would not derogate from the reputation of his master, Joanes. Nicolas Factor, the Franciscan, of Valencia, was also known as much by his merit as a painter as by the sanctity of his life, which was so great that he obtained canonisation. The genius of El Mudo (Navarrete) was discovered and his course directed by a monk of Estrella. Andres de Leon and Julian Fuente del Saz, brethren of the Escorial, distinguished themselves by the delicacy of the miniatures with which they ornamented the book of music for the choir of their convent. The Chartreux of Granada and Seville, *Paular* and *Scala Dei*, are proud of the artistic names of Cotau, Berenguer, Ferrado. Cespedes, one of the leading painters of Spain, and poet as well, was canon of Cordova. Las Roëlas (*el clerigo Roélas*) and Alonzo Cano occupied prebendaries, the one at Olivares, the other at Granada." *

This seizure of the art of painting by the Catholic clergy was the cause of the limitations and unsympathetic character of the school properly so called, as well as of its most striking excellences. And what a difference there must be between painters working under the wing of the Inquisition and those of any other school of Europe, men in the world breathing the same atmosphere as all other intellectual labourers and thinkers about them! But this difference was indeed a national difference. Piety was the glory of Spain, and this glory has a shadow, or at least it had in Spain—a shadow of the darkest, intolerant persecution. Savonarola made an ineffectual attempt to throw the licentious off, in arts, literature, and social life, and the upper clergy in Rome were entirely indifferent; but in Spain, where, about the same time, the noble Ximenes was Bishop of Toledo, and where a truly

* This quotation from Mr. Stirling I am under the necessity of re-translating from the French translation, "Velasquez et ses Œuvres," by G. Brunet, not having at the moment access to the original book.

pious and humbly orthodox spirit prevailed, long before any martyr fires were lit for heretics in any other country, except one now and then for some enthusiast who made himself too obtrusive and importunate, the terrible executions *San benito* had begun; and in nine months of one year, 6th January to 4th November, 1481, two hundred and ninety-eight heretics had suffered at Seville, and these horrible scenes, more depressing than any under Nero or Dioclesian, were called Acts of Faith, *Autos de Fe!* And so it continued; Italy became more and more in love with antique mythology. The remains of sculpture were eagerly sought for and admired without bounds; Spain, more and more exclusively Christian, condemned Olympus, abhorred the naked, interdicted it rigidly, and shut up the artist, by force of law, within the legends of saints and martyrs, occupied him with the translation of the evangelists into impressive pictures, of things spiritual into human forms. The result was the most material and realistic expression of religious story and symbolism ever known; a people of strong faith and fiery wild passion, whose art had, from the beginning, no fancy or play—no purely poetic or beautiful side, as has been said before, threw themselves, with exclusively naturalistic habits of study, into the service of monachism and the tenets most extreme in southern Christianity.

Some of the anecdotes illustrating this service are extremely striking. Pacheco held for a time the commission of the Holy Office to see that no pictures were painted likely to disturb moral or religious ideas, and he gives his advice to his brother painters, younger men than himself, he being then seventy years of age, warning them on many points. His strictures on Michelangelo's Last Judgment, introduced as illustrating his views, quoted by Sir E. Head, are highly interesting. He objects to angels without wings and saints without clothes: also to the damned being in the air, because, as they are without the power of grace, they could not leave the solid earth. These criticisms have a manifest propriety, we must admit, from the orthodox point of view; and when he treats of the Virgin Mary, we find

his directions supported by similar reasons. Her feet are by no means to be visible, and it will be observed, by turning to the engravings in this volume, that this rule has been strictly observed by Murillo many years after. He points out how the incidents in her life are to be treated; for example, she is to be dressed in blue and white in the Immaculate Conception—a peculiarly Spanish subject—as we find her in Murillo's great works. The reason given is conclusive; the Blessed Virgin was so dressed when she appeared to Doña Beatrix de Silva, a Portuguese nun, who founded the order called after her. Students are not to study the nude, and, in regard to the female figure, they must see only the hands and faces of relatives or honourable ladies when painting the saints. "There is not, probably, in the whole of Spain, such a thing as a painting of a naked female figure of the size of life, or of any other size." Even portraits were not to represent extreme fashions; and prudery was carried so far in the time of Ferdinand VII. that all the great Italian works which could be reproached with any nakedness were removed into a closed set of apartments, called the *Galeria Reservada*, which was only opened to those who had procured special orders. Mr. Ford terms this gallery a sort of penitentiary, into which were banished all peccant pictures that were supposed by possibility corrupting to the purity of Madrid, where purity, it has been said, is little known after a certain early stage of life. In it Italian and Flemish improprieties blushed unseen, all the pictures were the works of foreigners —lumped together like the naughty epigrams of Martial, when collected into an appendix in well-intentioned editions. "Nothing," he says, "gave the holy tribunal greater uneasiness than how Adam and Eve in paradise, blessed souls in purgatory, the lady who tempted St. Anthony,* or the Last Day of Judgment were to be

* This, however, need not have troubled them, as the Flemings had represented her fully clothed. Nothing peculiar appears about her in Lucas of Leyden's engraving, for instance, except the horns budding through her fashionable head-dress, she being, after all, only the Devil himself, disguised as a lady, politely offering the saint a cup of wine!

painted—circumstances in which either small clothes or long clothes would be highly misplaced. Describing the Last Judgment of Martin de Voss, at Seville, Pacheco relates how a bishop informed him that he had chanced, when only a simple monk, to perform service before this naked multitude—the mitre had not obliterated the recollection—he observed (he had been a sailor in early life) that rather than celebrate mass before it again, he would face a hurricane in the Gulf of Bermuda; the moral effect of the awful Day of Judgment was so much counterbalanced by the immoral deshabille."

But not only did "the one institution of Spain," as Sir E. Head terms it, look well after the painters and sculptors, Pacheco's pupil, Alonzo Cano, narrowly escaping for having destroyed his own statuette of St. Anthony of Padua; Torregiano actually dying or committing suicide in his cell when under sentence for a similar action;* and Antonio Moro having to leave the country because he had smeared the hand of the most Catholic king with carmine, the Holy Office being more particular than Philip himself, who took the familiarity jocularly; they were punished in the next world as well. A painter who had made an improper picture appeared to his confessor after his death, and informed him that it was only the intercessions of the saints whose altars he had adorned or whose deeds he had commemorated while in life, that saved him from being sent to hell. As it was, he said, he was subjected to the severest treatment of purgatory, and begged his confessor to prevail on the possessor of the picture to burn it.

* The particulars of the death of Torregiano are considered doubtful by Mr. Stirling and many others. Yet it seems very certain that he died in the cells of the Inquisition, of self-starvation. Mr. Stirling mentions in corroboration of the story of his smashing to pieces the statue in terra-cotta of the Virgin, that a female hand lying upon and partially holding drapery, used for students drawing from in Spanish ateliers, is traditionally said to be one of the hands of the statue. There is an engraving of this hand in the "Annals," and the author recognises the hand as one employed in the same manner in this country. This does not invalidate the tradition certainly, but it shows this hand is not exclusively a Spanish property.

This the confessor did, and then, we are told, the unhappy soul got out of the fire.

There is a still more astonishing narrative in this rare book by the Inspector of the Inquisition, quoted at length by Sir E. Head. Miracles, of course, are to be expected; but one so truly amazing as the following is not often on record. Pacheco gravely relates that a painter on a high scaffold had just half finished the figure of the Blessed Virgin, the head, shoulders, and one arm only being done, when he felt the whole woodwork on which he stood giving way, and called out in his horror, "Holy Virgin, hold me up!" The noise made by the falling timbers on the pavement of the church brought the people in from the neighbourhood, and when they rushed to the spot, they saw the painted arm of the Virgin thrust out from the wall, supporting the painter in mid-air! When a ladder was brought and the poor man got his feet on it, the arm and hand relapsed again, and became only a painting on the wall.

IV.

In enumerating the principal painters of Spain we may follow M. Louis Viardot, in his "Notices sur les Peintres de l'Espagne," a work to accompany the engravings of the Galerie Aguado, which was brought to the hammer in 1843. These he estimates to be the following, twelve in number. We append the dates of their births and deaths, and the localities to which they properly belonged.

Morales, called El Divino	1509	1586	Badajos.
Coella (Alonzo Sancho)	1515	1590	Madrid.
Joanes (Juan de)	1523	1579	Valencia.
Navarrete, called El Mudo	1526	1579	Madrid.
Cespedes (Pablo de)	1538	1608	Cordova.
Theotocopuli (Dominico), called El Greco	1548 (?)	1625	Toledo.
Pacheco (Francisco)	1571 (?)	1654	Seville.

Ribera (Joseph), called Spagnoletto	1588	1656	Valentia.
Zurbaran (Francisco).....	1598	1662	Seville.
Velazquez (Don Diego)	1599	1660	,,
Cano (Alonzo)	1601	1665	,,
Murillo (Esteban)	1618	1682	,,

Nearly all these illustrious painters, either as children or as old men, it will be seen, must have been living at one moment, and the time comprehended between the dates of the deaths of the first, Morales, and of the last, Murillo, to whom this volume is principally dedicated, is almost exactly a century; the meridian hour of the art of painting in Spain.

Before Morales there were many artists, a short account of whom may be here given before proceeding to the particular masters we are able to illustrate by engraving.

Antonio Rincon; born in or near 1446, and growing into manhood while Spain was rising into importance. This name is really the first among native painters to be inscribed in the "Libro Doro" of art. Before him there was only a promise of great excellence—the aurora before the day, and it is unnecessary to enumerate the stars then fading in the coming light borrowed from Italy. Of late, some of these have been more appreciated, but out of Spain it is not likely they will ever be more than names. Rincon went to Italy while still very young, and in his works there is some warrantry for believing the tradition that he studied under Andrea del Castagno, who, it will be remembered, was one of the teachers of oil painting to the Italians, and also under Ghirlandajo. On his return, he was immediately employed by Ferdinand, and from his hand are many portraits of that king, and his wife, Isabella. By them he was ennobled with the order of *Santiago*, and made court-painter. Of these portraits, the principal is in the church of San Juan de los Reyes, at Toledo, above the altar-piece there; and the most important works

by him preserved are seventeen panels, subjects from the life of the Virgin, forming a *retable* in the church of Robledo de Chavela. Except these, indeed, it appears difficult to cite any absolutely authentic subject pictures by him. In public European galleries there is only one, and that is in the Hermitage at St. Petersburg. He died about 1500.

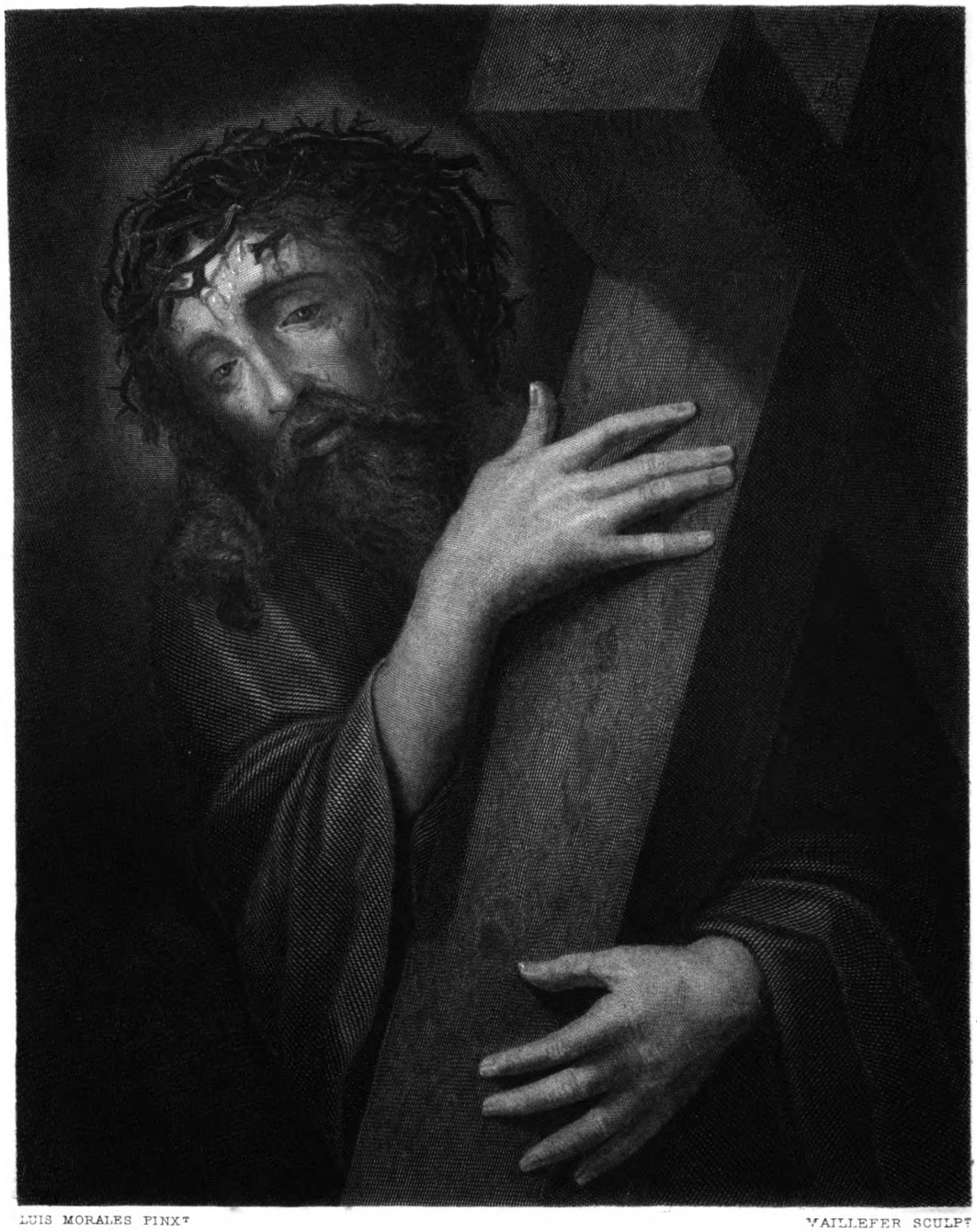
Alonzo Berruquete y Gonzales.—Painter, sculptor, and architect, the first who carries out entirely the spirit and tastes of the Renaissance, he returned from Italy to spread this influence in his native country, and on this account has been placed in the very first class of Spanish painters. He possessed elevation of style, learning in design, and was completely acquainted with the methods then in use, oil painting especially, which has been in Spain nearly the exclusive vehicle. Born about 1480, he died at the age of eighty-one, having seen the arts rapidly developed in his native country. Vasari mentions Alonzo Berruquete as being in Florence in 1503, when Michelangelo admitted him among his pupils, and took him to Rome when called there by Julius II. At the death of Filippo Lippi we find him again in Florence, finishing the picture left incomplete by that master at his death in the Jeronymites; but from this work he was called again to Rome by Michelangelo, and did not return to his own country till 1520, from which time, for forty years, he executed many and various works at Saragossa, Valladolid, Toledo, and elsewhere. These works were, many of them, architectural, and his pictures are now little known, no museum in Spain possessing any of them.

Juan de Villoldo.—This painter is also supposed to have studied in Italy. He painted at Toledo; but, although very influential in his day, we are never likely in England to see an authentic example of his manner, which is said to be very accomplished.

Luis de Vargas is more important. He also imported his art from Italy, and

spread the knowledge of it by his many works and pupils, establishing the greatness of the School of Seville, which continued for a century in all its vigour. Born in that town, in 1502, he was sent into the *atelier* of Diego de la Barrera, who was employed in painting immense sheets of cloth, called *sargas*, which were used as vails or tapestries on saints' days in the great churches, and also as hangings in palaces and great houses. These were executed in *tempera*, and were, no doubt, done in the manner of scene painting at the present day, but in a somewhat archaic sentiment, more interesting now to us than the works of Vargas that superseded them. It has been said the beginning of Vargas was the end of the Gothic in Andalusia; but at this distance of time the archæological interest that attaches to the so-called Gothic ages more than counterbalances the art of Perino del Vaga, at second-hand, as that of Vargas is said to be. After spending twenty-eight years in Italy, or nearly that time, he returned home, and from his hand we find frescoes—a rare thing in Spain—as well as oil pictures. These frescoes, for the most part, as we might expect, are gone; of the most important, for which he received 136,000 maravedas from the chapter of the cathedral at Seville, there are only vestiges disfigured by restoration, as mentioned by Cean Bermudez. This was the "Way to Calvary," and before it the condemned were stopped to say their prayers on their *dolorous way*, which caused the picture to get the name of "El Christo de los azotados"—the Christ of the Scourged. Another great fresco of his is the "Last Judgment," in the Casa de la Misericordia, which is now visible only in the upper portion.

It is not necessary to give any lengthened account of the oil pictures of Vargas, only we may mention the Nativity in the cathedral at Seville, engraved in the work of M. Charles Blanc; and in the church of St. Maria la Blanca there is a large altar-piece with wings, the picture being the Dead Christ with Mary and the Magdalene; the wings representing St. Francis receiving the Stigmata, and the donors of the picture, in 1564, four years before his death.



LUIS MORALES PINXT

VAILLEFER SCULPT

ECCE HOMO.

PILATE SAITH UNTO THEM, "BEHOLD THE MAN."

John XIX. 5.

LONDON. VIRTUE & [illegible]

Mater Dolorosa (*Morales*).

LUIS DE MORALES, CALLED THE DIVINE

(AND HIS SUCCESSORS).

BORN at Badajos, about 1509, Morales takes up the thread of our story, the story of the most Christian art, as the exponent of mediæval traditions and esoteric doctrines expressed by dramatic symbols, just at the time when the whole north of Europe was freeing itself from these, and a spirit of self-dependence and liberty began to be felt there. It is interesting to reflect that at this very moment as we approach the centre of the clerical power, Rome itself, we enter an atmosphere of supreme indifference. The heart beats equably, and only wants to be left to the enjoyment of life and the tastes of classic revival; while the terrible earnestness of the reformation is making evangelists of its preachers, and a state of civil war is threatening the cities beyond the Alps, and Spain shrinks more closely within the sanctuary, shutting out equally the new critical and the revived classical spirit from its literature and art. The continual intercourse with priests, and the necessity for sympathetically

entering into the sentiment of their subjects, made the painters grave and thoughtful men, often pure-minded and ascetic, even seeing visions and receiving messages from the other world. Such was in some measure Luis de Vargas, just mentioned; but of Morales, we find no anecdotes of this kind, although he has got the surname of *The Divine*, from the ascetic sanctity of expression found in his works. Of this the "Ecce Homo" here engraved is considered a good example, and the "Mater Dolorosa" in the Royal Gallery at Madrid.

The facts of the life of Morales have never been recorded. At the end of last century Abbe Ponz and the conscientious Cean Bermudez both tried to recover them without much success. It is certain, however, that he did not resort to Italy, but studied at home the pictures within his reach, which were principally by Flemings. His master is supposed to have been Pedro Campaña at Seville, but that painter, it appears, was not settled there till 1548, while a panel by Morales at Badajos bears an earlier date—1546. Besides, the early pictures by Morales do not recall the style or the execution of any works done at Seville either by natives or foreigners at that time, so that it is concluded he had gone to Castile, entered some *atelier* in Toledo, and attached himself to the practice of that northern school and its visitors from the Low Countries. Every authentic picture by him is on wood, and his earlier works are remarkable for their numerous figures, with minute perfection of detail recalling the manner of Van Eyck, Albert Dürer, or Roger van der Weyden.

There is, moreover, an expression of melancholy and of profound and settled sadness about his figures, a grave simplicity in his compositions, a rigidity and angular crushed character in his draperies, that put us in mind of a Northern derivation. This characteristic severity of expression, strong enough to be distinctive even in a country where all were touched with the same sentiment, it was, that gave him the cognomen of Divine. He is the most spiritual and the most austere of the heads of the schools of Spain.

His own manners, on the other hand, do not appear to have been strictly in harmony with his art. From the number and importance of his pictures existing, or known to have existed, in the churches and convents of Estramadura, he must have spent much of his life there and been largely commissioned. The street where he lived in Badajos, was called by his name, and he was much honoured by his fellow-citizens. His fame rapidly spread to Toledo, Burgos, Valladolid, and even to Seville, and all over Spain—a fortune much greater than any of his contemporaries enjoyed. He adopted an extraordinary style of living, at least according to the ideas of the age; and when Philippe II. called him to court in 1563, while the royal monastery of the Escorial was in progress and its decoration employed his thoughts, Morales appeared there "avec le faste et l'aparat d'un grand seigneur." This was thought by king and courtiers so absurd in the painter of church pictures that he was laughed to scorn; and when he had executed one work, not for the Escorial, but presented by the king to the church of St. Jeronimo of Madrid, he was dismissed with his travelling expenses.

This was the turning-point in the life of Morales. He returned to Badajos, but his spirit was broken; he accused himself violently, his hand forgot its cunning, and he fell into poverty and indifference. The single document recovered by Cean Bermudez relating to Morales is a deed of sale during this period of his life. It is dated February 11, 1575, and conveys his vineyard on the heights of the Vega de Merida to the licentiate Buenavida, for the consideration of a hundred ducats.

Long years after, when approaching old age, Philippe saw Morales again. He was passing through Badajos on his way from Portugal; the painter at seventy-two, all his bravery turned to old clothes, placed himself in the way. The king's heart smote him, and he addressed him, asking him about his age. Morales said he was not only old, but poor; and the king at once ordered him a pension of three hundred ducats. Five years after Morales died, in 1586.

This touching story, showing the power of kings at that day (and it is possible

that the whole clerical party followed the lead of the prince, so that the painter's occupation was gone), is nearly the only thing known of Morales. But his works, which are divided into two periods, the first that of small figures on crowded canvases, considerably in the manner of the Flemings, the second, pictures with

The Circumcision (*In the Museum, Madrid*).

only one or two figures, frequently only single half-figures, are numerous, and tolerably well preserved. In the Museum of Madrid are five, one of them being an "Ecce Homo." Another, "The Circumcision," may be instanced as showing the reverence and refinement of his treatment. The high priest only receives the child

in his arms, and holds him over a white altar-cloth. All the spectators, except Joseph, are young women following the Virgin, each with a lighted candle; and the foremost, who also holds a basket with the pair of doves, descends out of the picture, her drapery disposed so as to give her something of the character of a terminal figure.

In the Louvre is one work by Morales, "Christ bearing His Cross;" and in the Soult sale there was one, "The Way to Calvary," which brought 24,000 francs (£980). At Dulwich there is a "Christ" by him, and several other known examples of his art exist in this country, in the collection of Sir J. Stirling Maxwell, and elsewhere.

FROM MORALES TO RIBERA.—The period of time, about two generations, if we consider thirty years as a generation, from the middle life of Morales to that of Ribera, is numerically the richest in the history of Flemish art, and many of the artists are so great as portrait painters as well as church painters, that the wonder is we know them so little. One reason for this is the completely clerical or hagiological field in which they worked, their subjects being such as were prescribed to them by the chapters, abbots, and bishops who employed them, and the treatment fitted to the objects those authorities had in view. These objects, happily, are foreign to us, and in some measure to all countries but Spain; and it is also difficult to take an interest in a portrait, however admirable, if we have no clue to the individual painted, and little sympathy with him. A short account of some of these painters, such of them as no book on Spanish artists, however short, can pass without mention, may here be given.

ALONZO SANCHEZ COELLO, one of the twelve most important names, according to Viardot and others, begins the list. "As Velazquez was for Philippe IV., Coello had been for Philippe II," says that writer, "the cherished painter, the

familiar courtier, the *privado del rey*." He might have added, as Titian was to Charles V., Holbein to Henry VIII., or Cranach to Luther. He was called *Lusitano Famoso* by Carducci in his "Dialogues;" and Palomino, founding on this, supposed he was a Portuguese by birth, and gave him the surname of *Titiano Portugues*. He was, however, born in Valencia, at Benifayro, although the date is lost. If he died at the age of sixty-four in 1590, as it is said, the year of his birth must have been 1515. Neither date is confirmed by any evidence; we only know the approximate dates of his leading works, his portraits of the Prince Charles, and Princess Isabel, the daughter of Philippe, for instance, now in the Museum of Madrid, and of the "Marriage of St. Catherine, there likewise; and also that he was married in 1541, at Madrid, to Doña Luisa Reynalte.

Coello became more and more necessary to the king, and the degree of affectionate intimacy became so great, that Philippe addressed him in his frequent correspondence as his beloved son, "*al muy amado hijo Alonzo Sanchez Coello.*" To convey some account of this, we cannot help repeating the words of Pacheco, as quoted by Viardot.

"The king gave him for lodging the large houses adjoining the palace; as there existed a secret communication, of which Philippe only had the key, he went in upon the painter in his *robe de chambre*, at all hours, sometimes when he was sitting at dinner with his family. On these occasions Philippe made him sit still, and went into the painting-room to pass the time; when the painter was at his easel on the king's sudden entrance, it was the same; Philippe put his hands on the artist's shoulders and told him not to move, standing for hours behind his chair seeing the progress of the work.

"Coello many times painted the portrait of the king, in cloak and bonnet, armed, in travelling dress, on foot, and on horseback. He painted also many times the whole seventeen of the royal household, queens, princes, and children, who all esteemed him in the same manner, and visited his wife and children in

the same familiar way, the royal children and the painter's playing together. He became honoured in a like manner by the Popes Gregory XIII. and Sixtus V., the Grand Duke of Florence, and others; the consequence was that the greatest in Spain and highest in birth paid their court to him, his table was never without distinguished guests, and his house was frequented by the most illustrious of the time —Cardinal Granvella, the Archbishops of Toledo and Seville, Don John of Austria, Prince Don Carlos, and an infinity of seigneurs, ambassadors and others; so that many times the horses, litters, carrosses, and *chaises à porteurs* filled two large courtyards. He was the most renowned painter of his time, and made more than fifty-five thousand ducats." In 1582 he filled the Gallery of Portraits in the Palace of Pardo, containing emperors, kings, princes, and princesses, of Spain, Portugal, Austria, and other allied countries. "Never was there born," says M. Viardot, "so fortunate and so celebrated a painter."

Pablo de Cespedes, another of the leaders of art in Spain, was born in Cordova, in the house of his grand-uncle, the canon of the cathedral, with whom he remained as pupil in the classics till he was eighteen years of age. In 1556 he entered the University of Alcala de Henares for higher studies and to acquire the Oriental languages; and some years later he went to Rome. It was before the works of Michelangelo and among his disciples that he was first impressed with the greatness of the painter's vocation, and felt that his real business in life ought to be to cultivate the arts and abandon literature. Before this he must have acquired very considerable facility, however, in drawing and painting, because very shortly after we find him employed with his friend Frederico Zucchero on the frescoes in the church of the Ara Cœli, and on the decorations of the Trinita da Monte with Zucchero, where Julio Romano, Volterra, Taddeo Gaddi, and others painted. The History of the Virgin pictures in that church are from his hand, and the prophets on the pilasters; and these possess a majesty and grandeur of style

worthy of the school he had adopted. Like Michelangelo, he practised sculpture also, beginning by restoring the lost head of Seneca, on the antique statue of that philosopher, who was, like himself, a native of Cordova.

In 1577, while still at Rome, he was made canon of the chapter in his native town, and returned thither to take possession of the office and fulfil its duties, which he did for the rest of his life, making journeys to Seville, where he possessed a home in which he lived during his annual vacation; and here he amassed a quantity of books and antiquities. One of these possessions he mentions in a dissertation addressed to Pedro de Valentia, an Egyptian statue in black stone, all covered with hieroglyphics, which he regrets was lost when his servant, the custodé of the museum, died during the visitation of the plague.

Cespedes was in many ways an important man. As a painter we do not know him, indeed; but his influence was so great at a time when so many were in the field, that his name is highly necessary here. Sculptor, also, and poet, he returned to his first literary habits, and wrote much on art; we may mention a "Treatise on Perspective," on the "Temple of Solomon," on the "Corinthian Order;" and he was, we believe, the first to draw a systematic "Parallel between Ancient and Modern Painting and Sculpture." He died in 1608.

JUAN DE JOANES is supposed to have been born in 1523, probably at Fuente-la-Higuera, in Valencia. His real name is unknown; his testament has indeed been found, bearing the signature of Vicente Juan, and it appears his son was called Juan Vicente. Juan de Joanes is, however, his name in history, and sufficiently well respected. What is really known of his youth is very little. He went to Italy, was said to have studied under Raphael, but as Raphael died in 1520, this could not be the case, and we must suppose him associated with Julio Romano, Perino del Vaga, and others, at the same time as Cespedes. He returned to Valencia, where he remained.

Joanes was one of the most pious of artists, and his devotion was tinged deeply with asceticism. One of the most celebrated of his works is the "Purisima Concepcion," which originated in a vision seen by his confessor, the Jesuit Martin Aberro. The Virgin appeared to the enthusiast in great beauty vested in blue and white, with the crescent under her feet, as we have seen her ever after represented; and above her in the refulgent light the three persons of the Trinity descended crowning her with a celestial diadem. She turned to the Jesuit Father, and told him to have her picture painted as he then saw her; and Aberro, on awakening, charged Joanes to execute the order of Mary. The painter prepared himself by fasting and prayer, and never in the whole time occupied on the picture did he set to work without purifying himself by confession and communion. It was thus, as they say, that he was able to fix on his canvas imperishably the ecstatic vision. In this work, it seems, there is a practical minuteness of a surprising kind, and a solemnity contrasting wonderfully with the brightness of colour.

Afterwards we know little of Joanes. In the cathedral of Valencia are preserved a set of tapestries on the history of the Virgin, designed by him, and worked in Flanders at the instance of St. Thomas de Villanueva. He died in 1579, and is accounted the happiest of all the imitators of Raphael. Judged by engravings, we should say there is so strong a Spanish and clerical character that this praise is scarcely justified. At the great Manchester Exhibition of 1857 there were no less than four works by him—S.S. Peter and Paul, lent by Mr. Hoskins, the "Coronation of the Virgin," by Mr. Alfred Stowe, and a legendary subject by Sir W. Eden.

El Mudo (Jean Fernandez Naverrete).—The life of this artist, according to Viardot, is a surprising testimony to the power of natural instincts. He was born about 1526, in the little town of Logrono, in the province of Rioja. At the age of three an ague left him deaf, and, like all who are so early deaf, he was scarcely

able to speak. At this time the good monk Pedro de Ponce had not begun to take care of the education of the deaf and dumb; but the speechless Juanito from the first dawn of intelligence took to the charcoal and the pencil, and it was clear to all that he was to be a painter. His father, who had plenty of private means, took him to a convent of Jeronymites, where was a certain Father Vicente, who employed himself in painting, and his vocation was assured.

By-and-by he visited Rome, Florence, Naples, Milan, and Venice. Everywhere he went to the *ateliers* of the great artists, and at last stopped at that of Titian, and became his assiduous pupil. He remained in Italy twenty years at least; and it is remarkable that no works of his in that country are pointed out, the more so as there are evidences that his character stood very high there. When Philippe II. planned the decorations of the Escorial, so often alluded to in this volume, he ordered home El Mudo, who commenced work for him by a "Calvary" in *grisaille*, and a number of figures of the Prophets, when ill health compelled him to leave for the country. After three years he returned as painter to the king, and now he executed a series of excellent works which serve to maintain his name in history. For these he was paid 500 ducats; and afterwards, for eight pictures painted at Madrid and presented to the Escorial, 800. These works and others, nearly twenty in all, remain there to this day; and in the Museum of Madrid are four.

In this country we know of only one, the portrait of a lady, in the collection of the Marquis of Lansdowne.

El Mudo died on the 28th of March, 1579; and his last will, from its extreme brevity, gave rise to a long and curious law proceeding. This will, translated as correctly as possible, is the following:—

Jesus. Notre Dame.
Testamentary Executor, Nicolas de Vergara.
Soul: the poor: 200 ducats.

Brother monk: 200: the poor.
Daughter, nun: 600.
Estrella: monks: 500: masses.
Maria Fernandes: 100.
Father: masses: 200.
Valet: 40.

The interpretation of which, at last arrived at by the lawyers, was this:—

1st.—He invokes Jesus and Mary.
2nd.—He makes Vergara his executor.
3rd.—For prayers for the good of his soul and to the poor, 200 ducats.
4th.—To his brother, a Franciscan monk, he gives 200, to go to the poor at the death of the brother.
5th.—He makes provision for his natural daughter taking the veil.
6th.—He makes over to the monks of Estrella 500 ducats to found a perpetual daily mass for his soul.
7th.—He leaves to his relative Maria 100 ducats.
8th.—He leaves to the parish where his father died 200 ducats, to found a perpetual mass. And, lastly, he makes a gift to his valet.

El Greco (Dominico Theotocopuli).—In the year 1577, a painter of distant origin appeared in Toledo, and settled there; he was found to be a Greek, so his brother painters, instead of the name whereby he designated himself, called him simply, as indeed they found he had been called in Italy, *The Greek*. His early history remains an entire mystery. His face has no especial Greek character, and it has been presumed that he was really a Venetian, descended, it might be, from a Byzantine family, but educated in the city of the sea, and in the school of Titian.

His manner, though a little sharp and hard, was sufficient proof of this last; but, besides, we cannot help feeling that an influence from the school into which he had thrown himself very quickly modified the sentiment and character of his design and conception. Last year (1871) we had an opportunity of seeing a

fine example of his portraiture—the half-length of his daughter, sent by Sir J. Stirling Maxwell, and another portrait by him from the same collection was in the Manchester Exhibition of 1853, and at Leeds, in 1868, that of the sculptor Leoni, from the Louis Philippe collection. His great works are, however, not portraits, but religious subjects; like every one then painting, he was the servant of the church. He was also a sculptor, especially of architectural decorative figures, which certainly does not incline one to believe in his Venetian origin. One of his most successful works in Toledo is the "Interment of the Count d'Orgaz," in which the body, still in armour, is supported by a bishop and an acolyte, both in brocade of cloth of gold, and this group is surrounded, from side to side of the canvas, by a line of Spanish heads in ruffs, over which, to an immense height, is a vision of the heavenly hierarchy, the soul of the count kneeling before Christ and appealing to the Virgin for her protection.

Pacheco, and others who have written about El Greco, have done so with considerable bitterness. That writer reports a visit he paid to the Greek, who said, in conversation, that colour was greater than drawing, and that Michelangelo was doubtless a valiant artist, but he knew nothing of painting, which Pacheco very properly calls a monstrous opinion! Yet El Greco was a learned man and a writer, leaving, at his death, treatises on the three arts he practised, painting, sculpture, and architecture: he has also left engravings by his own hand. He died at Toledo in 1625.

Francisco Pacheco, whom we have just quoted, and who has been so often mentioned throughout this book as the Inspector for the Holy Office, and as a writer on art, has also some character as a painter. In the museums, both of Seville and Madrid, there are a number of his works, but they have an unattractive character, and as he has never been said to have had a beneficial influence on his school, we shall only mention here the dates of his birth and death (circa)

1571—1654, and introduce a translation, to the best of our ability, of an amusing epigram made upon a picture of our Lord by him:—

"What have we painted here, Senor,
So pallid, hard, and *secco?*
You say it is divine *amor*,
But I say its Pacheco!"

Luis Tristan may be also mentioned here, although he cannot be called a *capo scuola* at any place or time. In the sale of the Spanish gallery of Louis Philippe in London, in 1853, which the French have never ceased to regret, there were six pictures by Tristan, which gave us a very high idea of his powers, and the very celebrated "Christ on the Cross," with the sunken head, from which the dark hair hangs over the breast, by Velazquez, in the museum of Madrid, is said to be a derivation from another, equally fine, by Tristan. His influence on Velazquez we find acknowledged on all hands, and in Mr. Stirling's "Annals of the Artists of Spain," we find it said, "Of all the painters whose works passed under the eyes of Velazquez, while studying at Seville, it was Luis Tristan that produced the most vivid impression. The favoured disciple of El Greco, Tristan had formed for himself a style in which the sober tones of the Castilian artists were united with the bright colours of the Venetians. His works had taught Velazquez to place on his palette some brilliant tints that he applied with an effect still more magical. . . . Velazquez constantly acknowledged his obligations to Tristan, of whom he never spoke but with enthusiasm." Tristan was born in a village near Toledo, about 1586. El Greco had settled there in 1577, and he received Tristan into his studio at an extraordinary early age. So early, indeed, was he able to be his own master that El Greco transferred to him the commission to paint a "Last Supper" for a convent beyond the walls, the convent of Sisla, which he finished to the admiration of all the world, at so young an age, that the monks would not pay him the price (200

ducats), on the pretence that it was too much money to place in the hands of a boy. El Greco, however, continued his generosity to Tristan, fought his battle, and obliged the monks at last to pay 500 instead of 200. His pictures are very numerous in the churches of Toledo and Madrid. He died in 1640.

Alonzo Cano.—Doubtless one of the greatest artists of Spain. M. Viardot says of him: "If there is among Spaniards any one whom we can justly place in comparison with Michelangelo, for the character of his genius and the grandeur of his works, no less than for the universality of his talents, it is Alonzo Cano. All the arts we define as Fine Arts, which indeed interpenetrate each other, were united in him." M. Charles Blanc begins his memoir in a rather different spirit. "It appears to me," says M. Blanc, "that the most distinguishing characteristic of Alonzo Cano is that he is the least Spanish of all the painters of Spain, and I believe, if we could transport his works into the proper localities, they would easily be taken for those of a Lombard." But another singular point in this master is that his works do not in any way accord with his own character. A proud man, bizarre in his humour, passionate and violent, he paints in a correct style, wisely and temperately. Formed much by study of the antique statues, he imitated the simplicity of their attitudes, the sobriety of their actions, the gravitation and step of their motions; and besides, his execution was as soft and calm, as his life was agitated. He had in his mind the ideal spirit of Greek art, but in his veins the hottest blood of Spain.

He was born in Granada on the 19th March, 1601; his father, who had come thither from La Mancha, was a skilful carpenter, constructing the woodwork about altars, in churches, and other semi-architectural erections: he was able to teach his son a good deal. Afterwards he placed him where his faculties could most advantageously be developed, at Seville, in the midst of the masters then living in that Andalusian Athens, and Alonzo determined not only to construct

the altar, but to be able to design and work out with his own hand, architecture, statues, and pictures, as other Spanish artists—Berruguete and Beccera—had done. By a singular chance, he studied under the masters of both Velazquez and Murillo, Francisco Pacheco and Juan de Castillo, for painting; and Juan Martinez Montañes, a genius in sculpture, in his way, inducted him into that art; at the same time he began his study of the antique in the palace of the Dukes of Alcala, called Casa de Pilatos.

During all these years he had still assisted his father, but now he had a commission for himself, and this realised his ambition—he was employed to build up and decorate the high altar with its belongings, in the church of Lebrija, an immense work, for which he was to receive 3,000 ducats. This task he completed so successfully that he was presented with 250 more than the stipulated sum, large as it was. In this extensive piece of decorative architecture, the statue of the Virgin and Child, which occupies the principal niche, is always spoken of with the most enthusiastic praise.

At this moment, while Velazquez was in Madrid, and Murillo, still a boy, was daubing his cargo of pictures and banners for exportation, to gain for himself the means of travelling, Alonzo Cano took the first place in all the three arts he professed. But, by a personal trait, that of jealousy, carrying out the resemblance to the great Florentine, according to M. Viardot, although we fail to find Michelangelo really jealous (only contemptuous where he found nothing to admire), he was forced to quit Seville. Having quarrelled with a brother painter, Sebastian de Llaño y Valdes, and being a skilful swordsman among his other accomplishments, he wounded his adversary so dangerously he was under the necessity of flying. In the course of our various narratives we have several times found men forced to fly from one province in Spain, taking refuge in another, showing how distinctively the old landmarks remained, the different territories lying together with little interchange of rights. Alonzo only went to Madrid,

and having had to fly without supplying himself with means, he went straight to Velazquez, who not only provided for him, but got him appointed drawing-master to the Infant Don Baltazar, and he soon found himself enriched again by various commissions. He remained three years in Madrid.

During these years he painted much, and the pictures then executed are those on which his fame rests in a great degree. These years were comparatively quiet; but shortly afterwards he was accused of murdering a woman, thrown into the prison of the Cortes, and subjected to the torture—mildly called *the question*—which he bore grimly without confessing. This incident in his wild career has lately been discredited by the entire absence of any record of the *proces*, which it is supposed would, in some way or other, have been preserved.

The ferocity or wildness of his passions on other occasions has subjected him to this accusation of murder which was said to have been committed in his own family. A few years after, when he was made major-domo of the confraternity of Notre Dame des Douleurs, we find him again in trouble, being fined 100 ducats for refusing to walk in procession on the saint's day along with the fraternities of painters and goldsmiths who were associated with the *alguazils* of the Court. It was this association he objected to, not the saint whose day it was, happily, or we should probably have heard no more of our hero. Another affair of his might have also ended fatally; we allude to his destruction of the statue of St. Antony of Padua, mentioned before, which was indeed a capital offence.

As time wore on and Cano passed the age of fifty, he took it into his head to return to Granada, become a priest, and spend the rest of his life in ease. No sooner determined upon than he got the place of cantor in the quire of the cathedral, by impressing the chapter with the fact that they had too many singers, and that it would be much better to have a versatile artist like himself, able alike in painting, sculpture, and architecture. But once in possession of the benefice and installed in the great tower of the cathedral, he did nothing, either to qualify

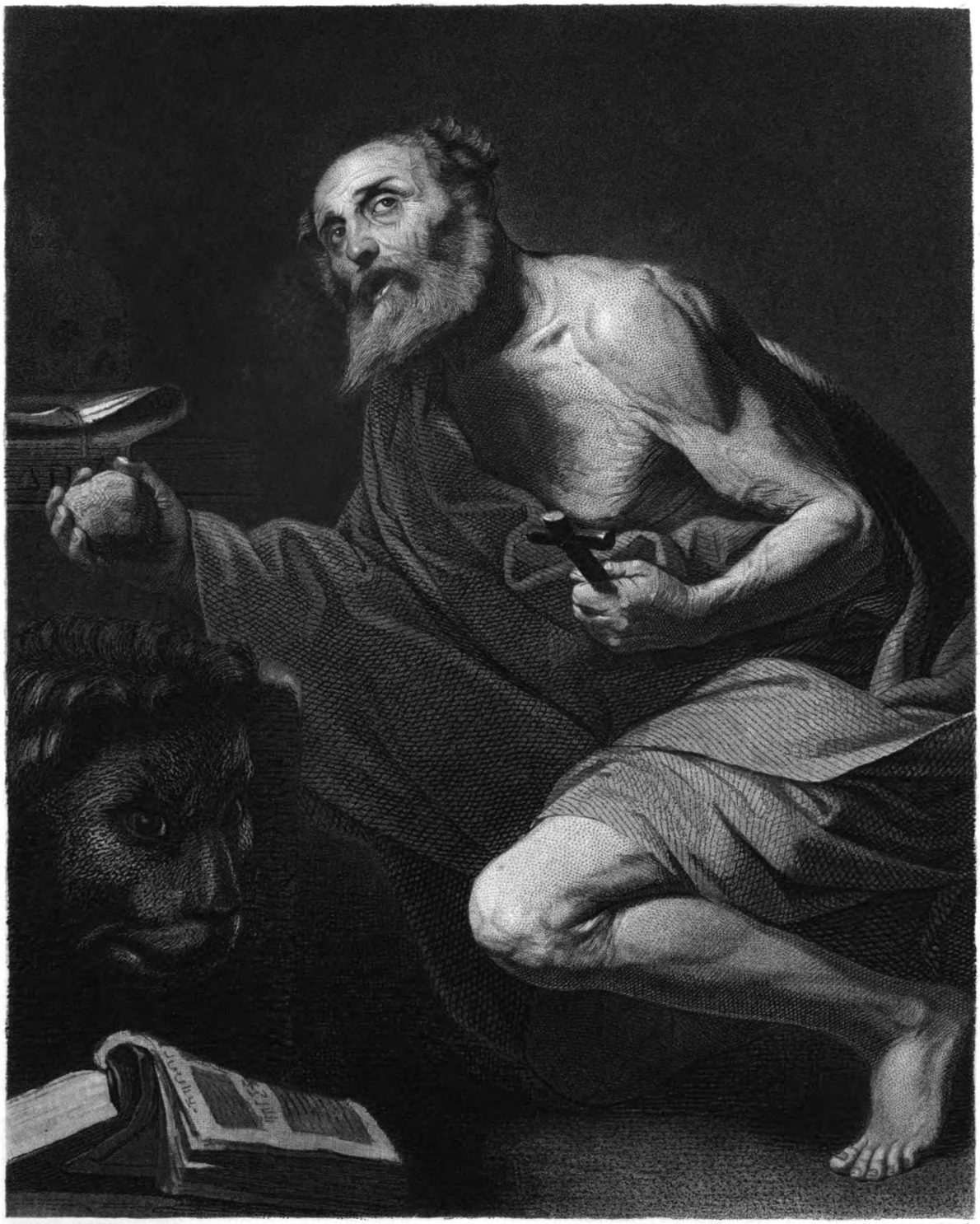
himself for priest's orders or in his profession; and after no end of difficulties and two royal rescripts, he was first ejected, and afterwards received again on his prevailing on the Bishop of Salamanca to ordain him. The third rescript, securing to him the benefice so long disputed, is dated 1658, from which time to his death, on the 5th of October, 1667, he lived in peace, and was buried in the pantheon of the prebends of the cathedral.

JOSEPH RIBERA, CALLED SPAGNOLETTO

(1588-1656).

RIBERA, we must premise, appears as a master in the Italian school of Naples, as well as in every account of the painters of Spain. There is, however, so much of the Spaniard in him, not merely by birth but nature; he was so completely, moreover, individual and original, and his influence in the peninsula was so great, that he may properly be considered entirely Spanish though he lived in Naples.

In the history of painting in all countries there are men of the class of innovators by means of force, masters by strength of hand, after whom, wherever they have



RIBERA, PINXT

Z. PREVOST, SCULPT

lived, the old studious forms are no more possible. There are the Naturalists, the painters in the strong manner—in Italy, Caravaggio, Salvator Rosa, Tintoretto and his pupil Correnzio, RIBERA; and all of them have been men whose private lives have been violent, romantic, full of stories and dramas; some of them having been conspirators, brigands, living between glory and the galleys. The existence of Ribera in particular was a long contrast of splendour and misery, of black shadow and shining light, like his painting.

The very beginning of our story of his life is a romantic incident. In the first years of the seventeenth century, a cardinal driving in his carriage through the narrow streets of Rome, observed a very young boy, half naked about the shoulders, his body only clad in rags, with a miscellaneous heap of pieces of bread given him in charity lying by him on a stone, drawing with profound gravity and forgetfulness of his surroundings, the frescoes on the front of a palace. The cardinal called the boy—curious to know something of him; found the little man was an independent enthusiast, offered to provide for him, and did dress and feed him, giving him a home in his family or household. This boy called himself Joseph Ribera, and gave a very good account of himself. He had been sent to Valencia from the place where his parents resided to study the classics at school, had hated books and fallen in love with pictures, had been humoured and allowed to have his own way; but still discontented to remain in Spain at all, had crossed the sea without a penny, found his way to Rome, and begun living on charity, spending all his time educating himself by sketching and copying everything about him—statues, frescoes, ornaments, and the people themselves.

He had applied to artists whom he sought out, and they had given him partial help, calling him the Little Spaniard, "Spagnoletto," a name that remained with him through life, and by which he is known everywhere but in his native country. It was in the *atelier* of Francisco Ribalta that the old Luis Ribera had placed his son, and from which he had come in this reckless manner to Rome, inspired,

perhaps, by hearing the reminiscences of his master, who was himself partly educated there.

Ribera found himself in this new position precisely as his illustrious compatriot Cervantes did, when, forty years later, the author of "Don Quixote" was at Rome, *Camerero* to Cardinal Giulio Acquaviva; but the great painter was not condemned much longer than the great writer to the degradation of the antechamber of a prince of the church. Both of them heard a voice calling them away to a more noble and active sphere.

The best of it seems to have been, the cardinal did not care about the boy's skill in art, and Ribera, after some months of inaction and forced comfort, blushed at the abasement into which he had fallen. From the depths of his heart burst up again the love of painting, the hopes of the future, the thirst of science and glory that had brought him all the way to Rome. One fine day, throwing off his livery and drawing on his old tattered travelling suit again, he disappeared from the rich home, and found himself again enjoying the life of poverty, labour, and independence. He was accused of ingratitude, called an incorrigible vagabond; but as time developed his powers, even the good priest himself acknowledged that he admired the force of mind that had abandoned the vulgar advantages he had to offer, and triumphed in the battle of life by a noble passion for art.

To live anyhow is easy in Italy now, and must have been infinitely easier then; besides, Ribera managed to get something to do, and, looking about with so decided and untameable an instinct as he always acted under, he soon saw the works that seemed to him the grandest in the world. These were the works of Michelangelo Caravaggio. In these the facile and skilful violence of the drawing, the rich puissance of the invention, and the formidable *chiaroscuro*, all took possession of him, and he applied, cap in hand, at the door of the master. Caravaggio received him freely, but he did not long enjoy the privilege he coveted so much; the master died in 1609, when Ribera had just attained twenty years of age.

Yet in this short time he had worked so hard, and had assimilated sympathetically the manner and even the powers of this master, that it was found difficult to distinguish between the pictures of the veteran and those of the youth. A wonderful fact, if we consider the acquaintance of the human form in violent action as well as the knowledge derived from the schools, that Caravaggio possessed.

On the death of his master, Ribera quitted Rome for Parma, drawn thither by hearing so much of Correggio. Before this new master's painting another enthusiasm seized him: he copied with a supernatural celerity, and soon acquired the soft tenderness and gracious roundness of his new model. On his return to Rome his friends—for he already had many who watched his progress—were sufficiently surprised; and now we see that this imitation of Correggio must have been a merely temporary impulse, his natural bent was that which had led him to Caravaggio, his love of strange subjects, sombre and terrible, determined his manner which was developed through the intervention of Caravaggio. And this manner, to which he reverted, intensified and carried out to the completest mastery, continued with him to the end. And here we must remark, what the reader is very likely prepared at once to agree in, that this necessity for a leader and a predecessor shows that Ribera was a genius of the second, not of the first order; he was not on the level of Da Vinci, Michelangelo Buonarroti, or even of Rembrandt, Rubens, or Velazquez, as *artist*, whatever place (still lower, we presume) he may be allowed to take intellectually, compared with these thinkers and painters.

The interval of study at Parma had, it is said, a very beneficial effect, however; although he returned to the manner of Caravaggio, he certainly became a much superior painter. In colour Ribera is very great, and in the use of colour as a power in design he may be considered supreme, if we define his limits as to subject and sentiment. He was now surrounded by friends and advisers, true or false, and to deliver himself from them, so as to follow his instincts, he simply left Rome for Naples.

Here he arrived, as usual with him, without money or recommendations, having had even to leave his mantle in pawn at the hostelry where he had lived. In his new home scarcely settled, he found out a rich picture dealer who employed him, and who, finding him, as he thought, an exhaustless mine of ability, planned to keep the advantage to himself by offering the Bohemian painter his only daughter in marriage. From this moment Ribera became the most successful of men, producing innumerable pictures. These would have been enough to secure his celebrity, but an extraordinary circumstance did so at once. His large picture of the "Martyrdom of St. Bartholomew" being finished, his father-in-law seeing it to be a prodigiously powerful performance, placed it, on a crowded midday, on the balcony of his house, which was on the public place, near the house of the viceroy—Naples at that time being an appanage to the kingdom of Spain. The crowd gathered, and, becoming excited, began to shout, and the whole neighbourhood became roused; the little court had had too much experience of *emeutes*, as it was not far from the time of Masaniello, and the guard was called to arms. But when they arrived on the spot and found the cause of all the noise to be so innocent, the viceroy, Count de Monterey, came to the painter, and finding him a Spaniard, was so overjoyed that he transferred Ribera to the palace and gave him all the appointments at his command.

All these anecdotes in the life of Ribera are perfectly well authenticated, yet the name of the cardinal who first provided for him, and of his wife and her scheming father are not recorded. Ribera was a painter and nothing else; even the incidents in his own history external to his art seem to have made no impression on him. These two steps, his marriage and the favour of the viceroy, made his fortune both in riches and authority. He began to paint for the Church; the Jesuits commissioned him to do many works for the Convent of St. Francis-Xavier and the Jesu-nuovo; in the chapel of the Treasury of the cathedral, under the cupola painted by Lanfranc, he did "St. Januarius coming out of

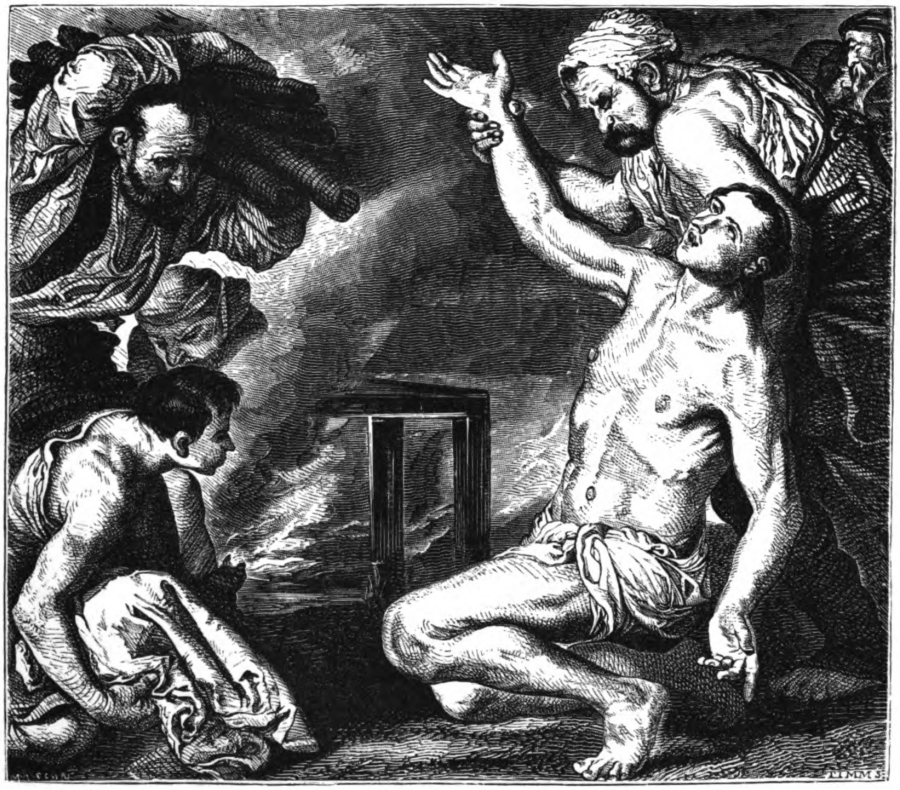
the Furnace;" and for the Chartreux he executed the famous "Descent from the Cross," the *chef-d'œuvre* of the painter's works still retained in Naples.

Many of his paintings went to other places, all over Italy, and, indeed, all over Europe; but the greatest number, and perhaps on the whole the finest, went to his own country. Naples being then a province of Spain, and the resort of many Castilian and Andalusian nobles, he was soon surrounded by the great of his own nation, all wanting his pictures. From the viceroy the king himself, Philippe IV., became acquainted with the wonderful Spaniard in Naples, and anxious to be his patron. The boy on whom the cardinal had bestowed his protection became the most opulent and the most sumptuous host of princes. He never went out but in his carriage, and his wife was always accompanied by her equerry; the two most coveted and ostentatious signs of wealth and the limits of luxury in those days. It is said, that one day two officers in the Spanish guard, infatuated by the pretended miracles of alchemy, offered him a share in the probable gains, if he would only advance the funds necessary for their researches after the philosopher's stone. "I can make gold myself," said Ribera; "come to-morrow, and I shall show you my secret." The two friends, true to the hour, found Ribera in his studio, giving a picture its last touches. He finished, called his valet, charged him to take the picture to its owner, and to bring back 400 ducats. "The alembic will soon be ready to open," said he; "wait but a minute;" and when the valet returned and laid the rouleaux on the table, "there," he continued, "not a bad yield. I require no other secret to produce abundance." With his sure hand, full brush, hundreds of orders, and large prices, he must have made an immense deal of gold.

When at his work, he went on with such violence indeed that he could not sustain the fatigue. By-and-by he made a rule only to paint six hours a day, and that only in the morning; and at frequent intervals a domestic went in to inform him how long he had continued and how much time remained. The rest

of the day was spent on promenade, in visits, and, above all, in receptions, his house being open, and his *atelier* the resort of artists, and at the same time of the Court. It was then that the *fazzioni pittori*, the factions rather than coteries of painters adhering to different principles and leaders, began, the members of which made war on rival schools, even with the poniard. Ribera was the head of the faction of Naples, so absolute and tyrannical that it would not allow any stranger to its principles to enter the town; and the body counted among its members two men fairly entitled to the name of bravo—Correnzio, the pupil of Tintoretto, and Giambatista Caracciolo, called Batistrello. These two, supported by younger men, sustained at the point of the sword the superiority of the master. Several of the greatest artists from distant parts of Italy had been called to take part in the works going on in the Duomo of St. Januarius—Annibale Carracci, Guido, and others—but they were forced hastily to leave the city, to escape the determined villains surrounding Ribera. Domenichino was later in beating his retreat, and died on the way to Rome, under suspicion of poison, administered by some one of the faction deputed to secure him. A fearful length to carry jealousy, only possible in an age and country when violence in many other forms passed without punishment. As to Ribera, why should he have envied any one? He had all the advantages he wished, and honours too. The Pope decorated him with the Order of Christ, and the Academy of St. Luke of Rome received him after these violent actions. His faction was the last and most violent form of the Naturalisti, or Tenebrosi, as they are sometimes called, Caravaggio and Ribera, with their imitators and disciples, indulging in painting the most painful subjects, rendered apparently with a ferocious enjoyment. These martyrdoms and other horrors were often lighted by the lurid flames of furnaces or torches, showing the bodies of an orange yellow, and making white drapery like the colour of gold. Ugliness in the characters represented, as executioners especially, was sometimes exceedingly repulsive, as in the man bringing the wood in the

"Martyrdom of St. Laurence," covered with warts and wrinkles; yet the power of drawing and free vigour of action, the terrible interest of heroism, and the splendour of effect we may properly call infernal, make one united impression, such as scarcely any other school of art can compete with.



Martyrdom of S. Laurence.

Can we wonder that all these gladiators came to an evil end? Caracciolo died indeed without any special circumstances of retributive justice, except that he was not past middle age; and he died a few months after Domenichino, whose end he is accused of having hastened. Two years after (1643) Correnzio broke his neck by a fall from a scaffold; he was the head of the cabal, and had certainly poisoned his own scholar Luigi Rodrigo. Ribera, the third of this

triumvirate and chief of the Neapolitans, we shall see fall from his ostentatious position without much pity. He lived in the house, or rather palace, opposite the church of St. Francis-Xavier, in the greatest state. Among his domestics was one, "*on distinguait un porte-enseigne réformé*," whatever that may be, whose charge was to hand him his brushes, and to stand behind him. When Ribera, absorbed in his work, and painting with passion as he always did, had gone on for the prescribed number of hours, he was stopped by this *ancient*, who said, "Signor cavalier, your time is over, and your carrosse is waiting;" at which the painter, like a skilful actor, threw aside his palette, and turned round to acknowledge the presence of the noble visitors who had stood silent and over-awed, observing the picture growing under his rapid hand.

Among these sometimes appeared Don Juan of Austria, whom the painter had received at a grand fête, and who had repeated his visits to Maria-Rosa, Ribera's eldest daughter, a girl of extraordinary beauty, whose head was turned by the handsome youth of such high rank. The result was he carried her off; and on the disappearance of his daughter Ribera's pride collapsed, he left Naples, bought a house on the shore at Pausilippo, where he saw nobody, and one day he pretended to be called to Naples, left home with a servant whom he got rid of on the way, and never was seen again. This was in 1656.

Such was the current story, told by the Neapolitan Domenico on the authority of his father, but nothing is really known of the end of Ribera. Viardot relates the tale, but discredits it; and it appears Cean Bermudez says he died in Naples. His wild and overpowering manner of painting did not die with him. His many pupils carried it out with variations; Giovanni Do imitated him so nearly that it is difficult to distinguish his works from those of Spagnoletto. Errico Fiamingo, Michelangelo Fracanzani, who was one of the most turbulent of the faction, were among his best pupils; best of all, perhaps, was Luco Giordano, who later in life went to Madrid.

There are many pictures by Spagnoletto in this country. At Louis Philippe's sale in London, 1853, were four: "The Assumption of Mary Magdalene," "The Adoration of the Shepherds," "A Philosopher," and "Hercules combating the Centaur," all of which brought good prices.

National Gallery: two pictures—"The Dead Christ," or, the subject termed a *Pietà* by the Italians, the Virgin weeping over the dead body of Christ, and "Shepherd with a Lamb;" full length, life size. Probably a portrait: both bequeathed to the country.

National Gallery of Scotland, Edinburgh—"A Mathematician," and "The Martyrdom of St. Sebastian."

Hampton Court—"Duns Scotus" (?) "St. John with a Lamb."

At the Great Manchester Exhibition, 1857, were two pictures by Ribera—"S. Carlo Borromeo at Prayer," sent by Earl Spencer; "Jacob keeping Laban's Sheep," Earl of Derby.

In the Exhibition of Old Masters at Burlington House, 1871, were two pictures by Ribera—"St. Peter weeping in the Garden," 29 inches by 34, sent by J. Grant, Esq., Kilgraston, Scotland, and "St. Peter holding the Keys," 65 inches by 52, Earl Dudley. In the same, 1872, was "The Holy Family," 79½ inches by 60, lent by Thomas Baring, Esq., M.P.

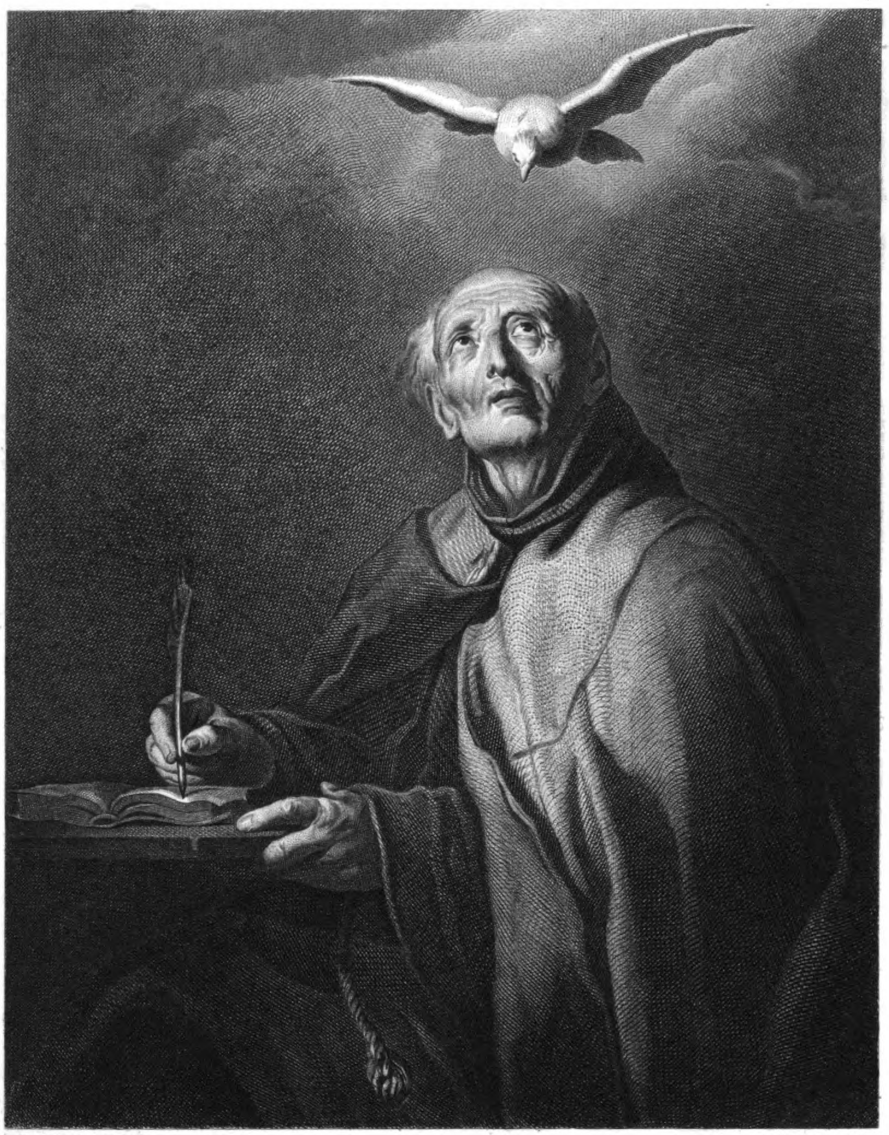
Louvre. In the French national collection are twenty-five examples of our master, the most remarkable being "The Adoration of the Shepherds," "St. Jerome," "Combat of Hercules with the Centaur," and "The Martyrdom of St. Bartholomew," a picture of extraordinary power. This subject, which first brought him into notice, he repeated frequently in various forms. It is to be seen in the Pitti at Florence, and at Berlin. In all of them there seems to be a horrible enjoyment on the part of the painter in the vivid rendering of the painful scene.

FRANCISCO ZURBARAN.

AFTER the life of adventure and violent contrasts we have just related, this of Zurbaran that follows is entirely colourless; and yet his art is in several ways, and especially in *chiaroscuro* and sentiment, closely related to that of Ribera. In truth, although Zurbaran never left Spain, he is an adherent of the Naturalisti and Tenebrosi, he may be properly spoken of as one of the followers of Caravaggio, and classed with the imitators of that master at Naples.

Zurbaran is one of the many artists whose lives are passed without noise or *éclat*, without events, of whom there is not much more on record than a few dates, and these, perhaps, found out with difficulty; men who live only in the studio, and whose pictures are their only memento—in the case of Zurbaran a sufficient one, as he is one of the greatest painters of Spain. He was born in Estremadura, at the town of Fuente de Cantos, in the year 1598, and was baptized on the 7th of November, as Cean Bermudez found by recovering the register. His parents, Luis Zurbaran and Isabel Marquet, were labourers in the field, and at first saw no other chance for their son than the same life of toil. But the child, with the instinct of genius, began to imitate the things about him with charcoal; and attention being attracted to him, Luis took his boy into Seville, and got him entered on any possible terms in the *atelier* of the licentiate Juan de Las Roelas.

JUAN DE LAS ROELAS is one of the painters of whom separate notice should be given. He was the son of Pedro, admiral, *general de armada*, whose family, originally perhaps from Flanders, held a distinguished place in Andalusia. Juan



ZURBARAN, PINXt. A. MASSON, SCULPt

"BLESSED IS HE THAT KEEPETH THE WORDS OF THE PROPHECY OF THIS BOOK."

Apocalypse. XXII. 7.

became a priest, and is always styled El Clerigo Roelas, although he went to Italy to study the art, and practised it uninterruptedly all his life. He was one of the men most influential in carrying the Italian practice and spirit into Spain, and also in identifying painting with the interests of the Church. His best works have a strong Venetian character, and show that if he was not really the pupil of Titian—who was dead, some say, before he visited Venice, he must have associated with his disciples and studied his works.

In 1630 he was prebend in the chapel of the town of Olivares; shortly after elevated to the rank of collegiate, and he became more lately canon. At this time he painted for the treasurer of the chapter four pictures of the Life of the Virgin, and these were the first after his return from Italy. He now executed many pictures, "The Death of St. Isidore," in the cathedral of Seville, being among the most important; scarcely any of these, however, have left Spain. He went to Madrid, and his application for the office of painter to the king was endorsed by the junta, with the recommendation that he was very virtuous, a good painter, and the son of the king's servant, the admiral. He did not, however, get the office; returned to Olivares, and died there in 1625. In this country are several of his works. At the Louis Philippe sale, in 1853, three of his pictures were sold in London for small sums; one of these, the portrait of Roelas himself, was bought by Mr. W. Stirling (Sir H. Stirling Maxwell), and appeared at the Manchester Exhibition, 1857, along with the "Madonna and St. Elizabeth with the Meeting of the Holy Children," sent by Mr. G. A. Hoskins, which was another of Louis Philippe's pictures.

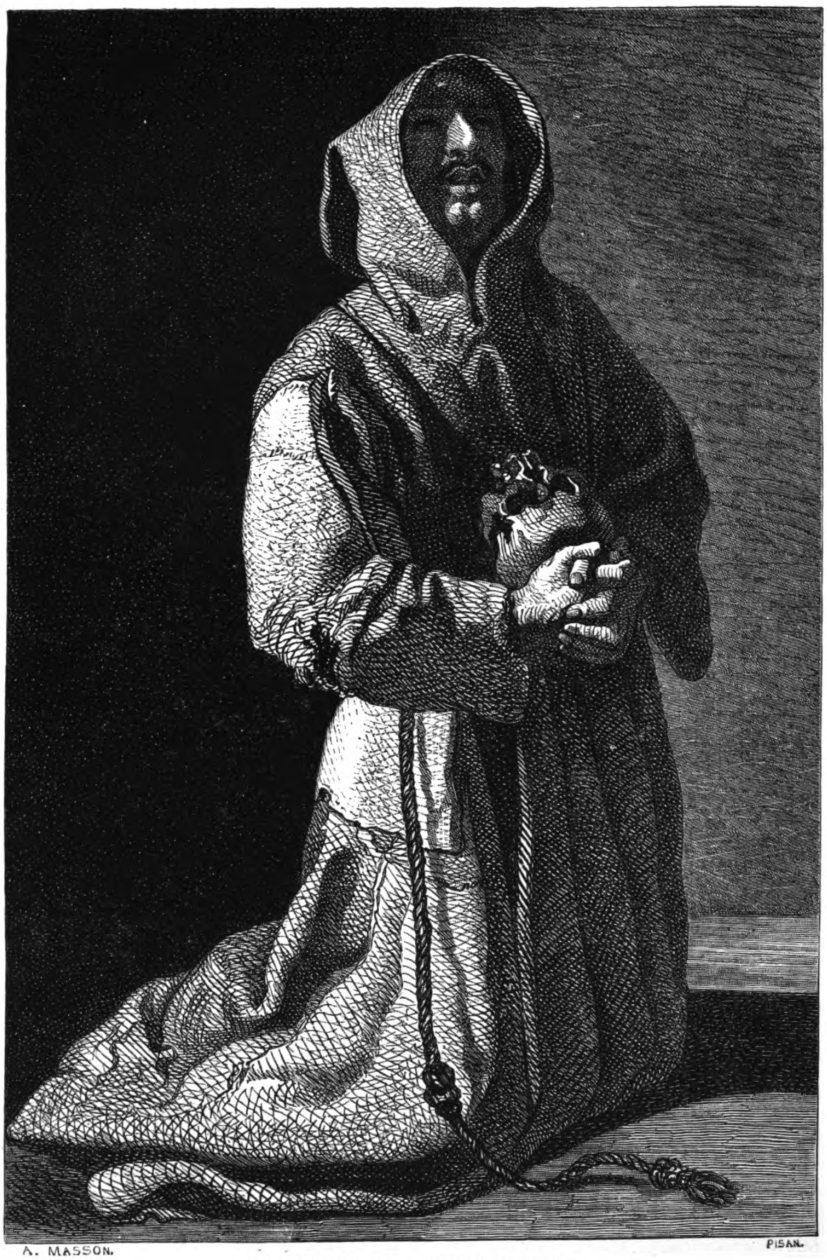
Roelas had several pupils, but only one of great note, Zurbaran, who in some measure left his master's manner for one formed on the works of Caravaggio. Under Roelas, however, he began well and made rapid progress. He also appears to have formed his habits by those of the priest, and been impressed by the monastic society about him to a large extent. Quickly surpassing his fellow-

pupils and even his master in certain executive qualities, he first showed an extraordinary aptitude for imitation of drapery from nature, and more especially white drapery; he became confirmed in a very safe and simple principle, which was always to paint from the object—never to paint without nature before him, a principle which is sure to produce vigorous and splendid naturalistic results, but which supposes the painter to be entirely without higher motives than the solid objects within his reach can carry out. Never did he paint a figure without the model under his eye, and every fold of drapery was disposed on the lay-figure, every accessory in the picture painted from the object itself. This rule, as an educational one, is undeniably good, and even necessary; command over the brush and ability to imitate being nearly all that can be taught; and it may be Zurbaran followed the method in question only in beginning his career. He certainly at last gave us the full expression of the heart and soul of the characters he dealt with, confining himself, however, very much to those he knew in life—the Franciscan, the Capuchin, ascetic and meagre, the eye lit up and the hands quivering with pious emotion.

Seville was then, it appears, the city above all cities in the most Catholic country, where monks were to be found in perfection. Nowhere was there greater devotion than in this stronghold of orthodoxy, and the number of religious communities was great, exhibiting all varieties; there were sixty convents, either of men or women. The order of the Trinity, devoted to the redemption of captives, went about with shaven heads, except the ring of hair to represent the crown of thorns, in a dress of white linen bound with a black band; the Carmelites, reformed by the saint of the town, St. Teresa, wore a gown of brown cloth gathered by a large cincture, the hood hanging long behind, but attached to the dress all round the throat; the Capuchins, also with heads shaved, dressed in brown, tied by a great rope with three knots, ready for flagellation, their woollen garments worn and patched, and the hood, like a pyramidal sack nearly as long as

themselves, hanging down the back; the Franciscans, offering the passers-by tobacco, perhaps just then beginning to appear, or amulets, chaplets, or the Agnus-dei, in exchange for food or money, were everywhere to be seen. These last were always provided with prayers for rain, for warm weather or for cold, as the case might be; against thunder or the toothache. They were the favourites, and for centuries in Spain country people bought up their old habits, to use them in dressing the dead, so that St. Peter might pass them into heaven, thinking they were Franciscans! Here were also the terrible Dominican Brothers, smelling of burnt wood and pitch, who take the wall of every one, and, above all, of the poor Franciscans. Seville was the theatre most honoured by all the correct practices of devotion; and here Zurbaran found not only the models but the accessories and furniture of his pictures—the well-used vellum books, rough wooden benches, death's heads, and also, says M. Charles Blanc, "les instruments de la pénance, disciplines en cuir, en parchemin tortillé, en plomb, avec ou sans nœuds, cilices, haires, têtes de mort, sacs en crin, bâillons, cadenas, ceintures de cuivre, peaux de chèvres retournées, cendres, haillons! Il n'y manquait rien!" The day when the Gallery of Spanish Pictures was inaugurated in the Louvre, he goes on to say, that gallery, which all Frenchmen so much regret, now that it is dispersed by the hammer of the auctioneer, being the private property of Louis Philippe, there was in Paris a vivid emotion. "And that which remained most strongly in the Parisian mind, so impressionable and so *blasé*, was not the suavity of Murillo, nor the seraphic expression of his angels (?), nor the astonishing pencil of Velazquez, making the canvas speak and palpitate with life—a second creation, so to say; it was a certain 'Monk in Prayer' of Zurbaran, which it was impossible to forget, even if one had seen it only once. On his knees, in a poor garb of grey-brown worn and patched, his visage lost in the shadow of his hood, the monk implores the mercy of the Christian God, God soft and terrible. The hands, pallid and emaciated, hold the death's head, and the eyes are lifted to heaven; he seems to

say, 'De profundis clamavi ad te Domine, Domine.'" . . . This is the great work



The Monk in Prayer (*National Gallery*).

now in our National Gallery, happily purchased at the sale of the pictures of the

ex-king of France. It is, indeed, a picture truly emotional and absolutely masterly; Mr. Stirling in his "Annals" speaks of it with the greatest admiration; and every one who sees it for the first time is overcome by it.

Always grave, Zurbaran never departed from the class of subjects suitable to his powers. Several large compositions full of figures, the "Adoration of the Magi," for one, came from his hand; but he chose by preference simple subjects, understood at once, with few figures, often only one. And the sentiment was uniformly severe and devotional. He never touched comic or plebeian character, like Murillo, or ugly dwarfs and deformities, like Velazquez, or grotesque and bizarre cruelties, like Ribera. His saints are men and women truly of his own time and country, but they are also inspired by faith and purified by penance; they are animated with anxiety for all the world, but they themselves have conquered fear and death.

Zurbaran had many children and also many pupils, but these it is not necessary to particularise, as they did not carry out any principle or quality further or so far as he had done. He died in 1662.

In this country there are now a good many pictures by Zurbaran; that just mentioned in the National Gallery being one, the finest and most distinctive work of the master. In the National Gallery of Scotland is one picture, "The Virgin in Glory," 8 feet 2 inches by 5 feet 8 inches, from the Louis Philippe Spanish Gallery also, at the sale of which in London seven works by Zurbaran were dispersed.

Stafford House. The Duke of Sutherland possesses three pictures by the master, which were exhibited at Burlington House, 1870. These are "St. Cirillo," "St. P. Thomas," and "St. Anthony."

Sir W. Stirling Maxwell. In his (we believe) large collection of Spanish pictures are "Regina Angelorum," the Madonna crowned and robed in crimson, cherubs

hovering round her; from the Standish Gallery in the Louvre: "St. Catherine," from the Soult collection.

In the Leeds Exhibition there was a "Santa Justa," lent by the Right Hon. the Speaker. In the Burlington House Exhibition, 1871, there were two—"Santa Margareta," Dowager Lady Ashburton; and "The Annunciation," Earl Dudley. In the same place, in 1872, there was also one, a fine work, in the earlier manner, with less of Caravaggio in it—"St. Francis at his Devotions," life size, lent by Sam. Mendel, Esq. In the Louvre he is now unrepresented, nor does he appear in many public galleries out of Spain.

VELASQUEZ. PINXT LEROUX. SCULPT

A SPANISH LADY.

LONDON J S VIRTUE & Co LIMITED.

DON DIEGO VELAZQUEZ DE SILVA

(1599-1660).

NEXT to Murillo, the most celebrated painter of Spain is Velazquez, and the best known out of the peninsula; one of the great painters of the world, perhaps as a portrait painter equal to any, but very much confined to that province in his best and most characteristic productions.

In Spain he is called Don Diego Rodriguez de Silva y Velazquez, his father's family being de Silva, and his mother's Velazquez. He was born at Seville in 1599. Sent to college for the classics and philosophy, the story of his boyhood is that of many other artists; he covered his books and exercises with sketches, and at last was relieved from the oppressive burden of words, and sent to a different school—the atelier of Francisco Herrera the elder.

Francisco de Herrera holds an important place in Spain from the number of works of a remarkable kind produced by him, and by his son, F. de Herrera el Mozo. These are, however, so restricted in interest in point of subject, at least such of them as the writer has known either in galleries or by engravings, that this incidental mention of them must suffice. Over and over again, in writing of Spanish painters, we have to acknowledge that the great qualities of the art alone arrest us, and in spite of the peculiarities of the ideas or motives expressed by them, religious, or rather mythological. In the works of the Herreras, such as the "Triumph of St. Hermenegilde," in the Museum of Madrid, and the "St. Francis lifted to Heaven," we have heavy saints in monks' frocks or soldiers' armour floating in the air, gesticulating in a way that answers no pious sentiment with which we have any sympathy; dozens of cupid-angels about them in all possible attitudes, and, in the case of the first saint, stunned adversaries lying below. Yet the powers evinced are astonishing; in the "St. Basil dictating his Doctrine," in the Louvre, for example, the individuality and intellect of every one of the eight or nine heads make the picture one of the highest interest. Herrera the elder was born in 1576, and died 1656; the younger was born in 1622, and died 1685.

Velazquez found among the painters of Seville Pacheco, a former pupil of Herrera, who was poet and writer as well as painter, especially in fresco. His house, says Palomino, quoted by M. Blanc, was the "golden prison of painting," where was to be met the most brilliant and learned society, among whom were Quevedo de Villegas, the poet and author of the "Visions," Luis de Gongora, and the immortal author of "Don Quichotte de la Mancha," Cervantes. Velazquez changed his master and went to Pacheco. Which of the visitors to the painter and Inquisition inspector was the author of the epigram we gave before, is not recorded; but if that epigram was well deserved, one would say Velazquez did not owe much to his second instructor. However, Pacheco drew the portrait of Cervantes in red and black crayons, a drawing which called out some verses from

Quevedo; and Alonzo Cano was also a pupil, Velazquez and Cano forming a long friendship.

Velazquez was a sociable youth, of polished manners, and the visitors he met in Pacheco's studio began the society he naturally cultivated, and which gathered as naturally round him all through life. At an early age, about twenty, he married the Dona Juana, Pacheco's daughter, and in 1622, three years later, he quitted Seville for Madrid, where his townsman, the Canon Fonseca, had the means of assisting him at the palace. Velazquez was, however, recalled to Seville, but being followed there by a letter from the Duke d'Olivares, minister and favourite of Philippe IV., accompanied by fifty ducats of gold, he returned to Madrid, and shortly after the king sat to him for his portrait, the first of many, not only of him, but of all the royal family, of the court, and of all the grandees of Spain, and of half the world. This portrait was one of great difficulty; the king was in his armour, mounted on a war-horse in violent action, the background an open country. The success of the young painter was complete; and, indeed, it does not appear that Velazquez, like so many other men in the first rank in the history of art, ever had any difficulties to overcome—as if the painter, like the poet, was born, not made. He attained at once the power of illusion, and transferred the mobility of life to his canvas, with all the vigorous individuality of his models. The whole figure of his sitter was thus informed, and impressed the spectator with its unity and completeness, as if he had at once impressed on his picture the entire action of the person, and had done so at twenty feet distance.

Soon made painter to the king, *pintor de camera*, Velazquez was in the highway of fortune. Philippe IV. does not occupy a very high place among kings, but he seems to have been able to estimate the value of Velazquez, and also of Calderon, who was at court in those days. Since the grand time of the Emperor Charles V. Spain had lost much, it had shrunk from the Netherlands and from other countries, and Philip could not but feel the difference; but he could be happy in cultivating

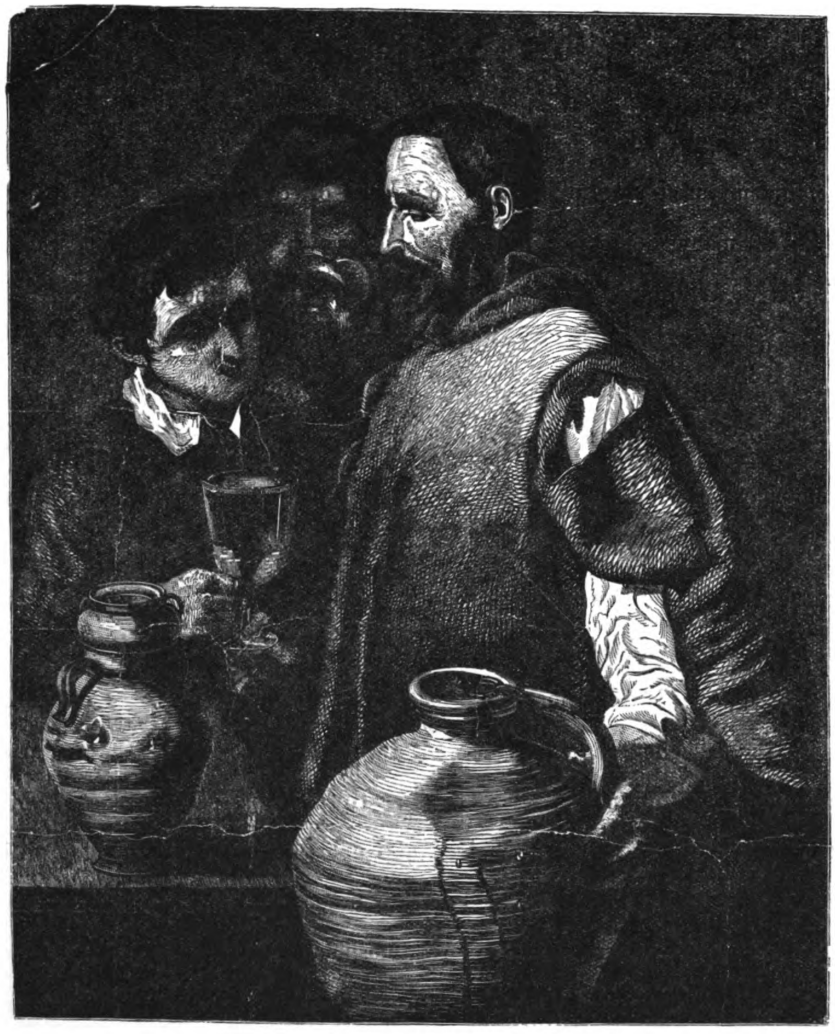
the amenities of art, and, it is said, really had friendships with men of great abilities.

Murillo has been sometimes spoken of as a versatile painter, because he turned from gipsy boys and beggars to Madonnas in glory; but if we properly consider the character of these Madonnas, we find that they, too, are but common mortals, although sweet and beautiful in an obviously natural way; so Velazquez, when he turned from the noble hidalgo and donna to "The Water Seller" and

The Drunkards (*Los Borrachos*) 1624. (*R. Museum, Madrid.*)

"The Drunkards," we find the old man handing the glass in the first is as noble as any of his sitters for portraits, and the action of the half-naked bacchanal, crowning the kneeling wreck of a soldier, recalls an act of chivalry. So it was also in his landscapes, he painted always with the same force and freshness of

pencil, in a large manner, quite apart from any of the Dutch landscape painters then beginning to appear in numbers, but like other painters of history, Salvator, or even Rubens.



The Water-seller of Seville (Duke of Wellington).

In 1629 Velazquez asked the king's permission to travel, and received it with difficulty, embarking, on the 10th August, in the vessel of the Marquis de Spinola. He shortly reached Venice, where the Spanish ambassador lodged him

in his palace. Titian, Veronese, and Tintoretto all impressed him deeply, but the last named seems to have had the greatest effect upon him, as he copied the "Calvary" and the "Communion of the Apostles," proposing to send them to Philip. Ferrara, Bologna, Rome, Naples were successively visited. In Rome, he copied a great part of the "Last Judgment" of Michelangelo, and at Naples he met his countryman, Ribera, with whom he must have had many points of sympathy, and returned to Spain and Madrid in the beginning of 1631, giving proofs of his matured powers by the production of the "Forge of Vulcan" and "The Coat of many Colours." Immediately recommencing his work of painting the children of Philippe, except two short journeys with the king, in Arragon, in 1642 and 1644, he remained for seventeen years busily employed in the atelier, where Philippe visited him familiarly every day. In Mr. Stirling's delightful monograph, "Velazquez and his Works," we have much interesting information about the manners and ways of the king and royal family, which we wish we could find space here to refer to more at large.

For some time the idea of establishing a public academy of the Fine Arts had been in the king's mind, and at last, in the end of 1648, he sent Velazquez to Italy to collect models and other materials for the intended schools. He embarked along with the Duc de Naxera, who went to conduct the Archduchess Marianna, the second wife of Philippe IV., into Spain. He now passed from Genoa through many towns, till at last he again arrived at Naples, where Ribera was now living in a princely manner, but surrounded by the bravos and unscrupulous scoundrels before described, breathing so vile an atmosphere of jealousy, that Velazquez quickly returned to Rome, where Innocent X., then Pope, sat for his portrait. At that time there were, it is true, only second-rate artists in Rome; Bernini in sculpture, Pietro da Cortona, Salvator Rosa, in painting; but, on the completion of the portrait, which is a truly noble work, the enthusiasm for Velazquez reached an extraordinary height. The picture is full of varieties of red; the

pope is clothed in scarlet and ermine, his fauteuil is red, the face full of colour;

The Infant, Don Carlos (*R. Museum, Madrid*).

it was such a portrait as had not been seen in Rome, and was carried with

great pomp in procession, the painter receiving an ovation from his brethren in art.

Philippe was by this time impatient for the return of his friend and painter. Velazquez commissioned all the leading artists in Rome to paint pictures for him, and left. These artists were twelve in number: Guido, Domenichino, Lanfranc, Joseph d'Arpinas, Pietro da Cortona, Guercino, Valentin, Andrea Sacchi,

Assembly of Artists, his Contemporaries (Louvre).

Poussin, Massimo, Gentileschi, and Joachim Sandrart.* On his arrival again in Madrid, he was recompensed by an appointment in the palace and other advantages—appointments which raised this source of income to a thousand ducats a year. The war then just beginning with France had, it is said, prevented

* Mr. Stirling simply says "he ordered various works of living artists," but I find all these names given by various authorities. It will be observed Ribera does not appear among them. It is true he was not in Rome, but some of the others were not resident there, only visitors.

Velazquez visiting Paris; but, shortly after his return home, he commemorated the success of Spinola, with whom he had travelled on first leaving Spain, producing one of the most astonishing pictures in the world, "The Surrender of Breda," which has been called "The Picture of the Lances," in which the Marquis of Spinola advances before the troop of lance-bearers to receive the

The Thread Spinners (*R. Museum, Madrid*).

keys from the conquered general. On one side are the Flemings, on the other the Spaniards, two lines of soldiers, all of them men of mark, and above is the mass of flags and red lances against the sky. A truly surprising picture, like that of the Battle of Lepanto in the ducal palace in Venice, a scene to recall for ever, when one likes to repaint it on the retina, by shutting one's

eyes. The power of reproducing a moment like this is the poetry of the painter: Velazquez had no creative imagination, nor any one of all the Spanish painters; but he had the power to realise a historical moment again on his canvas, by rightly using the materials actually composing the original scene in nature. Other works of similar power and realistic truth, is that called "The Family of Philippe IV.," painted in 1656, his last important work, and "The Thread Makers," or rather Tapestry-workers, both of them truly surprising, in a way now utterly forgotten; beauty, for its own sake, is not a motive in the production of these pictures; they are far from giving us a vivid impression of lovable female life or of admirable men, yet we are intensely interested, partly because we are sure a true insight into the times is offered us, and also of course because the art is so complete.

When this portrait-work, the "Family of Philippe IV.," which is called in Spain "Las Meniñas"—The Maids of Honour, was finished and the king came to see it, Velazquez asked if he saw anything yet wanting in it. "Yes," said he, taking the palette in his hand, "just this;" going up to the figure of the painter in the picture and painting on its breast the cross of the order of Santiago. This cross, it is said, is still to be seen roughly done on the picture as it now hangs in the gallery in Madrid; but a copy, which only we have seen, does not convey this exactly. Mr. Bankes, of Kingston Lacy, Dorsetshire, has a repetition of his work, said to be excellently like the original.

In Versailles there is a representation of the scene in the *Ile de la Conference*, when Louis XIV. and Philippe met, at the conclusion of the war, when the Infanta Marie-Thérèse was espoused to Louis. Velazquez, as Aposentador-major or quarter-master general of the king's household, had to design and arrange the accommodation for this meeting, and was present at it. The picture in Versailles is by Charles Lebrun, and the portrait of Velazquez therein shows him as an old and sad-looking man, to whom the world had been rather an exacting than

a hospitable host. This meeting took place in 1660, when the great painter was

Cardinal Infant Don Ferdinand of Austria (R. Musenm, Madrid).

but sixty-one years of age, but his aspect, from his youth, was that of a sombre

and proud man, whom we never expect to laugh. Lebrun's cadaverous portrait was, no doubt, done from the life. He returned to Madrid, and his family were shocked to see some change in him of evil presage. He lived only a few weeks, and died on the 7th August, 1660. His wife, the daughter of Pacheco, he had married when they were both so young, did not survive him long, but died of grief seven days after, and was buried by his side. If Velazquez is not altogether the greatest painter among Spaniards, which we incline to think he is, his is doubtless the noblest figure in their gallery.

The portrait of Pope Innocent X., we have mentioned, is now in the Doria Palace, Rome. A portrait of himself is in the gallery at Florence. Nearly all European public galleries possess pictures from his hand.

In this country there are many. In the list of his known works at the end of Mr. Stirling's "Annals of the Artists of Spain," there are seventy oil pictures by Velazquez particularised as existing in Britain. Of these five are sacred subjects; four fancy, mythological, &c.; forty-seven portraits, and ten landscapes. Mr. Stirling's work was published in 1848, since which time the Soult and Louis Philippe sales have taken place, the last in London.

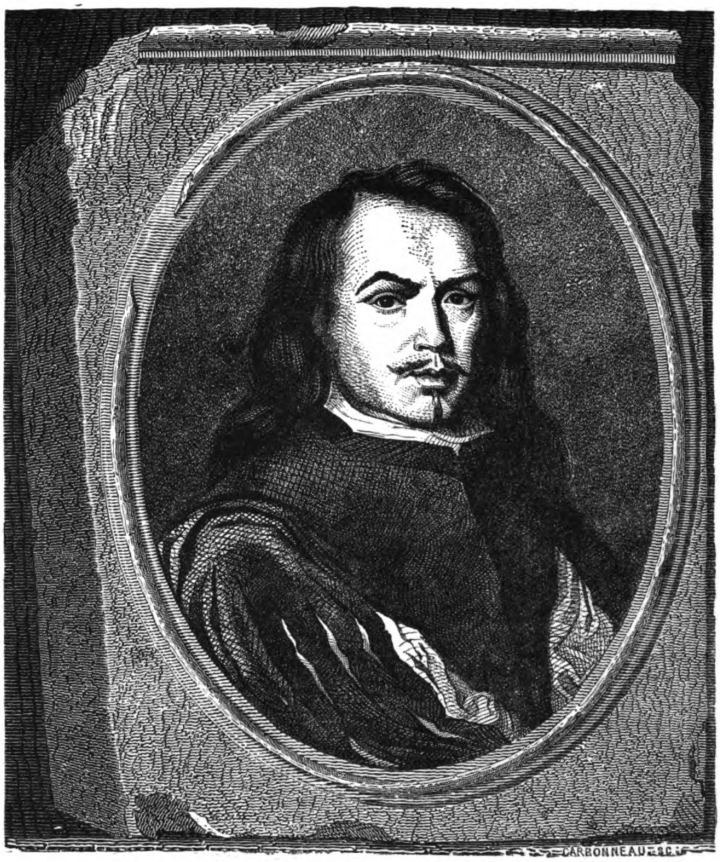
In the National Gallery are four: "Philippe IV. hunting the Wild Boar," a picture with numerous small figures, much repainted, it is said, by Mr. Lance; "The Nativity," or Adoration of the Shepherds; "A Dead Warrior," known as the Dead Roland, *El Orlando Muerto;* and a bust portrait, life size, of Philippe IV.

In the Scottish National Gallery are two: "Portrait of Don Balthazor Carlos," son of Philippe by his first wife, Isabel, a child who died at the age of six; and "An Incident in the Life of Pope Sixtus V.," a sketch.

At Dulwich there are three, and at Hampton Court one picture by the master. In the great Manchester Exhibition, 1867, were no fewer than fourteen, four of them from the Marquis of Hertford's collection, now belonging to Sir Richard Wallace, Bart., to whom the original of our engraving, "A Lady with a Fan,"

belongs. This picture was sent by Sir Richard to the last Burlington House Exhibition, and called in the catalogue (No. 75), without any reason, "A Spanish Infanta." In the Leeds Exhibition of 1868, there were nine, principally portraits.

Court Dwarf (Velazquez). (*R. Museum, Madrid.*)



BARTOLOME ESTEBAN MURILLO

(1618-1682).

WE now arrive at the artist whose name has been placed on the title-page of this volume; the latest, and, in the estimate of nearly every writer on the Spanish Schools, and of every public and private collector in Europe, the greatest painter Spain has produced. Compared to him there are three who may be preferred by those who are exclusive or peculiar in taste, or who object to the common nature of Murillo: these are Zurbaran, whose sympathies were in the cloister; Ribera, whose power of hand is as great as that of Tintoretto, whose sympathies were cruel; and Velazquez, who was essentially

MURILLO. PINXT

NARGEOT. SCULPT

APOTHEOSIS OF THE VIRGIN.

LONDON VIRTUE & Co

a portrait-painter. But Murillo was wider than either or all of them perhaps, and the beauty of his treatment, and mastery of his technique, has made him, in spite of a commonplace character and coarseness of mind that places him below the greatest of the Italian masters, the representative name in the art of Spain.

Yet we must acknowledge Murillo to be an artistic intellect of the highest class. A less complete nature has a more distinct province, and rarely works out destiny by degrees, or expresses himself and his age, but at once attains the knowledge of what he can do, and remains doing it for the rest of his life. Murillo's art we shall find to be multiform, but throughout the whole of it there is a distinct personality.

He was born at Seville on the 1st January, 1618, not at Pilas in 1613, as Palomino erroneously stated. Throughout Spain, as we have seen, Seville was spoken of always as a wonderful place, and its school of painting was one of the causes of this. The first master of the boy was his uncle Juan del Castillo, who, brought up in the Florentine traditions of a much earlier period, was a dry and hard colourist, according to Bermudez; but to make up for that, his design was pure and good, likely to form the pupil's taste with advantage. Murillo learned easily, until the day when Castillo went to establish himself at Cadiz, when he found himself adrift before having mastered his art, and too young to know what to do next. Without money he must also have been, because he immediately tried to make some for himself by painting a whole load of such things as were then exported from Spain to the Americas, coloured banners and other wares sailors found saleable at the other side of the Atlantic. These were the modest beginnings of Murillo, and if such exercise gave him freedom and facility, as scene painting has frequently done, it was lucky for him.

Happily for Murillo, a fellow-pupil in Castillo's atelier came in his way. This was Pedro de Moya, who had been studying under Vandyke in London, whose firm and clear texture of colour he had managed to acquire, and as the manner

of the Flemish portrait-painter was unknown in Seville, every one was taken by Moya's works. For Murillo, above all, the sight of these was a revelation; he felt at once the importance of the soft and easy light of Vandyck, and began to despise the hard contours of Castillo. If such splendours as these could be carried away by a short visit to London, what mighty advantages might there be in travel, in going from place to place, in Flanders and in Italy! True, Vandyck was just dead, but other great painters were alive, and if not, their pictures remained.

But how was he to travel without fortune? especially how was he to get over the first long and expensive sea-voyage? He found resources, however; he bought a quantity of canvas, cut it into squares of the sizes he thought likely to meet the readiest market, primed and prepared them himself, and painted all kinds of subjects upon them—Madonnas, devotional daubs, flower groups, landscapes, St. Francis, sacred hearts, fanciful cascades! The mass of these he sold wholesale to a shipowner, and set off to go to Italy; disappeared, as it is said, without informing his family or friends.

Velazquez was in great favour at Madrid at that time, and instead of starting direct for Naples or other seaport, Murillo appeared before him at the capital, and was very favourably received. Twenty-five years of age, he was ready to benefit by every advantage, and the numerous works going on as well as already collected in the Escorial, in the palace, and other places, made a vivid impression on the youth. Titians, Rubenses, and many others appeared quite wonderful to Murillo, and made him forget his intended journey for a time.

It was, then, without going further than the apartments of the Cierzo and the Escorial, under the eyes of Velazquez and with his advice, that Murillo accomplished the end he had in view when he left Seville. He copied many of the masterpieces he saw here, spent nearly three years indeed doing little else, especially those of the Venetians, but also of the Flemish colourists; but to neglect nothing he drew much, both from casts and from the life, followed out, in fact, a

system of education, under the advice of Velazquez. There are stories of Murillo having gone to America to be found in many biographies, derived from Sandrart and others; but these stories have been apparently founded on his early ventures of ship-loads of crude paintings that crossed the Atlantic while he remained at home. Italian writers, unwilling to believe he was not indebted to them, have insisted on his having visited Venice and Florence; but, as Palomino says, how could such journeys have been made when his numerous friends knew him all through these educational years, and indeed all his time is accounted for? The result was that he returned to Seville in 1645, and immediately produced the pictures for the little cloister in the convent of St. Francis, that astonished every one. In these there was no direct imitation as in his old fellow-pupil's work; there was, indeed, a unity and distinct character of his own, but there were also refinements and qualities derived from all the masters he had studied so slavishly. Here and there Titian was discovered, and Rubens, or Ribera's forcible and lurid manner betrayed itself, but, nevertheless, there was something more than these. The angels appearing to St. Francis in his ecstasy might pass for Ribera; the dying St. Clara, which is one of the finest, recalls Vandyck in the movements and air of the heads, and in the refined colour of the flesh. Again, St. James attending to the poor shows the influence of Velazquez. Nevertheless, all this eclecticism was only the result of the years of educational imitation, and showed the consciousness that he was late in the day, and had to follow where it was impossible he could lead.

"Who would believe it?" says M. Charles Blanc, "it is not to these cloisters we must now go to see the works in question; it is to Paris, whither the fourgons of our generals carried some of them, as 'l'Extatique à la Cuisine,' which enriched the collection of Marshal Soult; or 'La Mort de S. Claire,' one of the jewels of the *Galerie Aquado.*" Belonging to the same transitional period of Murillo are other well-known pictures; the "Brigand," for instance, a

half-naked villain, in the manner of Spagnoletto, arresting a monk; and a "Flight into Egypt," where the group is powerfully painted against the blackness of night.

In a country like Spain, Murillo became easily the favourite of the crowd. He was one of themselves, and had all the gifts they valued. Not like Velazquez, reproducing by choice only the noble and dignified side of the national character, Murillo preferred the vulgar, but had sufficient versatility to change his theme as often as he chose. He, like all the older Spanish painters, knew how to give the blessed fervour of the devotee, or the ecstasy of the glorified monk, but he could also (and this was his own) paint to perfection the rags and the happiness of the gipsy beggar boys, a flower-girl grinning at you with a lapful of flowers, or the precocious sentiment of the Good Shepherd, with the lamb by his side, painted to a miracle. Pious, and profoundly Catholic, he often prayed for long hours in the church of his parish, and did not fail to remark, after vespers, the donnas and damsels lifting their masks, to give him a glimpse of their faces. He mixed happily the mundane and the celestial, and found it possible to enjoy them together; nor was his taste exclusive—the filthy mendicant child catching the troublesome vermin is one of his most favourite minor works, and the subject scarcely attracts our attention, the splendour of the colour and chiaroscuro being so complete.

From this time, the time of his return to Seville, Murillo must have painted incessantly, and with a sure hand, for many years, as the number of his works, all nearly equal in mastery and force of colour, attest. Everything the successful artist sees, if his mind is unoccupied and his bodily health perfect—the penitent on his knees, he might happen to stumble against in the twilight, on leaving the sacristy where he was employed, or the lazzaroni in the midday sun, blessed with their melons or their flies, are immediately transferred to canvas with a full brush and a rapid hand, as an interlude in the execution of some huge canvas of the Holy Family or the Mystery of the Immaculate Conception. The picture we particularly allude to above is the "Young Mendicant" in the Louvre,

MURILLO, PINXT BLANCHARD, SCULPT

A SPANISH BOY.

a picture often engraved, which was called by the Spaniards, with great enjoyment, *el piojoso*, which we had better not translate. That engraved in this volume of the two gipsy boys, one of them having a piece of bread in his mouth, is another of this class, in every one of which Murillo seems to enter into the Bohemian squalor of the life he paints with brotherly sympathy and without

Boy and Dog.

the least shade of contempt. And so it is with the spectator; the squalor is so splendid in colour, laid on with a full brush, the ragamuffin is so full of character, from the cropped head of hair to the dusty sole of his brown foot, we look on with pleasure, and see only the work of art.

. . . . . "Il n'est pas de *pouilleux*
Qui par l'art invité ne puisse plaire aux yeux."

This varied application of his powers was new in Spanish practice in a

MURILLO. PINXT

BLANCHARD SCULPT

A SPANISH GIRL.

third partial change of manner, after which the softness and amenity of his light and shade and absence of blackness in the latter, had attained perfection.

As far as I remember, Murillo is the first great painter to whom the power of *painting air*, or of giving atmosphere between the parts of his figures and groups, was attributed. This phrase has with our landscape painters become a mere slang, indicating a trick which threatens to destroy the solidity of nature in their works, a folly generated by imitation of Turner's later manner, but the painting of air spoken of by Moratin and quoted by M. Charles Blanc had no affectation in it, every part of Murillo's pictures being rich in tone and possessed of a powerful unity. He had, moreover, by inheritance, as we may say, the power of preserving colour and warmth, and yet expressing grey grounds and cool distances. This is excellently said by M. Charles Blanc. "Il en conserva de plus un excellent ton gris qui ordinairement sert de fond de Velasquez, où la gravité des personnages vêtus de noir se combine si heureusement avec ce fond tranquille et froid. Mais que dis-je? Les tons froids de l'Espagne sont encore des tons chauds."

The two painters at the head of the school of Seville, when Murillo began painting there, were Juan de Valdes Leal and Francisco Herrera the younger, who were not disposed to abdicate; the place of *caposcuola*, however, was clearly his, and his house was the centre of interest, not only in art, but in all that belonged to taste and fashion; and from many other places messengers arrived to negotiate for pictures of the Virgin in many varied actions, and of the young Christ, painted now from his own children, two boys, and a daughter who afterwards took the veil, eight years before the death of her father.

The Virgin Mary received at this time, and for a long period, nearly the entire worship of Spain; the orders of monks, Capuchins, Augustines, and Franciscans, and especially Dominicans, had their founders to engage their veneration and employ their artists, but all of them united in regard for the mother of Christ.

Pacheco, who wrote with the immediate advice of intimate friends who were all of the Society of Jesus, dwelt very much on the proprieties of treatment of the person, and especially on the mythical subject of the Immaculate Conception, which became formalised and settled in all its parts. But the painter who carried it out on canvas with most complete success, to the delight of the whole religious community, was Murillo. Speaking from an unbiassed critical point of view, indeed, one would say that this representation of Mary, not as a real woman, but as a creature without weight, floating in an undescribed region of air filled with infants fledged with insignificant coloured wings, was an unwarranted, and, indeed, unorthodox proceeding, destructive of the evangelical narrative; we might even go the length of saying, when they were burning so many heretics and holding periodically their diabolical Acts of Faith, the perpetrators of an invention like this might have had a benefit among others. But whatever redounded to the honour of the Virgin was right, and Murillo painted the subject many times. For the high altar of the cathedral and for many parish and convent churches he painted this and many other incidents, wherein angels surround and minister to the Virgin mother.

In some respects, indeed, the prescribed rules can scarcely be said to have been carried out by Murillo. The age of the Virgin, Pacheco says, must be from twelve to fifteen; but in every one of the master's works she appears more than that, and of nearly the same period of life, rather older indeed than is usual in Italian works.

Altogether considered, what an extraordinary development of Christianity these pictures show! Vested in blue and white, as she appeared to Sister Beatrix de Silva, the drapery flowing down so that all trace is lost of the limbs below the knees, and folded over the moon, which does not support her, but merely adorns the cloud round the region of her feet (if she has any) about the size of a reaping-hook, she lays her hand upon her bosom, and looks up through a glory of thick yellow light that seems to proceed from herself. Round her innumerable

cherubs, not the mystical winged heads of older painters, but infants quite natural (as is the treatment of the Virgin herself), with lovely carnations on their sturdy limbs. These are the zephyrs of Christian mythology that fill the upper air, fluttering round her, and giving her a presentiment of maternity; some sitting on the more solid clouds approaching the dark below which belongs to the earth, and many above fading away into the golden mist behind her.

This naturalism in treatment and mysticism in conception it is that makes these works of Murillo, and, indeed, the works of all the masters of the Spanish school, so satisfactory to the Catholic, and at the same time so enigmatical to the reason. The pleasure given by a work of art is, no doubt, its *raison d'être*, but still we may analyze the materials, and find an interest in tracing them to their metaphysical sources. The early practice was to make Mary a lady living in a great house or cloister. This was the Italian view of respect for the mother of the body of Christ; but in Murillo we find her belongings represented as humble. In his Annunciations she is surrounded with the accessories of domestic life, a workbag and scissors beside her—not an ornamental prie-dieu and illuminated missal. Fidelity to the traditions of the early Renaissance had fallen away, not out of decreased respect, but out of increased naturalism and a sense of truth to the narrative; but the supernatural element, the glory in which Gabriel comes to her is much enhanced, giving a greater contrast, dramatically considered.

The freedom of treatment by Raphael and others had been much widened in Italy; naked feet were but a small matter; but in Spain, since Ribalta and Vargas, it had, on the contrary, shrunk to the narrowest limits, and Murillo did his best to unite the virginal character with the strictest attention to the proprieties. But the dark hair and eyes are not favourable to the result desired; divine transport, after all, is not the emotion expressed—or at least we cannot think of her as the chosen of God from all the women in the world. How different from Giotto's, although what is vulgarly called so much more beautiful! Nor can we understand how it could be possible to M. Charles Blanc to write thus of the Infant Saviour

as realised by Murillo: "Il a su imprimer au fils de Marie un caractère vraiment surhuman. On croit voir autour de la tête de cet enfant une auréole que le peintre n'a point figurée pourtant; sa belle tête s'illumine; son regard ouvert, pénétrant, a la fois vif et doux, lance des éclairs de génie, et il paraît si grand, même dans la tranquillité du sommeil, qu'on se sent averti de la présence d'un Dieu: *patuit Deus.* 'Chez Raphael,' dit un de nos critiques, 'la Vierge est plus vierge; chez Murillo, l'enfant-Dieu est plus Dieu.'" This last opinion is that of M. Thoré, in his "Etudes sur la peinture espagnole," published in the *Revue de Paris;* but it appears to the present writer that Murillo's "Young Christ" is like his Madonnas, weaker in elevation than in execution, poor intellectually, great only artistically.

When the stranger visits Seville he is taken to the cathedral, called by some the finest in Spain, as it is certainly the largest, and the pictures by our master, still remaining, are pointed out to him. But before the French occupation there were many more. The superb "Birth of the Virgin" and "Repose in Egypt" which, on Soult's arrival, were concealed by the chapter, are now gone. A traitor to the town informed him, and he sent to beg them as a present, hinting that if refused, he would take them by force. So says Mr. Ford with a reference (Toreno xx.), and proceeds to relate an anecdote, illustrative of the Marshal's manners. "One day, showing Colonel G—— his gallery in Paris, Soult stopped opposite a Murillo, and said, 'I very much value *that* as it saved the lives of two estimable persons.' An aide-de-camp whispered, 'He threatened to have both shot on the spot, unless they *gave* up the picture.'"

But the master is still to be seen in all his glory at Seville. In the Caridad, or charity dedicated to St. George, rebuilt by Miguel Mañara, a friend of Murillo, whose splendid portrait of him is now at Bowood, there are still hanging in their original places "The Miracle of the Loaves and Fishes," "Moses striking the Rock," a "St. John," and "The Infant Saviour." Four others were carried off by Soult, two of which he sold to the Duke of Sutherland, viz., "The Angels and Abraham," and "The Prodigal Son," the blank spaces remaining in ever-

MURILLO. PINXT

J.C. ARMYTAGE. SCULPT

lasting memory of French war-morality, some day, perhaps, to be returned upon them. In the museum there is a Sala de Murillo containing many of his finest works; particularly those that came from the Capuchin convent for which they were painted at his best period; "The Nativity," "Adoration of the Shepherds," "St. Francis embracing the crucified Saviour," "The Virgin and Angels with the Dead Christ," "The Annunciation," and some others.

There is also a picture still pointed out by the cicerone to which an anecdote is attached. This is the "Conception," painted for the cupola of the Franciscans, which, being painted for a distance, was executed with such extraordinary bravura and vigour, that the assembled fathers, on its being brought into the convent and left standing on the ground, where they could see all its roughness and none of its merits, refused to have it when the painter came to put it in its place. Before taking it away again, which he immediately determined on doing, he asked if they would let him see it in its place. It was accordingly raised, when the curiosity of the monks brought them all back, and they insisted on retaining it; the rude force of the execution had now a wonderful effect, and they saw at once the mistake they had committed. It was then the painter's turn to triumph, and he exacted double the price he was to have had, before consenting to leave the insulted work.

Besides the beggar boys and the pictures wherein the Virgin or the infant Christ, or both, appear, there is a third class of inventions quite as characteristic of Murillo—subjects full of figures. In these he has frequently managed to express in contrast, the rich and the poor, the extremities of life and of character, luxury, or benign charity and misery, rags and silken attire, flourishing health and sickness. A typical work of this kind is the St. Elizabeth of Hungary, who, with her crown over her white veil of fine tissue, washes the sores on the head of the leprous boy, while, lying on the ground, or standing round, are lepers of all ages and court ladies of rare beauty. The charity which is penitential, and the objects of it—the blind, paralytic, lame, leprous, and dying,

has always had a pious fascination in Spain, and Murillo found models in plenty, the streets of Seville being a vast hospital, without either wards or beds. This picture of St. Elizabeth was carried to Paris, and exhibited at the Louvre, with all the others from Spain, in 1812, when the impression made was very great. M. Viardot has much to say of it, and finds the triumph of religion expressed in the self-sacrificing tremble of the queen's white hands on the head of the kneeling boy. "The Prodigal Son," "The Paralytic at the Pool," are pictures of this class. "The Multiplication of the Loaves and Fishes" is another, but without the repulsive; it is also one of his largest works. Of this M. Thoré speaks with rapture, and, in the absence of personal knowledge, we may quote his words: "Si le Christ a nourri cinq mille hommes avec cinq pains d'orge et deux poissons, Murillo a peint cinq mille hommes sur un espace de vingt-six pieds. En vérité, il n'en manque pas un des cinq mille; c'est une multitude inouïe de femmes et d'enfants, de jeunes gens et de veillards, une nuée de têtes et de bras qui se meuvent à l'aise, sans confusion, sans gêne, sans tumulte. Tous contemplent le Christ au milieu de ses disciples, et le Christ bénit les pains, et le miracle est opéré! Magnifique enseignement de charité que le peintre a magnifiquement traduit!"

All the works of very great painters have something in them of oneness and reality that looks like creation—as if they had been called into existence as they are, not elaborated piece by piece. And Murillo's have this great quality, although they come later into the field than any other of the pictures we think of in this way; because in this we moderns are entirely deficient, nor can we recall any in any school which so impress us, except, perhaps, the "Wreck of the Medusa," and *some* of those of David Scott, of Edinburgh, who died in 1848, and who remains totally unknown in London.

The character of Murillo was amiable and soft, although he was subject to gusts of passion, and to sudden impulses. Pious by temperament, he became

more devout as age increased upon him, and would remain alone in church, forgetting all the world in his reverie, from the midday till he was lost in the twilight. And now we come to his end: he went to Cadiz to paint the "Marriage of St. Catherine" for the great altar of the Capuchins. In a fit of absence of mind, he fell from the scaffold, which brought on disease, and he returned home to pass the remainder of his life in suffering and prayer. This did not last long; every day he was carried to the church of Santa Cruz, and said his prayers before the famous "Descent from the Cross," by Peter Campana, an earlier painter of a dry manner, Murillo's admiration of whom would suggest a doubt of his contentment with his own successes. One day the sacristan finding him sitting there for hours inactive, asked him if he was ready to go. "I wait here," Murillo answered, "till the pious servants of our Lord have taken him down;" and before this picture he expressed a wish to be buried. He died on the 3rd of April, 1682, in the arms of Chevalier Pedro Muñez de Villavicencio, his intimate friend and one of his best pupils, at the age of sixty-three.

The Extacy of S. Francis (formerly in the Aguado Gallery).

CONCLUSION.

(FROM THE DEATH OF MURILLO TO THE PRESENT.)

THE transcendent success of Murillo was the beginning of the end of the history of Spanish art. National prosperity was waning, and the public spirit was no more. Literature had spread into many channels everywhere but in Spain, and art had associated itself with social interests at the end of the seventeenth century in France and the Low Countries, and even with us in England. But in Spain it was still limited to the field of church decoration, already so well filled. Spain became poor, and the rest of Europe rich. It is said hardihood of character began to decline from the day of the conquest of Granada, and all the cardinal virtues were tarnished by the wealth of Mexico and Peru, which suddenly ceased when it became necessary. Nothing remained but pride and piety, the one taking the hard form of orthodoxy, and the other depriving the Spaniard of the luxuries of arts and letters.

The number of painters living and working with reputation and success at the same time with Murillo, and dying nearly at the same time, is very great. The works of many of these remain to attest the thorough accomplishment and splendid vigour of the various Peninsular schools of art, but their subjects, when not employed on portraits, are still exclusively the mysteries of the calendar, the horrors of martyrdom, or the childish and repulsive acts of humility of the saints, all of which, characters or actions in actual life, for good or ill, time and science had nearly vetoed.

Let us enumerate these men, with a few words of history, or estimate as far as their works are known to the writer, which is indeed but little. With them died out the art of painting in Spain.

Don Juan Carreño de Miranda, who was sixty-seven at the time of Murillo's death, having been born at Aviles, in the Asturias, in 1614, is, after that master and Velazquez, one of the most sympathetic of Spanish artists. His portraits had something of Vandyck in them, and his pious subjects the executive qualities that made the fame of Murillo, in some degree. When ten years of age, his father took him to Madrid, and arrived just at the time Velazquez had settled there and been made *pintor de Camera*, painter to the court, at the age of twenty-four. Except him, however, the most esteemed and best employed painters in that rising town were still foreigners, Vincencio Carducci, Eugenio Caxes, and others, and four years later Rubens appeared there. Murillo went to Madrid in 1643, and Pedro de Moya, who had worked under Vandyck in London, returned home just then. Carreño now made himself known to Murillo, then incessantly employed on the Escorial or painting in the studio of Velazquez.

Thus Carreño, who was in some degree eclectic, as all but the highest genius is at the time of complete development of any school, assimilated something of the manner, not only of Velazquez and Murillo, but also of Rubens and Vandyck.

In 1650 he had himself an atelier with many pupils, and began several of the great series of frescoes in the churches of Madrid, and was associated with Francisco Ricci, in the cathedral of Toledo. These still are among the sights of Toledo, to which the stranger is conducted; but Carreño was most celebrated as a portrait painter, and his portraits are of the very highest excellence, passing frequently by the better-known name of Velazquez. That of Marianna of Austria, second wife of Philippe IV., in the museum of Madrid, a full-length, sitting at a writing-table, vested in the white habit of a nun, is a superb example of Spanish portrait painting. There are many others in the same gallery of nearly equal excellence.

Carreño, a patrician by birth, was a man above fortune, possessing natural dignity, independence, and simplicity; Palomino and Cean Bermudez both

recounting many anecdotes of him showing these qualities. When painting the portrait of the king, Carlos II., in the presence of the queen mother, the king asked him of what *habit*, that is to say, of what *order* he was, to which he answered that he needed no honours of that kind, having the honour of serving the king, who immediately gave him the medal of the order of Santiago. His friends, however, were critical, and said, as he was noble by descent, he did not want such a decoration, when Carreño answered again, "It is true; painting has no need of these honours, it is she who gives honours." He died in 1685, three years after Murillo, leaving behind him still several great painters, whom we must shortly notice.

Juan Bautista del Mazo, who has been mentioned as the fellow-pupil of Murillo, was a portrait painter for the most part, although his landscapes have still a reputation among the curious in the old dark manner. His fame may be said to have been lost under the shadow of Velazquez, except in Spain. Mr. Stirling speaks of him with great regard in his book on Spanish painters, but out of Spain he is unknown. He died in his apartments in the palace at Madrid, where he had lived some time, on the 10th of February, 1687.

To his name we may add those of Juan de Sevilla Romero y Escalante, another of the exclusively religious painters, occupied with celebrations of St. Francis and St. Benedict, and subjects relating to the Virgin, who died in 1695; and Mateo Cerezo, who combined portraits with pious subjects, dying at the age of forty, in 1675, at Madrid, before we pass to two greater men, Claudio Coello and Juan de Valdes Leal, the last of the painters who can truly be called great in the history of Spain.

Juan de Valdes Leal was born at Cordova in 1630, and became the pupil of Antonio del Castillo, a painter who kept up the old traditions and held by the

Italian manner of the sixteenth century. From thence he went to Seville, and we find him there about the time of Murillo's return, and much talked of among his brother artists on account of his difficult temper. After the great period has passed away in all the countries whose history boasts such an age in art, when the artist has a professional character, he demands an academy, a public educational body to which he may belong, and which may assist in supporting the credit of the calling. Murillo, when his influence increased, gave himself up with energy to this idea, and a union was formed of architects, sculptors, painters, and engravers. Herrera, *El Mazo*, and Valdes Leal only opposed the scheme, which, however, was carried into effect, and the Academy was constituted and opened in January, 1680. To please Valdes, he was made majordomo; but this was far from satisfying him, and the members gave way to his pride and pretensions, and elected him president, which office he held for a time, till new quarrels arose, and he left the Academy altogether. Other anecdotes that illustrate the violence of his passions are numerous. On one occasion a travelling Italian appeared in the school of the institution, and was allowed to enter as a student. This Bohemian wayfarer drew so well and so rapidly with charcoal that all the members present congratulated him, at which Valdes took offence, shut the door against him, and would not admit him again. The stranger, whose name is not preserved, in a few days took his stand on the steps of the cathedral with a crucifix and a St. Sebastian done by himself, and addressed the crowd on the jealousy and injustice of Valdes, who had refused him the benefits of the newly-constituted Academy, which was for the improvement of all the world. This drove Valdes into such a fury that the Italian only saved his life by disappearing from the place.

One of the pictures of the most repulsive but also most impressive character ever painted is in the Hospital of Charity at Seville, from the hand of Valdes Leal. It is called "The Two Dead Men," and represents a charnel house, wherein

lie coffins broken open and exposing their partially decayed occupants, one a bishop, the other a noble. So dreadful is this, and especially the face of the bishop, that Murillo said he never could approach its neighbourhood without fancying he smelt the horror. The man who had created this repulsive realism was flattered by the criticism, and answered, "Ah, my compeer, it is not my fault; you have taken all the sweet fruit out of the basket and left only the rotten!"

On the death of Murillo, Valdes Leal enjoyed the credit of being, without doubt, the best painter of the school of Andalusia, and had many pupils who continued for many years the traditions of the time that was gone, without adding to them. His two daughters, Maria and Louisa, distinguished themselves in portraits and miniatures.

Claudio Coello, the second of the two we mentioned as the last fruits on the tree, belongs to Castile. Toledo had long given place to Madrid as the centre of art, and there Coello was born and lived, the last Spaniard of that school as Valdes was of Seville. In spite of his defects, Cean Bermudez says, whom I quote in all these later notices through the medium of the writers in the "Ecole Espagnole," edited by M. Blanc, "In spite of his defects, he was one of our greatest *naturalists*, and we may compare him to Annibal Carracci, who united in his practice all the good maxims of his predecessors and contemporaries because in him we see the drawing of Alonzo Cano, the colour of Murillo, and the effect of Velazquez: he was the last painter of Spain, when its art was about to precipitate itself into the abyss." Coello felt the approaching decadence, and when Don Cristobal Ontañon said to him on the arrival of Luca Giordano, "This Jordan comes here to take our money away," "Yes," was his reply, "and we too will gain, he will make our vices forgotten."

"Alas," says M. Bürger, who relates the conversation, "it was this Italian made poor Coelo die with chagrin. The interventions of the stranger in the arts

of a country are never happy. But apart from the triumphant invasion of Giordano into Spain, the national genius was becoming moribund, and it was not destined to have a resurrection, except by the mad fires of Goya's caprices."

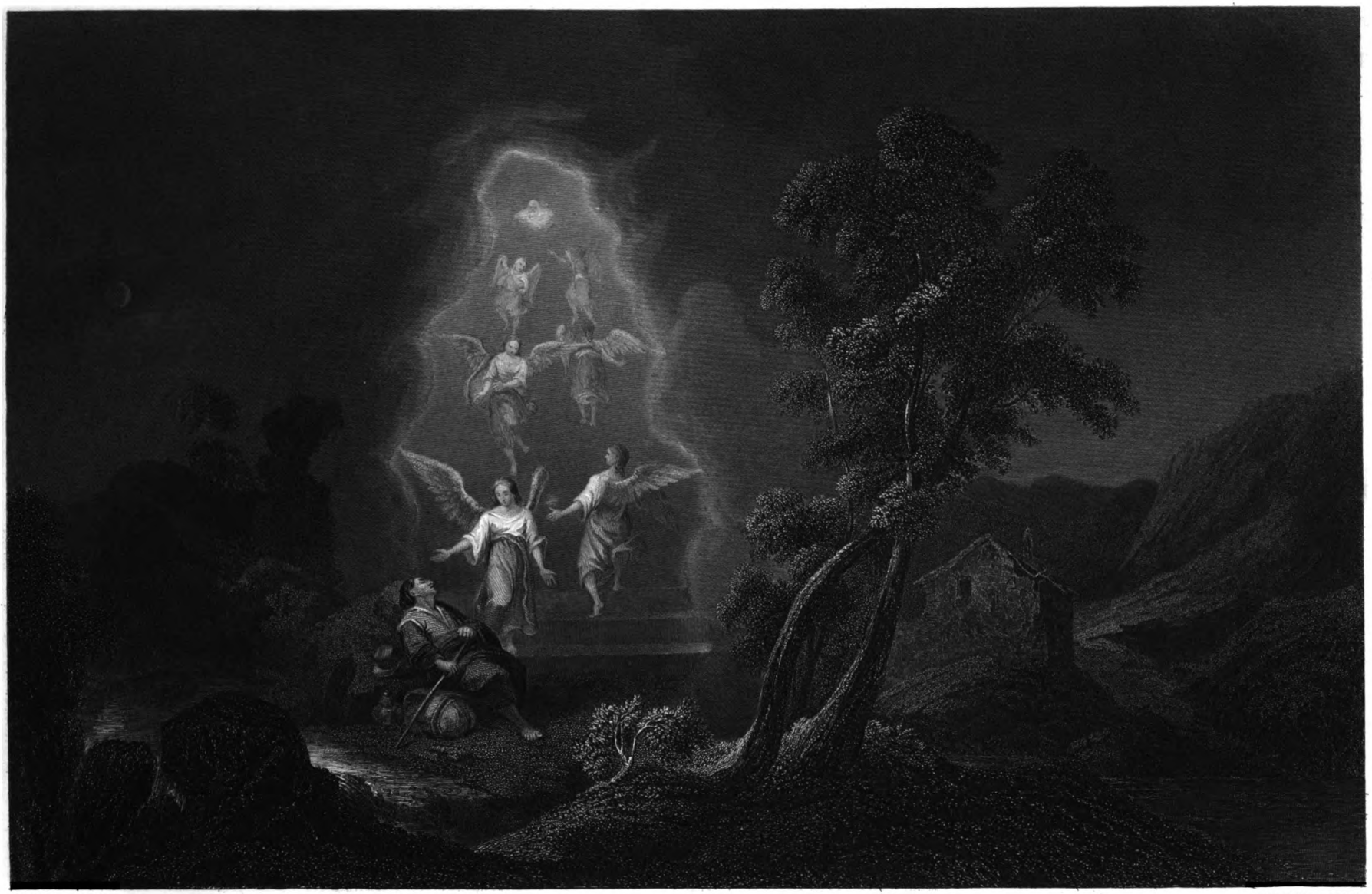
The date of Coello's birth is uncertain. He was the son of a Portuguese; and his father coming to live in Madrid, placed him with Francisco Ricci, son of a Bolognese, and pupil of the Florentine Vicente Carduche. Thus at the end as at the beginning of the two centuries of Spanish art-history we find the Italian influence, Luca Giordano and the Italian by education, Raphael Mengs, coming on the stage just before the fall as they did at the rise, of the curtain. Coello very soon began to paint large works in the churches, even while still in the *atelier* of Ricci; and, afterwards, forming a close intimacy with Ximenes Donoso, just then returned from Rome after seven years absence, they painted together many extensive works, in the presbytery of the church of Santa Crux, in the cathedral of Toledo, the Chartreuse del Paular, the church of St. Isidro el Real (since then the College of the Jesuits), and elsewhere. After executing the frescoes in the cupola of the College of the Augustins at Saragossa, Claudio returned to Madrid, and was named painter to the king, succeeding in this office the deceased Dionysius Mantuano, an Italian. Many other offices fell in to him by the death of his master, Ricci, Herrera the younger, formerly *pintor de camera*, and others.

The death of Ricci made over to him an important work in the Escorial. There was here preserved a consecrated wafer (hostie, or *forma*, as it is variously called) that the fanatic disciples of Zuinglius were said to have profaned in some sacrilegious way; and this blessed treasure the king, Charles II., determined to shrine in a gorgeous manner, for the veneration of the faithful and the greater glory of God, an act of thanksgiving for the preservation of Vienna from the Ottoman army. The altar on which it stood was to have a retable of bronze and marble, the hostie was to be enshrined in a reliquary of splendid workmanship

and a picture was to be painted of the ceremony of conveying the outraged but still divine creature to its new abode. This picture is called "El Cuadro de la Forma," and cost Coella three years of assiduous labour, why we cannot quite make out, as it was only small, and a portrait picture; but the result was a triumph for him. From that time all the court sat to him for portraits. In 1691 Coella was at the head of art in Spain, as far as prosperity and court favour and his own great talents could place him there. The year following Luca Giordano came, and he was nowhere—dethroned and forgotten. Next year again he died, on the 20th of April, 1693.

Luca had the melancholy honour, both in Italy and in Spain, to conduct the funeral obsequies of the art. At the time we speak of he was nearly sixty years of age. A Neapolitan, his father had lived next door to Ribera, there called Spagnoletto, and he had been so precocious that he did some little pictures at the age of seven, sufficiently good to be admired. Urged continually by his father to work, the anxious parent called out to him from morning to night, "Luca, fa presto," a phrase which became proverbial, and if we may believe the reported number of the pictures he did during his ten years in Spain, two hundred for public monuments and many for private friends, the admonition must have had the desired effect.

These pictures it is happily unnecessary to particularise, although they have a correctness and a dexterity unquestionable, and certain easily appreciated beauties of a scenic kind. It is enough to say, as far as Spanish art is concerned, he absorbed like a sponge all the lucrative and honourable commissions to be found in the country and left it dry. He quitted Madrid in February, 1702, and from that time till lately there are no painters of sufficient importance to call for notice, except one other foreigner, who visited Madrid in a similar way, to the further degradation, if possible, of the native art. This was RAPHAEL MENGS.



MURILLO, PINXT

KERNOT, SCULPT

JACOB'S DREAM.

"AND HE SAW IN HIS SLEEP A LADDER STANDING UPON THE EARTH AND THE TOP THEREOF TOUCHING HEAVEN."

Gen. XXVIII. 12.

LONDON VIRTUE & Co

Mengs was the child of an enameller in Bohemia, who bestowed on his son the Christian names of Allegri and Sanzio, calling him Antonio Raphael. Like Giordano, he showed early talents, and, on his travelling into Italy, he met with much success, adopting it as his country. Invited from Naples by Charles III., he visited Madrid at the age of thirty-three, where, at that time, 1761, were few to contest the palm with him. For that matter, indeed, it was much the same in Italy; there were no giants in those days, and Italy had closed the mighty volume of her art-history. Mengs was an accomplished artist, thoroughly educated and able; he is the first thoroughly modern painter, without leaving the field of church work or abandoning traditions. All over Europe his works have been in request, and even now they have much value. He died in Rome—having left Spain with a presentiment of his approaching end—in 1779.

All this time, and up to the French invasion, Spain had been gradually going down in many ways. The most powerful nation in the world, at the end of the fifteenth century, it had gradually lost all its sovereignties and possessions beyond the Pyrenees, and at the time of the rise of Napoleon was cursed internally with a degenerate court and royal family, which opened the gate to his victorious armies.

Before the death of Murillo we have seen the united artists of Seville forming an Academy with professors and all the appliances of education. This institution went on prosperously and doubled the number of its members; but gradually these disappeared, without making one great painter, or educating any other professional artist—not even a copyist came out of it, and towards the end of the century its doors were closed.

At Madrid the same history is recorded. Ferdinand VI. created the *Academia de San Fernando*, and Charles III. lodged it in a vast edifice. In vain, no successors to the mighty dead came out of its schools, the only name of note at the end of last century being that of Goya, possessor of a peculiar talent, truly

bizarre and fantastic, indebted to the past for nothing and giving nothing to the future—an isolated figure of abnormal proportions.

Francisco Jose Goya (1746-1828).

FRANCISCO JOSE GOYA Y LUCIENTES, the last of the names we will call upon our readers to remember, was born in 1746, and lived to 1828, painting much, drawing in crayons, and publishing in etchings, designs of an extraordinary power of invention.

His parents were peasants, nor was his education much attended to, and it was only an accident that brought him under the notice of a monk of the convent of Santa Fe, near Saragossa, who was an amateur, and painted a little himself, carrying him away from the fields and placing him in the atelier of Don Jose Lujan Martinez. During four or five years this artist took charge of him, and tried to temper a kind of ferocity he showed in his manner and in his choice of subjects.

At this time in Arragon, parties of young men were formed in all the parishes, whose business and pleasure it was to fight for the honour of their localities or patron saints; and Goya got himself so deeply implicated in a bloody fray that the Inquisition, the *one institution* still fresh and strong, was about to take possession of him, on which he left that part of the country, and reappeared in Madrid at the time when Mengs was painting in that city. A little later he became acquainted with Louis David in Rome, and continued besides to distinguish himself there, as in Spain, by daring escapades.

On returning home he began by genre subjects, designs for tapestry, and decorations of various sorts, and also by portraits, to take the place of acknowledged artist at a time when little public taste existed. He also began to publish the etchings which have spread his name over Europe. The principal of these is "The Miseries of War," many of the scenes being, very probably, studied from Nature, during the excesses of the French invasion. Much as our neighbours complain of the conduct of their German conquerors, the armies of Germany that have overrun France are armies of gentlemen compared to theirs in Spain. The Spaniards, on the other hand, became savages, hung up groups of stragglers in the trees, and labelled them "Frutos Franceses." Another set of etchings are called "Caprices," extraordinary in the last degree, and quite unique in a certain combination of horror and beauty.

His manner of painting, however, is so bright and luminous, that the singular repulsiveness frequently seen in his themes is rendered piquant, as in the two pictures now at South Kensington, and his portraits, of which there are two hundred, including all the leading people of his time and country, are said to be equal to "Velazquez, Prudhon, and Reynolds." At the sale of Louis Philippe's pictures in London, 1853, four of these, besides another picture of "Old Women," were sold for ridiculously low prices, especially as they were all of celebrated people, including one of himself. Duchess d'Albe, £6; Charles III., £10; Goya himself, £10 5s.; Lazarillo de Tormes, £11 10s.

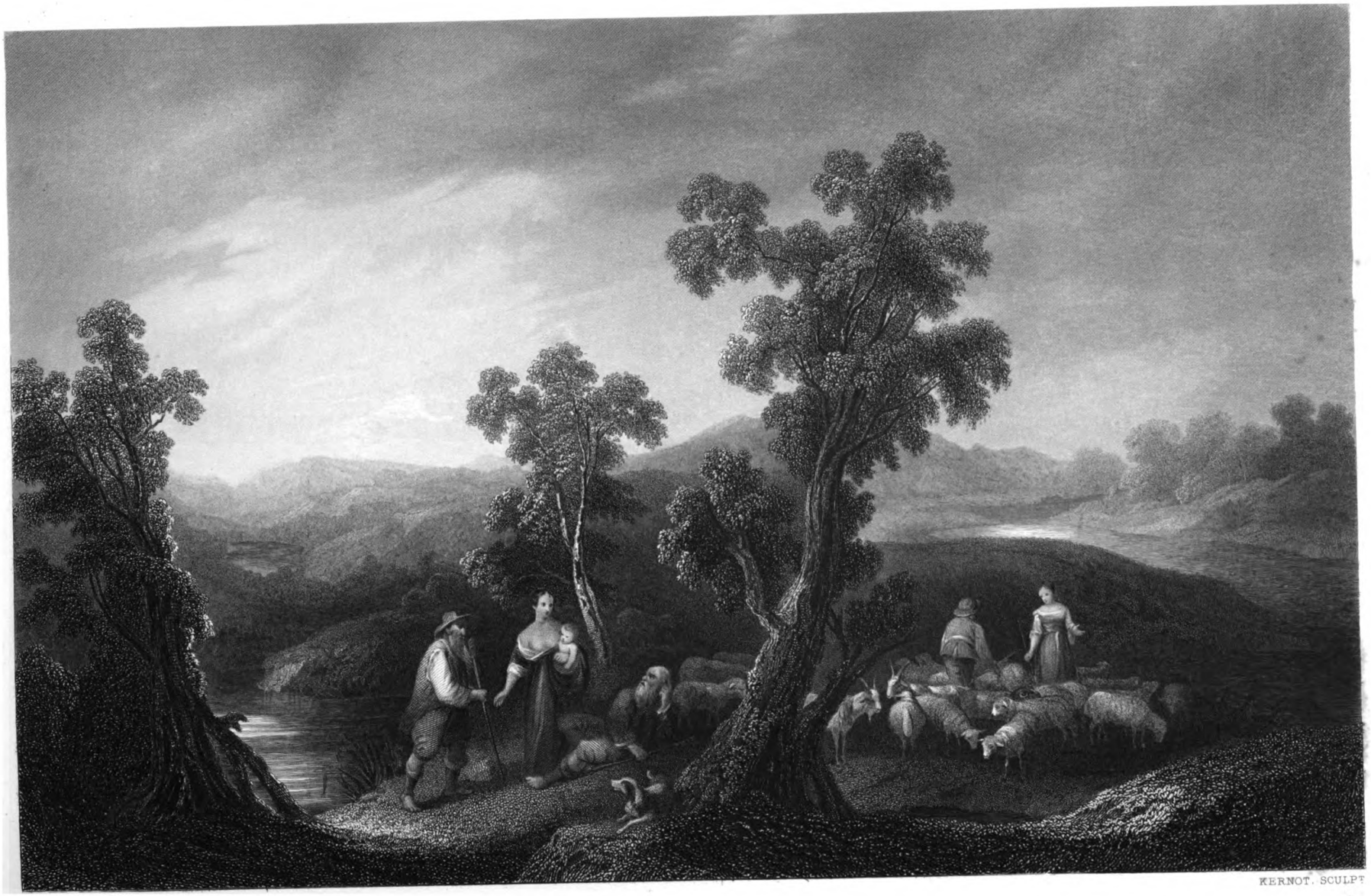
These few words on Goya are all we can say here, our book dealing with the elder School of Painting, and yet, in the opinion of the writer, however startling may be the assertion, Goya is exactly the most interesting genius Spain has produced in art, although he has no value in history. His province is not in any degree definable by the technicalities of the studio; he had not the training of Ribera or Velazquez, nor the assimilative capacity of Murillo; but all the masters of all the schools of Spain were more or less self-sacrificed slaves of the LAMP, the Church, that is to say, and the court, but still slaves; and can scarcely be said to have done the world good except by increasing its material wealth. Goya was an inventor, a thinker in the modern manner, and gives us the most vivid and novel sensations, although he serves us with vinegar as well as wine.

When our International Exhibition of 1862 was organized, Spain responded to the invitation to contribute with an energy that showed a new day had risen, and the national spirit had revived. True there was a strong French influence, such as we see operating also in Italy, and there was little to recall the traditions of the School. This, however, might be accounted for partly by the whole of the pictures sent being historical, not one religious or Church work appearing among them. One of the most important was the "Deaths of Padilla, Bravo, and Maldonado," and represented the first-named apostrophizing the body of Juan Bravo, who was executed before him—"Lie there, thou true gentleman!" This large picture, by Antonio Gisbert, belongs to the Congreso de los Diputados. Another was the execution of the favourite of Juan II., Don Alvaro de Luna, at Valladolid, on the 2nd of June, 1453, by Eduardo Cano, now in the Museo Nacional.

Since that time Spain has thrown out the Bourbons and inaugurated a new *régime*. The invasion of the French, whatever pain it may have inflicted, at least freed the Peninsula from some of the old incubi that remained sitting on its chest for centuries. The *one institution* ceased to exist, the doors of the Inquisi-

tion were closed for ever, and when, in 1870, a motion was made in the Cortes in favour of freedom of religious opinion, while Canon Manterola was actually speaking, and indirectly defending the Holy Office, the labourers employed in excavating for a new square at the *Quemadero*, the place where the old Autos de Fé used to take place, were heaping up mountains of horrible black matter—the residuum of the thousands who died in fire—accused of heresy, witchcrafts, Judaism, or any opinion that was supposed to impair the purity of the mediæval Christianity, still so passionately loved in Spain. The report of what workmen were doing at the *Quemadero* was brought into the debate, and the Canon and his party shrank down upon their seats. The vote of that day, making all forms of worship in future free in Spain, shows that the nation, once the greatest in the world, is rising again, and we may yet see other artists as great as those we have recorded, but, like Goya, obeying entirely new motives in the history of Art.

APPENDIX.



MURILLO. PINXT

KERNOT. SCULPT

JACOB & LABAN.

"SO JACOB SERVED SEVEN YEARS FOR RACHEL: AND THEY SEEMED BUT A FEW DAYS BECAUSE OF THE GREATNESS OF HIS LOVE."

Gen. XXIX. 20.

I.

MURILLO'S PICTURES IN THIS COUNTRY.

IN this country the pictures of Murillo are numerous. In the National Gallery, "The Holy Family" (the Pedroso Murillo) is one of the most approved works in his latest manner. The other two, "A Spanish Peasant Boy" and "St. John and the Lamb," are also very fine. At Hampton Court are three accredited to him, one of them being a portrait of Don Carlos, son of Philippe IV., the others a "Spanish Boy" and a "Boy eating Fruit."

Dulwich Gallery contains no fewer than eleven, several of them important and excellent. "The Flower Girl," engraved in this book; "The Two Gipsy Boys" and the "Christ with the Lamb" are there, also a "Mystery of the Immaculate Conception," all engraved in this book. The others are "Peasant Boys," "Jacob and Rachel," "Adoration of the Magi," "Two Angels," "A Child Sleeping," and a smaller "Immaculate Conception."

In the National Gallery of Scotland there is one picture by Murillo, "A Boy Drinking," bequeathed by Lady Murray.

In the Exhibition of the Works of the Old Masters at Burlington House in 1870 were seven Murillos "An Angel," sent by W. R. Bankes, Esq., of Kingston Lacy; a "Holy Family," Sir W. Miles, Bart.; "Portrait of Andrade," Thomas Baring, Esq., M.P.; "The Good Shepherd," Baron Lionel de Rothschild; "The Assumption of the Virgin," Captain A. C. Tupper; "Santa Rufina" and "Santa Justa," both sent by the Duke of Sutherland.

In the similar exhibition of the following year were no fewer than nineteen. The Marquis of Westminster sent "St. John with the Lamb" and "The Infant Christ sleeping;" Earl Dudley no fewer than ten (some, however, of inferior character), "An old Gipsy Woman, Boy, and Dog," "Santa Justa," "The Virgin covering the Body of S. Clara with a Mantle brought from Heaven" (a large work of great power and character), "St. John and the Lamb," and a series of six giving the story of the Prodigal Son, coarsely conceived but dramatically powerful. Besides these were "Christ crowned with Thorns," a fine picture in perfect condition, sent by F. Cooke, Esq.; "A Magdalen," W. Wells, Esq.; "The Flight into Egypt" and "The Assumption," Mrs. Culling Hanbury; a "Virgin and Child," Lord Overstone; "Madonna de la Faja," R. W. Billings, Esq.; "The Boyhood of S. Thomas Villanueva," Lord Ashburton.

Since the publication of Mr. Stirling's "Annals of Spanish Artists," in 1848, the sale of the Louis Philippe pictures in London and other sales have taken place, adding to the number of Murillos in this country. Proprietors also have died, their pictures having been dispersed. Recording such changes as we are acquainted with, and omitting those we have already mentioned in public galleries, the following list, mainly from that in the "Annals of the Artists of Spain," will show how large a number we possess:—

Abraham receiving the three Angels. Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. 7 ft. 9 in. by 8 ft. 6 in. wide. (Duke of Sutherland, Stafford House.)

The Patriarch Isaac in Bed blessing Jacob: Rebekah standing near: with other figures. (Duke of Wellington, Apsley House.)

Jacob placing the peeled Wands on the Water Troughs of Laban's Cattle. Formerly in the collection of the Marquess of Santiago, Madrid. (Lord Northwick, Thirlstone House, Cheltenham.)

Laban seeking for his God, in the Tents of Jacob and Rachel. Formerly in the same collection. A large landscape with many figures. 8 ft. by 10 ft. 1 in. wide. (Marquis of Westminster, Grosvenor House.)

Joseph and his Brethren. This was offered for sale at Christy and Manson's in 1846, and bought in at £1,800. (J. Cave, Bristol.)

Ruth and Naomi departing from Moab: Orpah in the distance. Figures full-length, and somewhat less than life. 5 ft. 10 in. by 6 ft. 11 in. wide. (Earl of Radnor, Langford Castle, Wilts.)

Cherubs gathering Flowers. 8 ft. by 9 ft. wide. (Duke of Bedford, Woburn Abbey, Bedfordshire.)

Angel with a Cardinal's Cap. 2 ft. by 2 ft. 10 in. wide. (G. Bankes, Esq., Kingston Hall, Dorset.)

The Annunciation. Formerly in the collection of the Marquess de las Marismas, Paris. Purchased for £2,000 by the Marquis of Hertford. (Sir Richard Wallace.)

Ditto. 4 ft. 4 in. by 3 ft. 4 in. (W. Miles, Esq., Leigh Court, Somerset.)

Our Lady of the Immaculate Conception. With ten cherubs above and about her feet bearing palms, &c., and three at the top, besides winged heads. Formerly in the collection of the Infant Don Gabriel at Madrid. 6 ft. 8 in. by 5 ft. 4½ in. (Messrs. Woodburn, 112, St. Martin's Lane; now uncertain where.)

Ditto. With dark hair, upborne by four cherubs bearing palms, &c. Formerly in the collection of Mr. Grey. Full-length, life-size. (R. Sanderson, Esq., 48, Belgrave Square.)

Ditto. Rather less than life-size. Formerly in the collection of M. Zachary, Esq. (Marquis of Lansdowne, Lansdowne House.)

Ditto. Purchased at the sale of M. Lebrun's pictures, 1810, and said to have come from the Convent of Barefooted Carmelites, at Madrid. Large. (Sir F. Baring, Stratton Park, Hants.)

Ditto. Standing on a globe and clouds, supported by seven cherubs. The Virgin is supposed to be Murillo's daughter Formerly belonging to Queen Isabella, and purchased from Marshal Sebastiani. 2 ft. 1 in. by 1 ft. 6 in. (Lord Ashburton, Piccadilly.)

Ditto. Brought to England by the late Sir J. Brackenbury. 1 ft. 3 in. by 10½ in.

Ditto. Very small. Also brought by him. (Now uncertain where.)

Ditto. With a yellow scarf across the bosom: four cherubs at her feet bearing palms, &c. On copper. 11½ in. by 8 in. (George Vivian, Esq., Claverton Manor, Somerset.)

Ditto. Bust, life-size. (Colonel Baillie, 34, Mortimer Street, Cavendish Square.)

The Virgin kneeling. Small full-length figure. (Marquis of Lansdowne, Lansdowne House.)

Assumption of our Lady: borne to heaven by cherubs. Purchased from a picture-dealer named Cassanova at Cadiz. Full-length, half-size. (Late Sir J. Brackenbury.)

Virgin and Infant Saviour, who holds an apple, whence the picture was known in Spain as *La Virgen de la Manzana*. Purchased from Don Julian Williams, Seville. Full-length, life-size. 5 ft. 3 in. by 3 ft. 3 in. (Sir W. Eden, Bart., Windlestone Hall, Durham.)

Our Lady of the Rosary: with the infant on her lap. Mentioned by Cean Bermudez as being formerly in the Convent of the Shod Carmelites, Seville, and bought in 1834 from Don J. Williams. Life-size. 5 ft. 5 in. by 3 ft. 6½ in. (Sir W. Eden.)

Our Lady of the Rosary. With the infant standing on one knee, holding the rosary in his hand. Purchased at the sale of Mr. Carr, London, about 1810. 3 ft. 6 in. by 2 ft. 8 in. (Right Hon. E. Ellice, 18, Arlington Street.)

Virgin with the Infant standing on her Knee. Full-length, life-size. (Colonel H. Baillie, 34, Mortimer Street, Cavendish Square.)

Ditto. Formerly the altar-piece in the chapel of the palace of the Marquess of Saniago, Madrid. Brought to London by Mr. Buchanan, and valued by him at £2,500 guineas. Afterwards bought by Lord Berwick. 5 ft. 3½ in. by 3 ft. 6½ in. (S. J. Lloyd, 22, Norfolk Street, Park Lane.)

Virgin standing with the Infant in her Arms. Supposed to be the upper half of a composition representing the Virgin standing on clouds supported by cherubs, the remainder formerly in the Soult gallery. From Mr. Grey's collection. 3 ft. 4 in. by 2 ft. 6½ in. (Colonel H. Baillie.)

Madonna and Infant. (Sir A. Aston, G.C.B., Aston Hall, Cheshire.)

Ditto. Formerly in the possession of Joseph Buonaparte, ex-King of Spain. (Lord Northwick, Northwick Park, Gloucestershire.)

Ditto. With young St. John. 1 ft. 6 in. by 1 ft. 1 in. (Lord Ashburton, 82, Piccadilly.)

Ditto. Seated and adored by saints: a composition of seven figures. The Virgin receives from a kneeling boy in a Franciscan's habit two white roses. Besides these are four cherubs, on the clouds. Figures life-size. (Lord Rutland, Belvoir Castle, Leicestershire.)

S. Joseph seated with the Infant on his Knee. Purchased by Samuel Rogers, the poet, from the collection of H. Hope, Esq. (Uncertain where.)

Flight into Egypt. 4 ft. 2½ in. by 5 ft. 8 in. (Earl of Wemyss, Gosford House, East Lothian.)

Ditto. Our Lady seated on a stone watching the infant asleep at her side; St. Joseph standing behind. 4 ft. 2 in. by 5 ft. 7 in. (W. Miles, Esq., Leigh Court, Somersetshire.)

Holy Family and Infant St. John grouped under a Tree. A tower and pleasant landscape in the background. (Duke of Rutland, Belvoir Castle.)

Ditto (doubtful). Figures third life-size. (Duke of Devonshire, Chatsworth.)

Ditto. Figures seen to the knee. 4 ft. by 3 ft. 4 in. (W. Miles, Esq.)

Ditto. The Virgin adored by a kneeling prelate. A greyhound is asleep under a low arch. (W. Miles, Esq.)

Ditto. The Virgin, holding a delicate drapery which covers the sleeping infant, shows him to St. John. Circular, 3 ft. 9 in. diameter. (Lord Heytesbury, Heytesbury House, Wilts.)

Ditto. (Lord Northwick, Northwick Park).

Two of the same subject are at Stratton Park, Hants. (Sir F. Baring.)

Three small studies in one frame: Nativity, John Baptist with Lamb (twice given). 7 in. by 5 in. (Duke of Sutherland, Stafford House.)

St. John Baptist. As a child seated on a rock, with reed cross in his hand and lamb at his foot. Formerly in collection of H. Hope, Esq. (G. Vivian, Esq., Claverton Manor, Somerset.)

Ditto. Lamb by his side: small. (Earl of Elgin, Broom Hall, Fife.)

Ditto. As a child, with lamb by his side. Purchased at Lisbon. 3 ft. 6 in. by 2 ft. 7 in. (Lord Heytesbury).

St. John Baptist. As a child, with lamb. Purchased for £200 from Don J. M. Escazena. The monogram B. M. E. seems to have been marked with the stick of the brush on the wet paint. (George Field, Lister House, Clapham.)

Ditto. With a lamb. (Earl of Lovelace, Ockham, Surrey.)

Ditto. With the same. (Marquis of Westminster, Grosvenor House.)

John Baptist questioned by the Jews. John is in a Roman tunic and red mantle. Formerly in the Nunnery of St. Leandro, Seville, and purchased from them by Mr. N. Wetheral, an English merchant, by whom sold to the late Mr. Purvis, Q.C. Presented by the late Mr. W. W. Burdon, of Newcastle-on-Tyne, to a college at Oxford. 8 ft. 6 in. by 5 ft. 7 in. A very poor picture.

Head of St. John in a Charger. (Earl of Clarendon, 1, Grosvenor Crescent.)

Ditto. 2 ft. by 2 ft. 5 in. (W. Miles, Esq.)

Adoration of the Shepherds. Bought at the sale of the Saltmarche collection (Higginson's pictures), 1846, for £3,018, by the Marquis of Hertford. (Sir Richard Wallace.)

Adoration of the Wise Men: a composition of nine figures. Large. (Duke of Rutland.)

Our Lord as a Child asleep on a Cushion with a Cross. Formerly in the gallery of the Infant Don José de Salamanca, minister of Isabella II., who presented it to Mrs. Abel Smith. (In Mr. Smith's possession in 1848, at Dale Park, Sussex.)

Ditto. Same composition. (Marquis of Westminster, Grosvenor House.)

Ditto. The head pillowed on a skull. (Earl of Clarendon, Grosvenor Crescent.)

Ditto. Left hand resting on a globe, said to have been transferred from fresco to canvas. Full length, life size. (Marquis of Lansdowne, Bowood.)

Ditto. Seated on clouds, with a cross in his hand: three cherubs. (G. Vivian, Cleverton Manor, Somerset.)

Ditto. Also a child as the Good Shepherd. Formerly in the Lassay, Presle, and Robit collections, bought from the last by Sir J. Clarke, whose son sold it for £3,900. 5 ft. 5 in. by 3 ft. 7 in. (Baron de Rothschild, Gunnersbury House, Middlesex.)

A repetition of the above. (Earl of Wemyss.)

Our Lord as the Good Shepherd seated beneath a rock amongst sheep, and holding in his hand the crown of thorns: engraved by Sir R. Strange. Somewhat less than life. (Glasgow University.)

Our Lord baptized by St. John. Purchased by Mr. R. Williams from the nuns of S. Leandro. 8 ft. 6 in. by 5 ft. 7 in. (Mr. Debuts Burdon, Saville Row, Newcastle-on-Tyne.)

Our Lord with the Blessed Virgin at the Marriage of Cana. Bought from Collection Robit of Paris by G. Hibbert, Esq., M.P., sold at his sale for £8,709. (Earl of Ailesbury, Tottenham Park, Wilts.)

Miracle of the Loaves and Fishes. Small, carefully painted sketch. (H. A. J. Munro, 113, Park Street.)

Apostle and Lad with two Fishes. A sketch from former picture. 1 ft. 4 in. by 1 ft. 1 in. (In possession of the late T. Purvis, Q.C.)

Our Lord healing the Paralytic at the Pool of Bethesda. Stolen from the Hospital of Charity at Seville by Marshal Soult. Life size. (George Tomline, 1, Carlton Terrace.)

Ecce Homo. Bust life size. (Lord Ashburton, Grange, Hants.)

MURILLO. PINXT

L STOCKS SCULPT

The Infant St. John.

Our Lord crowned with Thorns, in a brown robe. Purchased from Marshal Sebastiani. Bust, life size. (Lord Ashburton, 82, Piccadilly.)

Our Lord's Face on the Veronica. A fine specimen, Mr. Stirling (Sir W. S. M.) says, of Murillo's second manner. Oval: face life size. (S. Jones Loyd, Esq., Wickham Park, Surrey.)

Our Lord on the Cross: on a small cross of panel. Purchased from Don Salvado Gutierrez, a painter of Seville, 1845. 1 ft. 6¾ in. by 11½ in. (Sir W. Stirling Maxwell, Keir, Perthshire.)

Deposition from the Cross. Our Lady kneeling by the dead body, attended by weeping cherubs; on an octagon plate of copper, 12 in. diameter. (H. A. J. Munro, Esq.)

Ditto. Described like the last. (W. Miles, Esq., Leigh Court.)

Return of the Prodigal Son. Formerly at Hospital of Charity, Seville. Stolen by Marshal Soult. Figures life size. (Duke of Sutherland.)

Rich Man and Lazarus: study for a large picture. (Earl of Ellesmere, 18, Belgrave Street.)

St. Peter delivered from Prison by the Angel. Sketch, 12 inches square. (H. A. J. Munro, Esq.)

Martyrdom of Sebastian. 4 ft. 3 in. by 5 ft. 6 in. (W. Miles, Esq.)

St. John writing the Apocalypse. 5 ft. 9 in. by 3 ft. 11 in. (The same.)

St. Athanasius: a head. (Earl of Clarendon.)

St. Augustin kneeling at Prayer. Full length, life size. (G. Tomline, Esq., 1, Carlton House Terrace.)

St. Gil standing in the air in an ecstasy in presence of Pope Gregory II.: a composition of five figures. Painted for the small cloister of the Franciscan convent, Seville, whence it was stolen by Marshal Soult. 5 ft. 1 in. by 5 ft. 10 in. (W. Buchanan, 46, Pall Mall, 1848; now uncertain where.)

Peter the Dominican kneeling at an Altar; his head about to be cut off by two ruffians. An angel and three cherubs in the upper part. (In the possession of the late T. Purvis, Q.C., 2, Stone Buildings.)

Ferdinand in Robe and Crown. A small bust portrait in oval border. (Late Sir J. M. Brackenbury.)

The Porciuncula. Our Lady and Saviour appearing to St. Francis of Assisi kneeling at prayer. 3 ft. 5 in. by 2 ft. 7 in. (Sir W. Eden, Bart., Durham Co.)

St. Francis of Assisi kneeling at Prayer. Small. (Duke of Wellington.)

A Franciscan praying over the dead Body of a Grey Friar. Formerly in the small cloister of Franciscans, Seville. The only one not stolen by Soult. By whom removed, or in what way, Mr. Stirling does not say. (Richard Ford, Heavitree, Devon.)

St. Anthony of Padua kneeling with the Infant Saviour in his Arms. (H. A. J. Munro, Esq.)

Ditto. Caressing Infant Christ. 1 ft. 3 in. by 1 ft. (Duke of Sutherland.)

St. Thomas of Villanueva, the Almoner, Archbishop of Valencia, dividing his Clothes. Figures life size. 7 ft. 1 in. by 4 ft. 9 in. (Lord Ashburton.)

Sketch for the above. 2 ft. 1 ft. 3 in. (The same.)

St. Thomas giving Alms at the Door of a Cathedral. Sold to Mr. Wells for £1,000. Figures somewhat less than life. Formerly in the possession of Mr. Wells, Redleaf, Kent, now in that of Sir Richard Wallace (?).

Santa Justa with Pot and Palm Branch: bust, life size. (Duke of Sutherland.)

Santa Rufina, ditto. (The same.)

Santa Rosa of Lima, with the Infant Saviour. Life size. 5 ft. 8 in. by 4 ft. 4 in. (George Banks, Esq., Dorset.)

Same subject. (The late Sir J. Brackenbury.)

Female Saint, with Palm Branch: bust, life size. (Duke of Wellington.)

Two Boys eating Fruit. 4 ft. 5 in. by 4 ft. 8 in. (John Balfour, Balbirnie, Fife.)

Ditto. ditto. 5 ft. 4 in. by 4 ft. 4 in. (G. Bankes, Esq.)

Boy herding Cattle and ridding himself of Vermin. 4 ft. 6 in. by 3 ft. 3 in. (Earl of Lonsdale, Lowther Castle, Westmoreland.)

Two Boys eating Fruit. 1 ft. 1 in. by 10 in. (The same.)

Boy eating Pie: a Dog snuffing at the Meat. (Earl of Elgin, Broom Hall, Fife.)

Beggars Regaling. (Marquis of Exeter, Burghley Hall, Northamptonshire.)

Two Beggar Boys. (Duke of Marlborough, Blenheim, Oxford.)

Diogenes throwing away his Cup. (Marquis of Exeter, Burleigh Hall.)

A laughing Boy crowned with Ivy Leaves, a Pipe in his Hand: on panel. Bust, life size. 1 ft. 9 in. by 1 ft. 6 in. (W. Coningham, 26, Sussex Square, Brighton.)

A Woman and a Girl at a Window. 4 ft. by 3 ft. 4. (Lord Heytesbury.)

Repetition of the above. (H. A. J. Munro, Novar, Ross-shire.)

Girl with a white Mantilla. Life size. (R. S. Holford, Dorchester House.)

Girl with Fruit. Bust, life size. (Duke of Sutherland.)

A Bacchante crowned with Grapes and Vine Leaves. A head, life size. (Formerly in the possession of W. Wells, Redleaf.)

Fruit. A square basket of pomegranates and grapes on a table, with other matters. (Sir W. Stirling Maxwell, Keir, Perthshire.)

PORTRAITS.

Don Justino Neve y Yevenes, Canon of Seville, seated. Full length, life size. (Marquis of Lansdowne, Bowood, Wilts.)

Don Andres de Andrade, with a white Dog. Full length, life size. (Sir A. Aston, G.C.B., Aston Hall, Cheshire.)

A Knight of Santiago. Bust, life size. (Collection of H. Baillie, 34, Mortimer Street, Cavendish Square.)

A Gentleman. Bust, life size, painted within an oval border. (Duke of Sutherland.)

A Lady with long auburn Hair, a loose white Robe and violet Mantle. Formerly in possession of Lucien Buonaparte. (R. Sanderson, 48, Belgrave Square.)

At Saltmarsche, E. Higginson, Esq., Herefordshire, was a Rocky Landscape. In the Print Room, British Museum, are four drawings on paper.

Mr. Stirling's entire list only contains 385 pictures and 29 drawings, so that we in England possess a fair proportion. In the Old Masters' Exhibition at Burlington House, 1872, were three—one, at least

not mentioned in this list—"Ecce Homo," 36 in. by 28½, Colonel Birchell, and "Moses in the Bulrushes," 59 in. by 42½, Duke of Devonshire, both fine pictures. The third was "St. Thomas of Villanueva giving Alms," I believe the picture mentioned above as formerly belonging to Mr. Wells. The "Moses in the Bulrushes" is not by Murillo. It is well known by engravings, one of which, a mezzotint of considerable size published last century, attributes the picture to Vandyck, whose work it resembles more than that of Murillo.

In many of the public galleries of Europe Murillo appears. In Spain, of course, we expect to find him; and in the Royal Museum, Madrid, there are forty-seven; in the Academy there are three; and in the National Museum, two. The Louvre contains nine, including the picture that has been so much spoken of already, bought at the sale of Marshal Soult, at the price of 615,300 fr.—£23,440. The Pinacothic at Munich possesses seven, most of them very fine; Royal Gallery of Dresden, two; Vienna and Berlin, one each. The richest of all out of Spain is the Gallery of the Hermitage, St. Petersburg, where are twenty-five to thirty, many of these being very celebrated, especially the "Death of St. Clara," mentioned already. Italy does not seem to possess many Murillos, but the number that have been lately under the hammer is so great, particularly in the Aquado (1848), the Soult (1852), and the Louis-Philippe (1853) sales, it is impossible to give a complete catalogue of the works of a painter so astonishingly prolific. Many of them are intrinsically of little value, although any work by Murillo is worth a considerable sum of money in the market.

II.

CHRONOLOGICAL TABLE OF THE MASTERS OF THE SPANISH SCHOOL.

	BORN.	DIED
Rincon, Antonio del	1446 (?)	1500 (?)
Berruguete y Gonzalez, Alonzo	1480 (?)	1561
Villoldo, Juan de	1480 (?)	1555 (?)
Vargas, Luis de	1502	1568
Morales, Luis de (called The Divine)	1509	1586
Coello, Alonzo Sanchez	1515	1590
Becerra, Gaspar	1520	1570
Campaña, Pedro	1503	1580
Villegas Marmolejo, Pedro	1520	1597
Juan de Joanes	1523	1579
Navarrete (called The Mute)	1526	1579
Cespedes, Pablo de	1538	1608
Blas del Prado	1540 (?)	16—

	BORN.	DIED.
THEOTOCOPULI, Dominico (called THE GREEK)	1548 (?)	1625
Ribalta, Francisco	1551	1628
Pantoja de la Cruz, Juan	1551	1610
Roelas, Juan de las	1558 (?)	1625
The Carducci. Two brothers. Bartolommeo	1560	1608
,, Vincenzio	1578	1638
The Castillo Family, Augustin del	1565	1626
,, Juan del	1584	1640
,, Antonio del	1603	1667
The Herrera Family, Francesco de	1576 (?)	1656
,, Franceso de (el Mozo)	1622	1685
Orente, Pedro	1570 (?)	1644
Pacheco, Francisco	1571 (?)	1651
Tristan, Luis	1586 (?)	1640
RIBERA, Joseph (called SPAGNOLETTO)	1588	1656
The Ricci Family, Antonio	——	1610
,, Fray Juan	1595	1675
,, Franc'sco	1608	1685
ZURBARAN, Francisco	1598	1662
Collantes, Francisco	1599	1656
VELAZQUEZ, Don Diego	1599	1660
Pereda, Antonio de	1599	1669
Cano, Alonzo	1601	1667
Pareja, Juan de	1606	1670
Moya, Pedro de	1610	1666
Toleda, Juan de	1611	1685
Carreno de Miranda, Don Juan	1614	1685
Mazo, Juan Batista del	1615 (?)	1687
MURILLO, Estaban	1618	1682
Juan de Sevilla, Romero y Escalante	1627	1695
Coello, Claudio	1630	1694
Valdes Leal, Juan de	1630	1691
Cereso, Matteo	1635	1675
Goya y Lucientes, Francisco Jose	1746	1828

THE END.

PRINTED BY J. S. VIRTUE AND CO., LIMITED, CITY ROAD, LONDON.

ASHMOLEAN OXFORD MUSEUM