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3-MCQ M97.D2 (Davies, E. Life of Bartolo

Davies, Edward

Life of Bartolome E. Murillo, comp. from

(Maxillo)

THE LIFE
OF
BARTOLOMÉ E. MURILLO,

COMPILED FROM THE
WRITINGS OF VARIOUS AUTHORS.

TRANSLATED BY
EDWARD DAVIES, Esq.
LATE CAPTAIN IN THE FIRST REGIMENT OF LIFE GUARDS.

LONDON:

PRINTED BY BENSLEY AND SON,
Bolt Court, Fleet Street.

1819



Alas! how would poor *Anacharsis* have been struck at such proceedings, to see the very Judges of Religion entirely ignorant of the Religion they condemn; who looked upon it so absurd for the rewards of a *Fiddler* to be adjudged by any but the Masters of the *Science*.

Reeves's Translation of Tertullian.

TO
THE RIGHT WORSHIPFULL AND VIRTUOUS
LADIES AND GENTLEMEN,
THE PATRONESSES AND PATRONS
OF
THE ART
OF
PAINTING.

You may marvel (right worshipfull) how I being an obscure man, and not altogether knowen unto your Worships, should dare to crave your patronage to this my rude and unpolished book, begotten in Spaine, and brought forth in great Brittain. But two things have emboldened mee: the one, because all you are singular patrons, and speciall favourers, as of all schollers and men, as well learned as unlearned: so also of such as travell in this kinde, for the knowledge of *exotique* Excellence and

b

Beauty: the other, for that some speciall friends of mine have moved mee thereunto, at whose request I have consented not onely to print this Treatise, but have also presumed to present it unto your Worships. If therefore you shall take it in good part, I shal thinke myselfe beholding unto you; and shall by all possible means labour to shew my devotion. To cōmend the subject I neede not, for the vse, which is I hope ample, will soone if I be not deceived declare the necessitie and profite thereof. Thus crauing pardon for my boldnesse, and commending your Worships vnto the tuition of the Almightye, I take my leave.

In all affectionate dutie,

Most humbly to commaund.

TO THE
COURTEOUS READER.

HAVING (curteous Reader) compiled this Book at some vacant houres, and entituled the same, The Life of B. E. Murillo and the Style and Taste of the School of Seville, wherein (amongst other things) is plainely (I hope) declared the true, exact and rediest way to the knowledge and perfection of the style and taste of that school; I haue nowe (at the request of divers worshipfull Gentlemen) communicated these my first labours with thee: if any *Momist*, who neuer doth any thing himselfe, but curiously behold the doings of others, carpe at these my paines, I looke to fare no otherwise, then my betters haue done before me. If any of meer envie and emulatiõ be greeued hereat, and cannot amend it, I wish them better mindes, and pittie

their ignorance. Against both which sort of curious and malevolent *Zoylistes*, I humbly appeale to thy indifferent and iudicious censure, desiring thee no otherwise, to esteeme of my trauel, then in effect thou shalt find fruite thereof. When I first yeelded to the printing of this *Treatise*, I neuer hoped to please all, though I intended to hurt none. It sufficeth mee, that hereby I shal please the wise and iudicious reader, who hath vnderstanding to discerne, and iudgement to weigh euery mans labour in an equall ballance: wherefore before I proceed any further, I must admonish the reader that intendeth to attaine to full perfection, to eschew all vanity and technical affectation, being in most cases the jargon of imposition.

Lastly, what fautes soever have escaped me or the print, impute them entirely untoe my wante of perspicuite and methode, and I intreate you to keepe in minde, that I confess my imperfections.

And now (courteous reader) I omit to

trouble thy patiēce any lōger, wishinge thy health and happy successe in attaininge perfectiō in all thinges, and I praye that ye may ever cherish, la verdadera Belleza del Coraçon, que es el Alma de la Creanza, la Madre de la Merced.

Farewell,

Thine in all Christian good will,

* * *

ADVERTISEMENT.

Mr. Cumberland, Mons. D'Argenville, and others, Foreign as well as English, being *sometimes* quoted as if *incontrovertible*, I have thought it best, in order to exhibit error and to put down fallacy, to give the extracts containing the life of Murillo from each of those writers; having rejected many, *useful* in no degree but that of augmenting the bulk and expense of this compilation.

Mr. Cumberland, second edition, London 1787.

Mons. Bourgoing, Paris 1789.

Ensayo de Una Biblioteca Española, by Don Juan Sempere y Guarinos, Madrid, Imprenta Real 1786, wherein the extract ("Jovellanos").

Mons. D'Argenville, Le Pere, Paris 1745.

Palamino Velasco, (edition re-printed,) Madrid 1797.

Don Antonio Ponz, 1 vol. Madrid 1787, to 18th vol. (posthumous,) Madrid 1794.

D. C. Bermudez Letter, Cadiz 1806, or his Diccion. Histor. Madrid 1800.

I have preferred my own authorities in the original language (which is easily compre-

hended) to the possibility of any error by translation, and I request it may not go unremembered that Mr. Cumberland's first edition, (which I have not met with) must have appeared in 1785 or 1786 : that, in my possession being the second edition, London 1787 : the former, Bourgoing and D. J. Sempere y Guarinos had already seen, but the Abate Comolli, who published his *Bibliografia Roma* 1788, takes no notice whatever of Mr. Cumberland, although he has enumerated (taking up eleven quarto pages) every other work on the Spanish Painters.

MR. RICHARD CUMBERLAND.

ANECDOTES

OF

EMINENT PAINTERS IN SPAIN.

MURILLO.

I COME now to speak of the tender and natural Murillo, a painter better known in England than any of the Spanish School, except Ribera, and yet I very much doubt whether any historical group or composition of Murillo's is in English hands; at least my inquiry has not ascertained any such to be found. It is of course a very imperfect measure of his merit we can take in this country. The great historical paintings of the life of Jacob, in the possession of the Marquis de Santiago, at Madrid, are the finest compositions which I have seen of Murillo; and was I to follow no better authority than the impression left on my feelings by those wonderful representations of nature, and put to make at once an unstudied choice, I am inclined to think I should take those canvasses before any I have ever seen, one miracle of art alone excepted, the Venus of Titiano. His Catholic Majesty has several beautiful paintings by Murillo in his collection,

but his great scriptural pieces are in religious incarceration at Seville. That was the place of his residence, and there he has left the most numerous monuments of his fame. A student or lover of painting, who comes to Spain for edification or amusement, ought by all means to visit the city of Seville. From this place our collectors have extracted what few pictures of value they have drawn out of Spain, and in this number some few single figures of Murillo, and more that assume his name, may be included. A late edict of the present king, in its preamble, recites this circumstance of the extraction of Murillo's pictures, and gives the strictest order to the officers of his customs for its prevention; but what mandate may not be evaded by the contrivance of packages, or the corruption of custom-house officers? Valencia, Cordova, Granada, contain a magazine of paintings, and, in some cases, even the hands of monks may be made to quit their hold; in the little wretched convent of San Placido, at Madrid, there are pictures by Guercino, Velazquez,

Coello, and others, of inestimable value; the reputed relique of a saint though cut from a gibbet, might perhaps move some of them from their frames, and thus although it could not be said to work miracles itself, it might purchase those who did. Was it the policy of Spain to emancipate some of her treasures in art, and put them into circulation through Europe, according to my idea, it would answer to her in point of interest and reputation, and be the means of drawing foreigners to extend their tour into her now unvisited dominions. Notwithstanding the severity of this edict, it was my good fortune, not surreptitiously, but under favour of his Catholic Majesty's generous and condescending indulgence, to bring out of Spain some few valuable samples of the great Spanish masters, with a composition of Vandyke's of undoubted originality, obtained by a most happy accident; the cloth is nine feet by six, and the composition a dead Christ, the body supported by Mary the sister of Martha and Mary Magdalene, two angels kneel at

the feet and a cherubim in tears points to his wounds : the size is that of nature, and I may add, so is the expression : this picture, before it was upon sale, was in the hands of Mengs, and served him for a study : the attitude and air of the head of the first Mary he has evidently transcribed into his picture on the same subject in the Madrid palace, with this difference, that he has transferred it to his San Juan : the rigour of our custom-house in London, and my fruitless solicitation for obtaining an exemption from the royal import duties on pictures to be measured by the foot, put me to the painful obligation of opening a roll, which the king of Spain's painters had contrived with the utmost care and attention, so that, notwithstanding I had every indulgence from the executive officers that their duty could admit of, this canvass, and one by Velazquez in a very tender state, received injury. I should not have presumed upon interposing this anecdote, but in the hope that some one of my readers may repine at this regulation, so inimical to the

fine arts, whose interest may extend to procure its abolition.

Bartolomé Estevan Murillo, or, as he is commonly styled, the Spanish Vandyke, was descended from a family of respectable rank in the province of Andalusia, and in times past distinguished for their opulency and possessions: the small town of Pilas, about five leagues distant from Seville, has the honour of being the place of his birth, which was in the year 1613.* Castillo, of whom we have frequently spoken, was his uncle by his mother's side, and in his academy at Seville he received his first instructions: how long he studied under this master I cannot determine, but I take it for granted not to the time of Castillo's death, for he must have been thirty-seven years of age at that period. His first manner was rather black and inky, and indeed the colouring of Castillo afforded no good example to his disciples; in all other requisites he was competent to the profession of a teacher. It was

* An error.

then the custom for the young novitiates to expose their productions at the fair, held annually in the city of Seville ; many of Murillo's first pictures were purchased in this manner, and so many were bought up and exported to the West India colonies, that it has given rise to a false tradition of his having gone thither in person. Velazquez was painting at the height of his reputation in Madrid, when Murillo conceived the ambition of visiting that capital and introducing himself to the notice of that eminent professor. Velazquez was of too liberal a genius, and withal too intuitive in his art, to reject the advances of a man of talents and a countryman : he admitted young Murillo into his academy, and a new scene instantly presented itself to his view : here he had access to every thing which the royal collections contained, and he was too ardent in the prosecution of his art not to profit by the opportunity : he copied several of the best paintings of Titiano, Rubens, and Vandyke, by which he greatly improved his method of co-

louring : after a proper time thus spent under the eye of Velazquez, Murillo returned to Seville, and began to resume the practice of his art, but with such advantages in point of improvement, and with so much force of nature and expression, that his fellow-citizens were in astonishment, and as Murillo was of a solitary and studious turn of mind, it was reported generally and believed, that he had sequestered himself in some retirement for the purpose of a closer application to the study of nature, and that the pretence of an expedition to Madrid, was held out to cover the circumstance of his non-appearance at Seville. He now performed his great work in fresco,* being the history of San Francisco, still to be seen in the famous cloister of that convent; all the figures in this composition are portraits, in which practice I am inclined to think he persisted; for it is in a close and lively imitation of nature he principally excels; all his forms have a national peculiarity of air, habit, and countenance; nothing of the

* An error; they are painted in oil, upon canvass.

academy is to be discovered in his groupes ; his Madonnas, his Saints, and even his Saviours have the Spanish cast of features ; and though he oftentimes adopts a beautiful expression of nature, there is generally a peasant like simplicity in his ideas, holding a middle place between the vulgarity of the Flemings and the elegant gusto of the Italians. In his Rustics we behold the life itself, with a minute observance of *Costuma*. There are many figures of Christ at the age of eight or ten years, of magic lustre and transparency of hue, with a characteristic expression of the eyes, that appears to me to be peculiar and by itself ; still there is a mark and cast of features, that to any man who is versed in Andalusian countenances will appear strikingly provincial. His Baptist and his Saints, particularly San Francisco Xavier, give instances occasionally of great sublimity ; but it is a sublimity, that neither forces nor enlarges nature ; truth and simplicity are never out of sight : it is what the painter sees, not what he conceives, which is presented to you. Herein

he is distinguishable from his preceptor Velazquez; that great master, by his courtly habits and intercourse with the great, contracted a more proud and swelling character, to which the simple and chaste pencil of Murillo never sought to aspire; a plain and pensive cast, sweetly attempered by humility and benevolence, marks his canvass; and on other occasions, where it is of necessity impassioned or inflamed, it is the zeal of devotion, the influx of pious inspiration, and never the guilty passions he exhibits; in short, from what he sees he separates from what he feels, and has within himself the countertype of almost every object he describes. So far from having ever quitted Spain, as Joachim de Sandart and others have asserted, I believe he never made a second journey to Madrid: in the year 1670, when he must have been fifty-seven years old, an immaculate conception of his painting was exhibited at Madrid, in the great procession of the Corpus Christi, to the admiration and surprize of the whole court and city; many of his works

could not then have reached Madrid, much less could he have practised and resided in that capital, where this picture was regarded as so new and extraordinary a phenomenon, that application was immediately made to his friend Don Francisco Eminente to intercede with him to come up to Madrid; and this was done by order of King Charles II., then on the throne, with a promise of appointing him one of his royal artists: Murillo, whose love of retirement and attachment to his native city of Seville was not to be superseded by any considerations of interest or ambition, excused himself from the proposal on account of his age; Eminente, finding it impossible to prevail with him to accept the royal offer of becoming one of the court artists, and of residing at Madrid, was commissioned to desire that he would send up some specimen of his performances, that should be equal in merit to the picture he had exhibited at the solemnity above-mentioned, for which he should be rewarded with suitable munificence: to this message Murillo could op-

pose no absolute excuse, but at the same time evaded an immediate compliance, by requiring a longer space of time for executing the commission, than the impatience and curiosity of the king could dispense with: in the meantime, therefore, Eminente was employed in procuring some pieces of his painting for the royal collection; and hearing that Murillo had given his uncle Castillo a painting of San Juan in the desert, he purchased that famous picture for the small sum of 125 dollars, now in the palace of Madrid, a very beautiful sample of the master in his clearest manner; several others were afterwards obtained, and now remain in the royal possession, particularly one of exquisite beauty and expression, representing the Saviour carrying a lamb on his shoulder: the bulk of his productions are still to be found at Seville, and the edict above-mentioned, which particularly refers to the works of Murillo, serves to shew with what jealousy the court of Spain guards the possession of these valuable remains of his art. Besides the famous cloister of San Francisco, which we have already no-

ticed, there is at Seville, in the christening chapel of the church of the Miraculous Pagan a celebrated picture by this author, representing San Antonio with Christ under a glory of cherubims, the back ground giving the perspective of part of a temple of admirable architecture; and by the side of the saint is a table, on which is placed a jar with lilies, so naturally represented, that the monks relate the story of a small bird attempting to rest upon the flowers to pick the seeds; a compliment which probably has been paid to many an inferior artist, but which the fathers, after their manner, enlarge upon with rapture. It is dwelling longer on a trifle than it merits, to observe to the reader, that the whole back ground of this picture, including the lilies in question, was put in by Valdez, a contemporary artist, so that we must rest the credit of Murillo upon some better testimony than that of the monks and their small birds.* In the same church there are two fine portraits of Leander and

* Valdez was born in Seville 1630, presided in the Academy there for many years, and died of the palsy in 1691.

Isidor, brothers, and Archbishops of Seville; also two compositions on the birth of our Saviour, accompanied with angels, and a glory of cherubims, in his best manner and brightest colouring. In the church of the Capuchins in the same city they have no less than sixteen pictures upon canvass by Murillo, one of which he distinguished by calling it *Su Lienzo*: the subject is San Tomas of Villaneuva distributing alms to a number of poor objects: in this composition the genius of the painter has its full scope and display, which was never so happily employed as in the representation of nature in its simplest and most ordinary forms; the persons, who are receiving the charity of the Saint, are disposed with great variety of character and effect, particularly a man in the foreground, with his back turned to the spectator, that has a striking force of clair obscure. In the high altar of the said church is a picture, six yards in height, representing the Jubilee of the Poriuncula, illuminated with a glory; Christ is drawn with a cross looking at his

holy Mother, who stands on his right hand, in the act of intercession to him for the grant described in the picture, with a variety of beautiful angels attending; this altar-piece has been celebrated by all artists and others who have seen and examined it. In the church of the Charity there are several pictures, particularly one which represents Saint John of God carrying a poor man; an angel supports him in his charitable office, and the saint regards him with a look of veneration and gratitude, that is beautifully conceived. There is in this church a picture of Saint Elizabeth, Queen of Hungary, in the act of healing a poor leprous man; a Moses striking the Rock, and a representation of the Miracle of Loaves and Fishes, in which he has disposed a numerous collection of people in so many attitudes, with such variety of dresses, faces, and ages, that it forms one of the most striking groupes anywhere to be seen.

Murillo executed many pictures for Cadiz; there is one still to be seen in the high altar of

the church of San Philipo Neri; also a grand composition on a canvass near six yards high, representing Christ with Mary and Joseph, and above God and the Holy Ghost with a glory of angels, in the possession of the family of Pedroso. In the city of Grenada some works of Murillo are to be found, particularly a good shepherd greatly celebrated in the sanctuary of the Nuns of the Angel; also a small piece in the prior's cell of the Carthusian convent, representing the immaculate conception. There are some at Cordova on scriptural subjects in the possession of the Religious, and many are in private hands throughout the kingdom, but of these the most valuable belong to the Marquis de Santiago at Madrid; they consist of five grand compositions exhibiting the life of Jacob in the different periods of his history,* as I before observed; these pictures were ori-

* That of Jacob and Laban at the mountain of Galead was bought of the Marquis of Santiago, at Madrid, by Mr. Wallace, imported by Mr. Buchanan, and sold to Lord Grosvenor, in whose possession it remains.

ginally in the collection of the Marquis de Villamanrique: the first design was to have had the Life of David painted by Murillo, and the landscapes or back grounds by Ignacio Iriarte of Seville, who excelled in that branch of the art; Murillo desired Iriarte to make the landscapes and he would afterwards place the figures; Iriarte on the other hand contended for Murillo's placing the figures before he filled up the back grounds; to remedy this difficulty Murillo executed the whole without Iriarte's assistance, taking Jacob's History instead of David's, and thus it came to pass that these extraordinary pictures remain a monument of Murillo's genius in every branch of the art, and a treasure truly inestimable in the possession of a family, which by the precaution of an absolute entail, has guarded against any future possibility of alienation.

The same gentleman has a Madona with the infant Jesus,* highly finished and in most

* Lord Berwick.

perfect preservation, the Madona painted to the knees; I have an engraving from this picture: the Madona appears to be a portrait, and not of a beautiful subject; in this piece the art is much superior to the design. But there are in the same collection two full length pictures, companions in size and excellence, which are superior to all the works of this author in the royal collection, and which no stranger of taste, who visits Madrid, should fail to see; the one a Saint Joseph leading by the hand a Christ of the age of eight or ten years, and over head a glory of Cherubims, the back ground a landscape in a grand stile and exquisite harmony; the other, a Saint Francis Xavier in a sublime and elevated attitude, his eyes raised to heaven with great spirit and enthusiasm, whilst a stream of light smites on his breast, which is bare and visibly conveys to him the inspiration of the Deity, previous to the commencement of his mission amongst the savages of America, represented at a distance in the back ground in a considerable groupe amidst a scene finely

varied with sea and land.* These two pictures are sufficient to immortalize the name of Murillo; they appear to me to possess every perfection of which the art is capable, both in respect of design as well as execution: as I have never received any competent idea of a picture from description, I may reasonably despair of conveying any by it. I have seen several portraits by Murillo; they are in general a simple representation of nature, according to truth, without any of those ingenious aids and devices by which modern artists, especially those of England, embellish their characters, and bestow employment and importance upon the idle and insignificant. In the church of the Venerables at Seville there is a portrait of the Canon Don Faustino de Nebes universally admired; he is attended by a little English dog, at which a parcel of curs are barking,†

* Purchased at Madrid by Mr. Campbell of the Marquis de Santiago; at present in the possession of his sister Mrs. Grant, of Greek-street, Soho.

† An error.

the whole expressed with singular spirit, and is the only emblematical accompaniment, that has come to my notice in any of Murillo's portraits.

I have never heard of more than two portraits of himself by his own hand, from one of these I am told an engraving was made in Flanders by Nicholas Amazurim.

Murillo was in his person graceful, of a mild and humble deportment and an expressive handsome countenance; to the allurements of interest or ambition he was equally insensible; he resisted, as we have seen, the offers of Charles, and at his death was found possessed of one hundred rials, which he had received the day before, and sixty dollars in a drawer: he was in his seventy-third year, when mounting a scaffold to make a painting of Saint Catherine for the convent of Capuchins at Cadiz, he fell, and, having already a rupture, bruised himself so as to bring on a violent increase of his disorder; but such was the delicacy of his nature,

that being unwilling to expose his infirmity to the examination of a surgeon, he suffered in silence, and after some days anguish a mortification taking place, with perfect composure he resigned a life, tinged with no other excess, but that of an inherent modesty, to which, having repeatedly sacrificed what is generally esteemed most valuable in life, he lastly gave up life itself.

MONSIEUR BOURGOING
NOUVEAU VOYAGE EN ESPAGNE.

Il faut *critiquer* avec gout, et censurer avec moderation.

BEAUZÉE.

A-PEU-PRES à la même distance de Madrid est un petit village, à peine connu de nom, qui me parut mériter quelques heures d'attention; il s'appelle Loeches. L'envie de le voir m'avoit été inspirée par la lecture d'une brochure anglaise qui parut pendant mon séjour à Madrid, sous le titre d'*Anecdotes sur les Peintres les plus éminens de l'Espagne*. M. Richard Cumberland, plus connu par quelques succès dramatiques que par des succès politiques, avoit passé près d'un an à Madrid, occupé, disoit-on, des moyens de détacher l'Espagne de notre alliance; il étoit accompagné de ses deux filles. Mesdemoiselles de Cumberland, au sein de la guerre qui divisoit les deux pays, furent parfaitement accueillies dans les cercles Castillans. Il n'y avoit pas à la vérité un grand mérite à déposer auprès d'elles les animosités nationales. Elles réunissoient l'esprit à la figure et les graces aux talens. La galanterie

leur rendit ses hommages; la politique essaya vainement de les faire servir à ses vues. En traitant avec M. Cumberland, on oublioit qu'il étoit leur pere; et la loyauté espagnole eut à compter un triomphe de plus.

Ceux qui ont connu ce couple charmant, que depuis j'ai eu le plaisir de voir en Angleterre, excuseront cette digression; j'en demande pardon aux autres. Au reste, Madame la Duchesse de la Vauguyon, qui a passé quelques années à Madrid, pourra attester que ce n'est pas pour les seules Angloises aimables que les Espagnols réservent leurs prévenances; et que, de quelque Nation qu'on soit, on est sûr de leur plaire quand on en a le desir et les moyens.

De retour à Londres, M. Cumberland consigna dans une brochure les observations qu'il avoit faites sur les arts à Madrid. Cette production, peu digne d'être la sœur des Mesdemoiselles Cumberland, n'étoit qu'une compilation indigeste, où l'Auteur avoit recueilli des anecdotes sur les Peintres qui avoient brillé en Espagne. Rubens, qui y avoit fait deux

de dos varas y media. Y en casa del Marques del Pedroso* hay otro quadro grande de cerca de seis varas, donde estan Jesus, María, y Joseph, y arriba el Padre Eterno, y el Espíritu Santo, con un pedazo de gloria, que es una admiracion.

Para casas particulares hizo tambien muchos quadros; pero hoy han quedado muy pocos, porque los extrangeros se han aprovechado de la ocasion que ofrece la calamidad de los tiempos, para irlos sacando de España. Tambien hay en Granada un buen Pastor niño en la puerta del Sagrario del convento de religiosas del Angel, cosa maravillosa; como lo es tambien una lámina pequeña de la Concepcion, que está en la celda prioral del monasterio de la Cartuxa de aquella ciudad. En Córdoba tambien hay algunas; aunque un quadro de Concepcion, que está debaxo del coro del convento de la Victoria, que dicen ser suyo, no lo tengo por original. En retratos fué tambien

* Imported by Mr. Campbell, and sold by Mr. Yates to —.

eminente, como lo testifica el de don Faustino de Nebes, Canónigo de Sevilla, que por su muerte lo dexó en los Venerables, que es extremo de lo parecido, y bien pintado. Pero sobre todo, á una perrilla inglesa, que tiene junto á sí, la suelen ladrar los perros, y ella parece que los quiere, embestir, y se estraña que no les ladre, segun parece estar viva. Hizo tambien su retrato á instancias de sus* hijos, cosa maravillosa, el qual está abierto en estampa en Flandes por Nicolás Amazurino, y otro de golilla quedó en poder de don Gaspar Murillo, hijo suyo.

Fué últimamente nuestro Murillo, no solo favorecido del cielo por la eminencia de su habilidad, sino por los dotes de naturaleza: de buena persona, y amable trato, humilde, y modesto, tanto, que no se desdeñaba de tomar correccion de qualquiera. Y así en el célebre quadro de san Antonio, que diximos estar en

* A portrait of Murillo is in the possession of the Earl of Ashburnham. I have not seen it since the death of Mr. Robert Vyner.

aquella santa iglesia, dicen se valió de Valdés para la perspectiva del templo, y del bufete; cosa que para Murillo fué un elogio de modestia grande, quanto para Valdés un desmesurado asunto de vanidad. Supe, recien venido á esta Corte, que por el año de 670. se habia puesto en público el dia de *Corpus Christi* un quadro de Concepcion de mano de Murillo que pasmó á Madrid; y habiendolo visto el Señor Cárlos Segundo, y sabiendo de qué mano era, insinuó tenar voluntad de ocupar en su servicio al artifice, cuya insinuacion, que no sé que fuese orden expresa, se participó á don Francisco Eminente, gran protector de nuestro Murillo, y quien fomentó esta tentativa, por lo que deseaba sus aumentos, y habiendoselo participado á Murillo, respondió con la debida estimacion á tanta honra; pero que se hallaba ya en edad mayor, imposibilitado de servir á su Magestad. Y precisado Eminente de enviar al Rey alguna cosa de mano de Murillo, el qual pedia mucho término para executarla por su grande desconfianza, le envió Eminente á su

Magestad un san Juan en el desierto de mano de Murillo, que le compró de don Juan Antonio del Castillo en dos mil y quinientos reales de plata. Nada de esto hace repugnancia en los méritos de nuestro Murillo: solo se me hace duro el ser en la menor edad del Señor Carlos Segundo, que entonces apenas tendria diez años; pero basta que fuese insinuado por alguno de los magnates de su gobierno. Lo cierto es, que yo oí decir en aquel tiempo, que el Rey le habia llamado para su pintor, y que él se escusó, con el motivo de su edad: aunque esta verdaderamente no era tanta como su mucha modestia, y cortedad; que hay genios tan recoletos, que en el retiro de su estudio harán milagros, y en público se hallan con las manos atadas, por su mucha desconfianza, que á veces es sumamente perjudicial.

Fué tambien nuestro Murillo tan honesto, que podemos decir que de pura honestidad se murió; pues estando subido en un andamio para pintar un quadro muy grande de santa Catalina, que hacia para el convento de Capu-

chinos de la ciudad de Cadiz, tropezó al subir del andamio, y con ocasion de estar él relaxado, se le salieron los intestinos, y por no manifestar su flaqueza, ni dexarse reconocer por su mucha honestidad, se vino á morir de tan inopinado accidente el año de 1685. á los setenta y dos, poco mas de su edad. Y era hombre tan desinteresado, que habiendo hecho tantas, y tan eminentes obras, quando murió no le hallaron en dinero mas que cien reales, que habia tomado el dia antes, y sesenta pesos en una gaveta.

Pero tuvo en vida tanta estimacion, que casó una hermana suya, doña Tomasa Josepha Murillo, con don Joseph de Beitia, que fué Secretario del Despacho Universal; que aunque en el primer tomo diximos que fue hija suya, fué incierta noticia, por cuyo medio, y sus muchos méritos, consiguió tambien don Gaspar Murillo su hijo una canongía en aquella santa iglesia de Sevilla, ademas de un gran Beneficio que tenia en Carmona; y su hermano don Joseph logró por los influxos de su

padre otro gran Beneficio, que le valia mas de tres mil ducados cada año.

No es de omitir la célebre habilidad que tuvo nuestro Murillo para los paises que se ofrecian en sus historias. Y así sucedió, que el Marques de Villa-Manrique determinó hacer un juego de historias de la vida de David de mano de Murillo, y que los paises fuesen de Ignacio Iriarte, que los hacia muy bien, como ya diximos. Murillo decia, que Ignacio hiciese los paises, y él despues acomodaria las figuras. El otro decia, que Murillo hiciese las figuras, y él les acomodaria los paises. Murillo enfadado de estos debates le dixo: que si pensaba que le habia menester para los paises, se engañaba: y así él solo hizo las tales pinturas con historias, y paises, cosa tan maravillosa como suya, las quales traxo á Madrid dicho Señor Marques.

DON ANTONIO PONZ.

EL Vago Italiano en la descripcion que hace de Madrid, mezcla, como ya hemos dicho, los elogios con los vituperios; pero habiéndose enmendado ya muchas de las cosas sobre que estos recaian, se le pueden disimular sus expresiones, pues nos concede con franqueza el inestimable carácter de realidad de corazon, de buen trato, de hospitalidad, de bondad de costumbres, generosidad, y otras virtudes, que no concede tan fácilmente á las demas Naciones que trató en su Viage. Peor nos tratan algunos otros escritores, que han anunciado, ó extractado la obra de dicho Autor, los quales, omitiendo los pasages honrosos á la Nacion, se detienen en ridículas ocurrencias, que quando fuesen verdaderas, hay gran cosecha de ellas, ó de sus equivalentes en qualquier Provincia del mundo: por tanto es mayor el desprecio de estos, y mas recayendo sobre algunas cosas, que ya no existian quando ellos escribieron, manifestando tanta ignorancia de

lo que pasa entre nosotros (sin embargo de ser nuestros vecinos), como de lo que sucede en Tartaria.

No debo omitir la obra publicada en París el año pasado con el título de: *Discours sur les monuments publics de tous les ages, et de tous les Peuples connus, &c.* del Abate de Lubersac dedicada á Luis XVI. Propone el Autor en esta obra la descripcion de un monumento proyectado á la gloria de Luis XVI. y de la Francia. Refiere los monumentos mas célebres de la antigüedad, que permanecen en todos los Reynos; y llegando á España, forma su capítulo, mezclando falsedades é injurias.

No es materia de detenernos en otros desatinos, que el Sr. de Lubersac dice en su capítulo de España, como que Sevilla está en el Reyno de Córdoba: que el circo de Toledo es Anfiteatro: que la fuente de la Casa del Campo es de bronce, hecha en figura de fortaleza con cañones, &c. Al Teatro de Murviedro en una parte lo llama Teatro, y en otra Anfiteatro. Se figura un inmenso edificio arruinado á una legua de Sevilla, y lo hace de gusto gótico,

quando no pueden ser sino las ruinas de Itálica, que son Romanas. Habla de Mérida, Alcántara, Granada, Leon, Salamanca, y yerra en lo mas de lo que dice, omitiendo las mas célebres memorias que quedan en dichas partes. Qualquiera que lea el citado libro del Señor de Lubersac, conocerá su poco conocimiento de la Geografia de España; de lo qual, y de todo quanto queda dicho, se puede inferir qual será su exâctitud hablando de otros Reynos. Se ve que este Autor, y otros tales han tenido por guia la obra llena de disparates de las Delicias de España, ó sus semejantes.

El P. Caimo, ó Vago Italiano habla con aprecio de los ingenios Españoles: celebra mucho á los Pintores pasados; y si bien se queja de la rusticidad de los que entónces vivian, su crítica es general á los de Italia, Francia, y otras partes; atribuyendo á su falta de instruccion el que veamos desfigurada, y degradada esta nobilísima Arte. Enardecido demasiadamente, cita algunos versos mordaces del satírico Salvator Rosa, que quiero omitir, y

poner los últimos, por ser instructivos, que se podrian traducir en esta forma:

No hay arte alguna, que requiera tanto
De diferentes ciencias el auxilio,
Pues de color no pueden juzgar ciegos:
Conocimiento de ellas le conviene
Al Pintor, y saber, si es erudito,
La fábula, la historia, el tiempo, el rito.

No se puede negar que son muchos los que faltos de las luces, y cultura, que pide tan ardua, y nobilísima arte, sirven para desacreditarla entre la gran porcion del pueblo, que no sabe en lo que consiste su excelencia. No sucede así con los que se fatigan sin cesar por lograr fama. Se podrian citar exemplos de la instruccion, conocimiento, y cultura de varios profesores, con lo que se han hecho dignos de servir á los mayores Monarcas, y personas del mejor gusto. No me es permitido nombrar á alguno de los que hoy viven, en quien se hallan estas qualidades, con otras de las que consti tuyen á un eminente Pintor. No á todos es

concedido un genio filosófico, y meditativo; pero tampoco se pretende esto de todos, sino que procure cada uno adornarse de aquellas luces necesarias, que pide la nobilísima arte que abrazaron, las cuales le distinguirán del rústico vulgo artistico.

Despues de la segunda edicion de este Tomo quinto se han hecho de planta algunas fábricas considerables en Madrid, entre ellas, &c. y la de los Gremios.

Del primer estilo de Murillo hay doce quadros de mediano tamaño, que representan asuntos de la Historia del *Génesis*. Es admirable un gran quadro de frutas de todas suertes, y adonde se puede llegar en esta línea: en él se representan dos figuras en trage de Hortelanos, del estilo de Rubens.

Many of Murillo's paintings were preserved in the palaces of San Ildefonso, the Buen Retiro and Aranjues, but none * according to my

* A little picture : the Infant Christ and St. John, appears in the School of Murillo. Ponz. Escorial. vol. 2. carta 3. page 83. num. 48.

references to D. A. Ponz, and many others, are to be found in the Escorial. In searching through eighteen volumes of this accredited work, which (with that of Bozarte) is spoken of (by an Italian too) in the highest terms,* I may have made many omissions, but I trust they will be supplied by Cean Bermudez;† who, speaking of the different collections in Spain, says

“ Aumentada así su materia, restábame todavía exâminar por mí propio las obras originales para descubrir sus autores, ya fuese por las firmas y signos que dexáron en ellas, ó ya por su estilo y manera, comparados con otras

* Abate Angelo Comolli *Biblioth: Archit: vol. 2. pag. 157 to 166. Roma Stamperia Vaticana 1787*, wherein all the publications anterior to 1787 on the Spanish Painters, that of *Londres* (più probabilmente *Madrid*) *impresso por Henrique Woodfall, 1742* (in 8.) the best; are described. I have given a correct extract from Mr. Cumberland's work, 2d edit: London, 1787, which Comolli had not seen, but it appears that the Spaniard *Ensayo de una Biblioteca Española, Tomo Tercero, Madrid 1786*, had seen it, vide Bourgoing and Jovellanos.

† Prologo: *Diccion: Histor: Madrid 1810, Tomo 1. pag. 17.*

ciertas y conocidas de la misma mano. Los profesores y amantes de las artes saben quanta luz se puede adquirir por este medio, que á los que no lo son parece tan aventurado.

He visto muchas veces reir y ridiculizar esta especie de conjeturas, acerca de las quales sucede á los artistas lo que á los filólogos en materia de etimologías. Porque algun otro *pe-dante*, llevado solo del sonsonete, da á las palabras de su lengua derivaciones forzadas y estrámboticas, es demasiado comun el desprecio con que se habla de la etimología, como de un arte puramente divinatoria y ridícula; y sin embargo no se puede dudar, que en cada lengua hay ciertos principios ó cánones, tomados del conocimiento histórico de sus orígenes y de la observacion del órgano bocal de los pueblos que la hablan, que bien seguidos por los juiciosos eruditos, son de un efecto seguro, si no infalible, para determinar las verdaderas raíces de sus palabras.

Otro tanto en las artes. Algun *charlatan inexperto*, llevado de las mas ligeras analogías,

suele bautizar con los nombres de Rivera ó Murillo, de Monegro ó Becerra los quadros ó estatuas mas ajenas del estilo y carácter de estos profesores; y he aquí, que de tal qual exemplo de esta especie se deduce luego con demasiada generalidad la insuficiencia de este método de investigar, y su menoscupio.

Pero el sabio y juicioso observador de las obras del genio sigue en este punto indicios, tanto mas correctos, quanto son mas en número los puntos de analogía y semejanza. Estos puntos ó extremos, aunque imperceptibles á los que no están acostumbrados á buscarlos, se presentan con mucha claridad al ojo hecho á analizar las obras y á compararlas, porque la manera de los artistas se extiende á muchos objetos, y se puede señalar muy decididamente en uno ú otro. La composicion, el dibuxo, el colorido dexan verá cada paso los grupos y actitudes quo adoptó, las formas, proporciones, escorzos y partidos que amó, las tintas, los colores locales, los claros y las sombras que prefirió cada ãutor. Los paños, la vagueza, el

ambiente, los accesorios y otros mil accidentes descubren tambien la manera de los autores. Y sobre todo si el artista tiene un carácter decidido, como sucede á quantos llegaron á alguna excelencia, no puede dexar de conocerse en el vigor ó debilidad, en la osadía ó timidez, en la impaciencia ó lentitud de su pincel ó cincel, y en un cierto gusto de tocar ó expresar, de acelerar ó corregir, de concluir ó abandonar su trabajo, que no puede esconderse al observador inteligente. Así que, miéntras *el mas vulgar aficionado* distingue el descarnado dibujo y ceniciento colorido del Greco de la dulce y delicada manera de Vicente Joânes, el diestro profesor sabe discernir á la primera ojeada la fuerza y el ambiente de Velazquez de la gracia y carnes de Murillo, y la exâctitud en los extremos de Alonso Cano de la naturalidad y fisonomías de Gregorio Hernandez.”

In a note to the same page he acquaints me

“ D. Antonio Murcia fué el primero que juntó en Cádiz en estos tiempos algunos originales de Murillo, Cano, Luis de Vârgas, Ri-

vera, Tristan y Orrente* con otros pequeños flamencos. Siguió el señor O-Crueley, que imprimió† un libro de todas sus pinturas y

* These pictures came to England; they had been purchased by Don Manuel de Leyra, who had obtained the Santa Catalina, the small San Juan de Dios now in the possession of Captain Ball; a small Crucifix; a small San Rafael with the Fish; and a small San Sebastian on the Death of Don Sebastian Martinez, who obtained them from the collection of the Marques de la Cañada. Vide Twiss. Ponz Viage, tom. 18. Carta prim. Nam. 48. pag. 22.

† Not unusual in other countries where the Engravers, a very intelligent, industrious, and *a most valuable class* of Gentlemen, "to whom we are all very much indebted," as well for their Illustrations not only of the Works of the living, but in many cases too of the defunct Artists; where the perspicuity of the *modern Cognoscenti* has discovered an *Original* that might have "*blushed unseen*," and like "*the lovely Rose*" of Waller, "*must have uncommended dy'd*." The collection of O-Crueley I saw twice, and that of Viola, in which was a Drummer beating his Drum, said to be by Velasquez. Don — Campaña had a few pictures, and from among them I obtained two Studies of Angels with wreaths of flowers, the one Murillo, the other doubtful, and eight others, including a small original miniature of the Empress Maria Theresia, now in the possession of her Royal Highness the Duchess of Angouleme. Don Campaña told me he had obtained the Angels from the Prince of Peace's Collec-

antigüedades, y algun otro de aquella ciudad ; pero el Señor D. Sebastian Martinez ; hoy vecino de Madrid y tesorero general, excedio á todos en el número, en el mérito, y en la rareza de sus lienzos. Serán muy pocos los pintores afamados que hubo en Italia, Flandes, España y aun en Francia, de quienes dexe de tener alguna obra ; y se distingue esta preciosa coleccion de las demas del reyno por el costoso aumento de diseños, estampas raras, modelos, y libros de las bellas artes.”

In the collection of Don Manuel de Leyra

tion, and upon my appearing to doubt it, he went into another apartment, and producing the miniature said, I obtained this also; at Madrid: and after repeated refusals to acquaint me from whom he had purchased it, he said “ from a very high personage whose name I *cannot* mention.” The Engraving after this miniature is in the Chevalier de Weeber’s life of the Royal Family of France; and although there is One in this country who can paint in a more pleasing manner, there are few who can finish with more delicacy. It was in a plain morocco *indented gold* case—had the appearance of a Royal present, and not decorated with the *Jack in the Box* furbishing of deception; added to which Campana was of plain gentlemanly manners and of good repute.

I found the *Vieja** by Murillo, now in the possession of Mr. Anderson; I had rejected it at Cadiz, (not acting entirely for myself) being covered at that time with a mixture of paint and filthiness which rendered it almost invisible: when exhibited for sale the year following at Mr. Christie's I was asked my opinion of it: and I said to two persons who seemed inclined to purchase it, "I know the picture, and did not buy it on account of the state you see it in, but it is a lottery ticket; you are both richer than myself, bid for it, and let the most adventurous receive the fruits." I purchased other pictures of Don Manuel de Leyra, among them a Virgin and Child, now *also* in the possession of Mr. Ball; the subject is the same as the painting *sobre el Tabernaculo*,† in the Capuchin Convent at Seville: but that which was mine is painted considerably below the knees: this of the Capuchins is de Medio

* Vide Chap. 15. pag. 86.

† It had been in the family of a General Officer of Artillery a great many years.

Cuerpo: and as it will be seen hereafter was painted about the year 1674-5: the former evidently retains a little of the hardness of Castillo, but any one acquainted with Vandyke will perceive from whose manner Murillo derived the hand: for the articulation of the wrist, the fingers, and the shadowing: and the child, if not by that of Murillo, can have been painted by none but the spirit of Vandyke: and the united manners, which are upon record, and at a corresponding recorded time, 1652, will be found hereafter.* Murillo, it will be seen, was married in 1648: I brought a portrait to England of him with its companion Doña Beatrice de Sotomayor y Murillo his wife, of whom I had also a Miniature with a pink in her right hand; the resemblance in the three paintings could not be mistaken. In what year the eldest son of Murillo was born, who died in the Indies, I am not prepared to say; but as the picture in the Capuchin convent was

* Vide Chapter 11, and Chapter 19, about the years 1652 and 1674.

painted about the year 1674, and the Madona, according to my almost certain remembrance, appears of a more advanced age than in the picture belonging to Mr. Ball, and it appearing upon record also* that Murillo had a son, who could not until the 1st of October 1685 take possession of a canonry in the Cathedral at Seville, not having till then completed his fourteenth year, it is reasonable to infer, the pictures are each of his Wife and Children, painted at two different epochs, the one confirmed by record and the other by reasonable and sufficient moral evidence, for a son was born; and as likely at an early time as any other after the marriage of the parents: and a second son is recorded to have been born, about the likewise recorded time, when the father adopted a third manner, namely, the year 1674. At this time the weightiest undertakings were heaped upon Murillo, and as the picture in the Capuchin Convent is a half

* Vide Chap. 19. pag. 105, 6.

length, he might have thought it unnecessary to add the third portion of the drapery, because it gives no increase to either the beauty, expression, or interest of the subject; and as it may be fairly supposed, to save time: but putting aside the question, of whom it may or may not be the portrait; when or whenever painted; let a cleaner worthy the enterprize be employed to remove the small portion of dirt from the surface; if it does not, like the *Santa Catalina*,* prove one of the very finest paintings by the master; I think I may without

* The very last picture painted by the hand of Murillo: looking at it at a short distance, the middle part of the scene appears broken, as if the figures had not been finished; when going two yards from it, they are intersected as the rays of the Sun, bursting through different apertures of the clouds above, and penetrating obscurely through the mist below. This picture I would put in competition with any other, by any master whatever, since the end of the sixteenth century; the judges being competent and impartial; the testimony of those who, like myself, have seen the large picture at Cadiz, and in the Convents at Seville, with the evidence of the following pages, being permitted to be heard.

much hazard assume, it will be found one of the purest *Imagen*, of the Madre Purissima in England. I have now to mention the Magdalena purchased a few days ago by Mr. Stuart Wortley; the Angels appear like Murillo, but not having had a close inspection in clear day-light, I can say no more than that I recommended it to Mr. Wortley, if it did not go for a large price, to take his chance as in a lottery; and I hope with that of Mr. Byng, a Descanso,* sold formerly on the same day at the sale of Mr. C. Johnson's effects, this *pobre peregrina* has at last obtained a refuge; from the caprices, the pollutions, and perfidy, which hypocrisy, opinion, avarice, meanness, and cupidity, never fail to *bestow* on credulity and misfortune.

Mr. Johnson was in possession of some pictures brought from Mexico, and Mr. Walsh Porter, among others, had a large picture by Murillo, the subject I do not exactly remem-

* Reposo.

ber, but it was full of figures of the size of life, with a Boy and some Women, as if counting some copper coin; it was hanging about twelve years ago on the north side of the Drawing Room in St. James's Street; another, a Virgin, and Child at the breast, rather a too indelicate and overwrought a resemblance of nature for the hand of Murillo, which I am confident was not by that master, at least I have never seen any picture by Murillo after the like manner: Mr. Buchanan had an Infant Christ, the head sleeping upon a human skull, which was very fine: and among those exhibited in Pall Mall from the *Canino* Collection, were two or three (among them I believe a small one or two) and a Saint of the human size: it had great softness of expression, and appeared a very fine portrait.

His Grace the Duke of Rutland is in possession of two pictures by Murillo, which were imported about *eighty* years ago by Mr. Stanhope on returning from his embassy to the Court of Madrid. The Earl of Harrington,

besides a magnificent painting by Vandyke, is in the possession of a San Antonio de Padua, and a painting, the whole brought from Madrid by his Lordship's relation above mentioned, on returning from his embassy to the Court of Madrid; the latter, if not a copy by Murillo, has nothing within my reading to invalidate its being an original painting by Rubens, there being no record of such a picture in the convents, private houses, or palaces in any part of Spain.

Mr. Cartwright, of Northamptonshire, is said to be in possession of some very fine paintings by Murillo; their derivation I know to be good, notwithstanding I have not seen them, or those of the Duke of Rutland, but they are described as of the very highest class.

Mr. Champernown possesses a painting by Murillo: the Adoration of the Shepherds. To say nothing of the painting; on every part of it the propriety is perfect, for nothing essential to the scene has been omitted.

A beautiful picture was in Mr. Knight's

collection* sold a few days ago by Mr. Harry Phillips, which, if original, as it appeared to me through the mistiness of the light, and in good condition, it is a picture of very high value; the large picture belongs to the Capuchins, and the smaller one to the Church of Santa María la Blanca at Seville. Vide Capuchins and Santa María la Blanca.

Don Antonio Ponz Viage de España Tomo 18º Carta Primera, Page 20, Numº 42.

“ La de mi buen amigo Don Sebastian Martinez debe llamar con particularidad la atencion de los inteligentes. Se encuentran en ella obras muy singulares de Ticiano, de Leonardo de Vinci, de Velazquez, de Murillo, de Cano, y de otros muchos hasta el número de *trescientos quadros, y acaso mas.*”

After enumerating the different pieces of Art in Numbers 43, 44, 45, 46, he proceeds

* The title of this picture is La Piedad, or Dolorosa: the expression of Anguish, Piety, and Resignation upon the Cheek and in the Eyes of the Virgin, in the Shoulders, Arms and Hands, are worthy of admiration.

Number 47. Hay en dicha coleccion un quadro de Murillo, que merece iguales elogios, si no mas, attendiendo al delicadísimo colorido con que está pintado. Representa un país sumamente frondoso, con una Vieja sentada en el suelo comiéndose una cazuela de sopas, volviendo la cabeza indignada hácia un muchacho que se está riendo de verla. La figura de la vieja es entera como la mitad del natural, 6 poco mas: acompaña un grupo formado de un perro, un jarro y una espuerta; todo del mas exquisito gusto.*

48. Del mismo Murillo posee el Señor Martinez un San Juan Níno, con la mano izquierda sobre el Cordero, y la cána en la mano derecha; y un San Antonio de Padua de medio cuerpo, menor que el natural, con el Níno sentado sobre un libro: asimismo un crucifixo en pequeño;† y últimamente el borron de Murillo, que yo vi años pasados en el Puerto

* The picture mentioned by Bermudez, page 86, but I will not answer for the effects of time and other accidents.

† Formerly my own.

de Santa María en poder de otro dueño, y es la invencion de dicho Artifice para el quadro de los Desposorios de Santa Catarina* con el Niño que le he celebrado á V. hablando de la Iglesia de Capuchinos de esta Ciudad.

49. and 50. A continuation.

52. Con este gusto de los bellos quadros junta el Señor Martinez el de las estampas, habiendo recogido una rica y excelente serie de libros de las mismas, entre ellos el Museo Pio Clementino, el Capitolino, el Florentino; las galerias de Dresde, de Duseldorff, de Orleans, del Palacio de Luxémbourg; la galeria de la Fárnesina de Rafael, la Farnesiana de Anibal Caraci, la Florentina de Cortona, y la de Verospi. Ocupan lugar en esta coleccion la célebre obra del Herculano, los últimos viages; es á saber: el Pintoresco de Nápoles y Sicilia, el de la Grecia y el de Siveria, obras estimables, así por sus relaciones como por las estampas.

* Formerly my own.

52. Se encuentran asimismo las obras de Piranesi, las Antigüedades explicadas de Montfaucon, las Logias de Rafael, las Pinturas del Palacio de Florencia, el Claustro de San Miguel in Bosco de Bolonia. Ademas de esto otras muchas colecciones de estampas en quadernadas y sueltas: todos los mejores ediciones, y los ornatos de la misma: muchos de Antigüedades, entre ellos las columnas Trajana y Antoniana, las Termas de Tito, los Circos y los Arcos Triunfales de Bellori.

53. A todo esto se ha de ánnadir la numerosísima coleccion de algunos millares de estampas que poseyó en el Puerto de Santa María el Marques de la Cañada, despues de cuya muerte pasaron á otra mano, y ultimamente a la de Don Sebastian Martinez. Hay papeles singulares, y en gran número, que ya es muy difícil encontrar por haberse acabado las láminas. Tambien tiene algunas estatuillas antiguas de bronce, de Hércules, Neptuno, &c. que se dice fueron encontradas en la playa de Sancti Petri

en la resaca que el mar hizo el primero de Noviembre de 1755 con motivo del terremoto.

54. Ya V. ve que todas estas cosas suplen a lo poco que hay por su término en esta Ciudad, esto es, en los Templos por lo que respeta á pinturas, y que si estuviera expuesto al Público seria un precioso ornamento de qualquier Pueblo, y un buen Estudio de los literatos y aficionados a las Artes ; pero en quanto á esto es lo mismo que si estuviera, *porque la casa del Señor Martinez está abierta á todo aficionado y Profesor que quiera hacer uso, y cultivar su ingenio con las preciosidades que posee.*

I have given the first pages with no intention whatever to detract from the merit of the authors; they afforded all the materials of which they were in possession, and they threw the earliest lights on a field, which till then had remained in obscurity. Ponz, Bozarte, Jovellanos, and Cean Bermudez who followed them, although as much enthusiasts as Palomino, have had the discretion to moderate their illus-

trations and to put them in a point of view less dubitable, having pursued their object with more caution and perspicuity. During six months of constant examination, I might almost say daily devotion, to Murillo;* often paying the keepers to permit me to get upon the altar, when the altar piece was not otherwise accessible, it is natural I should take some pains afterwards to examine those authors, the most accredited, for their knowledge of the different productions of the Spanish painters; it will not therefore be impertinent to give some account of the competency of these persons to afford the best evidences in support of my own presumption, in speaking any thing so far beyond any science I can have of criticism.

Don Antonio Ponz was born in the town of

* I really never saw any one looking on the fine pictures of Murillo in Spain, who did not seem to feel, like myself, a sensation not only of admiration, but truly of affection and devotion, for they seem as if they had been guided by the hand of Divinity.

Bexix, in the kingdom of Valencia, his parents were opulent, &c. &c.* Cinco años disfrutó Ponz en esta Corte (Madrid) la generosa compañía de sus amigos, y los copiosos materiales que por disposicion del Ministerio se iban recogiendo para formar el cimiento de la Academia, exercitándose no solo (como va dicho) en perfeccionarse en el dibuxo, sino extendiéndose á la práctica de su Arte favorita la Pintura, en que adquirió muy buenos principios. Salió al fin en el año de 1751 para Roma, y visitando algunas de las Ciudades que le caían al paso, se fixó en aquella Corte, adonde embelesado con los grandes objetos que por todas partes le rodeaban y se le ofrecian á la vista, parece habia renunciado á su patria para siempre, pues ni la menor noticia de su existencia comunicó á sus padres y parientes.

Las gracias de la Pintura le habian embelesado de tal suerte, que nada habia oculto en Roma adonde su diligencia no penetrase.

* La Vida de Don Antonio Ponz. Ponz, tom. 18.

Entretenido en semejantes ocupaciones se mantuvo en Roma como unos nueve á diez años, en los quales supo adquirir tal manejo en la Pintura, que á pesar de la multitud de Profesores, que por todas partes hormiguean en aquella gran Poblacion, este Español supo sacar utilidad de sus estudios y trabajos, y con lo que estos le producian, no solo lo suficiente para su ordinaria subsistencia, sino para la compra de muchos libros, y estudios conducentes á la perfeccion que habia emprendido.

It is necessary only to add, Que fue Secretario de S. M. y Consiliario de la Real Academia de San Fernando de Madrid.*

Ponz, Vol. 6. Page 199. Num. 53. Carta de Don Antonio Mengs.

De Murillo tenemos en esta misma pieza pinturas de dos estilos diferentes: del primero los quadros de la Encarnacion, y el Nacimiento del Señor; los quales, particularmente el se-

* And I believe a member of that of London.

gundo, estan pintados con valentia, fuerza, y arreglo al natural; bien que fueron hechos antes que adquiriese aquella dulzura que caracteriza su segundo estilo, como se nota en otros pinturas de esta pieza, señaladamente en la pequeña de las Desposorios de nuestra Señora, y en una bellísima media figura de Santiago, colocada en la contigua pieza de paso.

Ponz. Vol. 9. Carta Ultim. Pag. 289.
Num. 31. Mengs.

Hay otro motivo de parabien á las tres nobles Artes, en especial á la Pintura, y es el gusto, inteligencia, a aficion con que el Principe nuestro Señor las mira, habiendo hecho S. A. compra de quadros muy particulares, señaladamente de Murillo, que ha mandado, y manda colocar en su graciosa casa de Campo del Escorial, practicando lo mismo en la suya de aquel Real Sitio el Señor Infante Don Gabriel.

I will not answer for the condition of any painting; the Virgin and Child, the San Juan de

Dios, and the Santa Catalina excepted; but was I permitted to take my choice, I would prefer the following :

The two pictures, the Virgen de la Concepcion and the Huida a Egipto, in the possession of Lord Eardley; the Jacob and Laban, Earl Grosvenor; the Baptism of our Saviour, Mr. Anderdon; the Virgin and Child, Lord Berwick; the Child, the hand and the wrist of the Virgin; the San Juan de Dios, and the small Crucifixion, formerly in my own possession; the Piedad, or Dolorosa, of Mr. Knight; the Boys at Dulwich, (that with the Negro); the Jacob and Rachel, a small landscape,* in which he has followed the idea (the Cupid and Psyche); the Virgen del Rosario, at Dulwich;

* Examine this little picture, and it will be found nothing can be more chaste or delicate than the penciling, the colouring, and the expression in the two figures; the tranquillity, retirement, and the veiling of the scene; not to mention the faithful representation of every incidental circumstance belonging to the Sacred History, Gen. Chap. 29. to verse 12.

and above all the Buen Pastor* and the San Juan, Sir Simon Clarke, from the collection of Mons. De Presle at Paris, and still above all the Santa Catalina.

* When I was at Grenada, the whole of the month of July 1809, I really felt so little desire to see the painting in the Convent de las Monjas del Angel, being satisfied nothing could surpass this picture, that I neglected to do it; the works of Alonzo Cano, in Sculpture and Painting, the grandeur and magnificence of the Vega and Sierra Nevada, the Alhambra, the Generalife, and the other beauties of that kingdom, occupying my almost constant attention.

THE LETTER OF
DON JUAN AGUSTIN CEAN BERMUDEZ,
TO A FRIEND,
UPON THE STYLE AND TASTE OF
THE SCHOOL OF SEVILLE,
AND UPON
THE DEGREE OF PERFECTION TO WHICH
BARTOLOMÉ ESTEVAN MURILLO
ELEVATED IT.

Whose Life is inserted, with a Description of his Works at Seville.

CADIZ. EN LA CASA DE MISERICORDIA,
AÑO DE 1806.

B

In primis Naturam imitare Magistrum.

Poem. de la Pintur. del Abud de Marsy.

LETTER OF
CEAN BERMUDEZ.

I.

“ MY KIND AND VERY TRUE FRIEND,

“ I CAN have no greater pleasure than to fulfil my promise of writing to you upon the Fine Arts, because nothing diverts or gives you so much entertainment, as to examine the beauties and the graces of those imitators of Nature—not to mention the paramount desire I entertain, and shall always feel, at complying with your wishes—nor to say any thing as to the affection and the great intelligence you possess in matters of this description. Would to Heaven I possessed talent and information enough to perform a duty of so much gratification to myself.

“ The doubt is, upon which of the three Arts I shall write to you, for to treat of the whole is a task of too great extent for a

letter: Architecture will draw me into times of great wonder and amusement, and it will be convenient to continue a few days among the Egyptians, the Greeks, the Romans, Arabians, and the Crusaders beyond the seas: Sculpture would, no doubt, afford subjects of very great interest; but as painting upon a former occasion excited your predilection, I will endeavour to do a pleasing homage to your judgment, by writing on this occasion upon that magic and enchanting art.

“ You must not expect of me that I treat of it in all its latitude, for besides being an affair beyond my ability and acquirements, this letter will not be sufficient; and was it so, I should have to treat things very superficially; it being hardly possible for me to throw any new light upon what you have already acquired in this pursuit; I must therefore content myself with restricting my observations to the least considerable part of the art, the practice adopted by the professors of Andalusia, that of imitating Nature.

“ I am to write upon the least considerable part of the Art of Painting; the system of the painters after Nature generally followed by our Spanish professors. I am encouraged the more by the convenience of my residence at Seville, where this class of painting had been established; and where Bartholomé Esteban Murillo elevated it to the degree of perfection of which it is susceptible. On this account his pictures are deserving the praise and estimation given them by the curious and intelligent traveller from distant countries, who visit us in order to see and examine them; for they have proclaimed him the Prince of the Spanish Painters, and Chief of the Sevillian School.

“ You will perceive by this introduction that I am about to speak of the School, cast, style, and manner, of the School of Hespalis, whose object has been to imitate nature, such as it is, or as it is presented to the eyes of the painter; without detaining itself by selecting the graces, and the beauties; and without copying

the works of the Greeks, who knew how to discriminate and reunite them in one single piece:—but with an agreeable and a faithful colouring,—with certain touches glowing with spirit and boldness, and with the magic of a free and insinuating pencil,—to know how to steal the hearts of the intelligent, and the admiration of the amateur.

“ I will not attempt to make an apology, because I am not so prejudiced as to prefer this to the erudite and philosophical school of those who have represented the *Belleza Ideal*; I will give an account of its history only, the method of their studies, and I will point out the great advantage which its sectaries have been able to derive from *nature* alone.

“ For the first it will be convenient to give an idea of the painters of the greatest eminence in Seville in the fifteenth and sixteenth centuries; and of the state in which the art was at that period. For the second, to shew the beginning and progress of Murillo in his *artistical* career more at large, and with more perspicuity

than when I wrote his life in the *Diccionario de los profesores Españoles*, constrained by the necessity of making room for the remaining artists. And, in the third place, to describe the public works of this celebrated painter in Seville, for it may be possible from them to deduce the precepts, it may be necessary for those to observe, who might be inclined, to prefer following the system of nature. And, lastly, it may be found in a considerable degree apposite, to qualify with the same rules of the art, the works of Murillo, and those of the other professors of the same school.

II.

“The most ancient of the painters I discovered in the year 1797, at Seville, when I examined the chronological tree of the Andalusian School, was *Juan Sanchez de Castro*. We shall therefore call him the patriarch of the numerous family of painters, who, without

interruption, come down to those who at this day are living in the metropolis of Betica. Of the three disciples whom Castro brought up, Gonzalo Diaz was the best, who was master to Bartolomé de Mesa, and of Alexo Fernandez; this last was established at Cordoba at the end of the fifteenth century, he left his disciple, Pedro de Cordoba, there, from whom are derived all the painters of that province, that of Jaen, and that of the Partida de Lucena. Alexo was called back to Seville at the beginning of the sixteenth century, for the purpose of gilding and restoring the great altarpiece of the cathedral; he educated four scholars, the most distinguished was Diego de la Barreda, master of Luis de Vargas, before he went into Italy.

“Vargas brought with him to Seville, out of Italy, the good precepts of the Florentine School, upon which he founded his own in Andalusia: among eight disciples he had in the year 1560, Antonio de Arfian was much celebrated; he was master of the Canonigo de Oli-

varez, Juan de las Roelas, and became that of Francisco Zurbaran, of Estremadura, and Luis Fernandez, who was also that of six others of great credit; Andres Ruiz de Sarabi, the Carthusian Don Francisco Galeas, Francisco de Herrera, the old, his brother Bartolomé de Herrera, Francisco Pacheco, father-in-law and master of the celebrated Don Diego Velasquez de Silva, who established his school at Madrid, having been appointed first painter to Philip the Fourth; Augustin del Castillo, who settled at Cordoba, and afterwards at Cadiz, and Juan del Castillo, his brother, of whom Bartolomé Esteban Murillo was the scholar.

III.

“ It results from the observation I have made upon all their productions, that almost the whole of these professors, that Juan Sanchez de Castro, and his scholars, were painters .

whose manner was altogether Gothic, as it was the custom to call those who followed the old German manner; that is to say, who painted *al Temple*, on very well prepared panels, with a considerable brilliancy and freshness of colouring; but in a hard, dry style, and with a preposterous largeness of and heaviness in their figures; without any knowledge whatever of anatomy, no undulation in the contours, without spirit in the attitudes, and without any sort of expression; for in order to discover the impulses of the mind, it was the custom to use certain labels, which came out of the mouth of the figures, and withal they knew nothing whatever of either lineal or aerial perspective; neither did they know how to give grandeur or dignity to their subjects. There exists at this time, notwithstanding it has been retouched, a colossal figure of San Christobal,* in the parish of San Julian, in this city, painted by the hand of Castro; San Christobal, who carries hanging about his girdle certain little figures like the

* Taken from the figure of the Libyan Hercules.

wax figures used in Roman Catholic chapels, who are supposed to be passing to the other side of a river, in company of the Infant Jesus, who is painted as if going over upon his shoulder.* Pacheco says there was a panel piece in the Convent of Santiponce,† by this same master, of the Annunciation, in which he had given an idea of the Archangel Gabriel, dressed in a papal robe, the tissued border containing all the Apostles, and upon the breast-piece is painted the Resurrection of the Lord, and the Virgin Mary in the border with the beads of the rosario in her hand, a pair of spectacles, with other such like absurdities; there are besides a San Miguel and a San Gabriel in this city, by the hand of his scholar Juan Nuñez, with the wings of a

* This figure is taken from that of the Libyan Hercules, to be seen in a work entitled, *Speculum Romanæ Magnificentiæ*, Romæ, 1582, and is allusive to his crossing with an army into Spain from the African coast.

† The altar-piece in the church or chapel of the Convent of Santiponce, when I was there nine years ago, was a composition very similar; but speaking of the pictures in question, I was told, that the picture by Castro had been removed (I think) by the order of the Prince of Peace.

C

peacock painted in an altar-piece, which has been removed from the great *sacristia*.

“ It was not in this way with Alexo Fernandez, for it was he who banished from the School of Andalusia so indecorous and barbarous a manner. I compare Alexo Fernandez to Pedro Perugino, the master of Rafael Sançio; for, as I have said in another place, he was the precursor who announced by his works the future progress in the Art of Painting to be expected in these provinces. Was this master known, he would obtain as much celebrity every where, as that given him by Pablo de Cespedes upon his return from Italy; for although the figures of his saints still appear with resplendent diadems and golden rays, they are better drawn than those of Castro and his scholars; they carry in their countenances expression and nobleness of character, with a *prolix* imitation of the brocades and stuffs of which their clothing is composed, and with other particularities indicating an understanding of the art.

“ But it arrived to a higher degree of perfection in Seville, a little before the middle of the sixteenth century, upon the arrival of Maese Pedro Campaña, and of a countryman of his called Francisco Frutet, both of them Flemings; having received their education and obtained great reputation in Italy. It is impossible not to be amazed with the works of the former, especially with that which is known by the title of *El Descendimiento*, in the parish of the Santa Cruz; it is usually the first picture shewn to travellers; and no one can know the merit of the latter better than yourself, as you are in possession of an excellent picture by his hand. This painter, hitherto unknown in Seville, is about to recover all his estimation, since the error of Palomino has disappeared, in calling him Antonio Flores; and I have demonstrated, that the famous panel pieces in the Hospital of Las Bubas, are painted by him, and not by the hand, as hitherto supposed, of Luis de Vargas.

“ Upon the return of Vargas to his country,

Seville might, with confidence, place itself above every other city of the kingdom for the art of painting; for then it was that the Andalusian genius began to display itself, bordering even upon the *Bello Ideal*.* It is true, that the state of science and the good taste of that enlightened age became powerful agents in an opulent city, whence great remuneration was derived by the painters in proportion to the perfection of their works.

“ A considerable degree of emulation was also excited among the students upon the erection of the celebrated cenotaph in the cathedral for the obsequies of Philip the Second, upon which the professors of the greatest talent only were employed; upon the painting also *in fresco* of the spacious cloisters of the monasteries of *San Francisco*,† and of *San Pablo*, and with other productions, time, climate, and neglect have suffered to go into decay.

* *Bello Ideal* and *Belleza* are Spanish, and pronounced Bé-glio and Bé-glie-ça; *Bellezza Ideal*, Italian.

† Mr. Cumberland has mistaken these pictures for those of Murillo, painted in oils for the lesser cloister.

“ *Antonio Arfian, Hernando Sturmio, Pedro de Villegas Marmolejo, the friend of Arias Montano, Luis de Morales El Divino, Vasco Pereyra, the brothers Juan y Diego de Salcedo, Father Diego del Salto Agustiniano, Agustin, Amaro, and Alfonzo Vasquez, Antonio Mohe-dano, and those already referred to, Luis Fernandez, Herrera the old, Pacheco, Roelas, and the Castillos, were those most distinguished at the end of the sixteenth and beginning of the seventeenth century; notwithstanding the manner of each of them was timid and effeminate, yet they drew with correctness, with exact symmetry, and with great understanding of the anatomy of the bones and muscles, ennobling their figures with large proportions, and giving them action, expression, and sentiment.*

“ To give the scholars confidence in the handling of the pencil, and the using of the colours, they obliged them to paint on *sargas, al Temple*, before they were permitted to begin in oils; *sargas* is a certain coarse stuff (*serge*

or *bunting*) upon which, without any preparation whatever, they used colours well moistened with water, which, after becoming dry, they mixed again with a thin glue, or with a very thin paste, using a kind of plaster of *Paris* for their whites; in this manner they were accustomed to paint the veils or coverings for the altars in *Passion* week, the *ensigns* and *pennants* of the men of war, and galleons going to America, and the cloths with which the Andalusian noblemen decorate the great saloons of their houses and palaces.

“ But as it happened that in the beginning of the seventeenth century they had abandoned this good custom, (which besides the freedom it gave to the hand of the scholar, secured upon the canvass the exact *contornos* they drew with the utmost care and nicety, and which preserved those first touches designed to indicate the muscularity, the expression, and other essential things which disappear the moment the youth begins to apply the oil colours,) correctness of drawing began to decay in Seville,

and many other good rudiments of the art were forgotten. Herrera, Roelas and Velasquez, were the first who withdrew themselves from this way, and adopted another, which seemed to them a shorter one to imitate nature; but by no means so certain a one to those not possessing the innate talent with which they were endowed. Such was the art of painting in Seville, when Murillo came into the world to rescue it from its declining condition.

IV.

“ You are well acquainted that Don Antonio Palomino asserts in his *Parnaso Español Pintoresco Laureado*, that Bartolomé Estevan Murillo was born in the year 1613, in the village of Pilas, five leagues from this city; an error into which he has led every succeeding writer of the lives of painters; those alone are culpable who gave him the information, and it is with this pretext, his apologists exculpate him of the numerous errors he has committed in

his publication. You are not ignorant how obstinate a defender of the glories of his country that scientific investigator of them the *Conde del Aguila* was; ever endeavouring to augment them, and not having been able to find the certificate of the baptism of Murillo in Pilas, he thought he should be able to find it in Seville: in order to pursue the inquiry, he examined the records of many parishes, and happening to hit upon one in the parish of La Magdalena, he took it for the true one, relying upon a tradition of this painter's having lived some years in the Calle de las Tiendas, which is in the same district. But as a certificate of baptism does not prove the identity of the person, if the names of the father and godfather are unknown, I had a doubt as to its being the legitimate one. In order to be certain, I referred to the archives of the cathedral, in which I discovered that a son of this same Murillo had been a Canon, of whom I will speak in due time; going on, and meeting with the name of his father, mother, and uncles, who

were present at the examination for his canonry, it is clear the proof the Count has discovered is erroneous, which may be demonstrated by a comparison of the Notes 1 and 2.* Some there are who observe, that the father of the painter did not use the appellation of Murillo, but that only of Esteban; neither did the uncle, Juan Esteban, assume it; but the grandson took it from his maternal grandmother, Elvira Murillo, a very common occurrence, and much used in those times, which you are not ignorant of,

* Here follows the certificate of the baptism.

(1) On Wednesday the 19th of September, 1601, I, the Licenciado Alonzo Sanchez Gordillo, Curate of this Holy Church of the Magdalen of this city, did baptize Bartholomé, son of Luis Murillo and of Maria de la Barrera his wife, both inhabitants of this parish. His godfather was Bartholomé Morena, inhabitant of this district, and he was admonished of his spiritual parentage. Done as above. Licenciado Alonzo Sanchez Gordillo Beneficiado.

(2) On Monday the 1st day of the month of January, of 1618 years, I, the Licenciado Francisco de Herredia, Beneficiado and Curate of this Church of the Magdalen in Seville, did baptize Bartholomé, the son of Gaspar Esteban, and of his legitimate wife Maria Perez: his godfather was Antonio Perez, to whom I gave the spiritual parental admonition, and sealed it. Fecho ut supra. Licenciado Francisco de Herredia.

and was sometimes adopted even to those of their godfathers.

“ Having restored to Seville the honour of being the native place of Murillo, which Palomino had usurped and disposed of to the village of Pilas, and having ascertained the true names of his father, and the precise day of his birth in the parish of the Magdalena, the 1st day of January, 1618, I shall refer you to the first indications he gave in the career of his profession.

“ At a very early period he gave signs of great inclination to drawing, filling the margins of the school books, the walls, and whatever paper came to his hands; no equivocal proof of a true vocation, which parents are frequently in the habit of extinguishing in the infancy of children, having other views, to the disadvantage of the country, of the noble arts, and of their own offspring: this, however, was not the case with the parents of Bartolomé, for as soon as they perceived his propensity, and after having taught him to read and write, they took

him to the gallery of his relation, Juan del Castillo, that he might instruct him in the art of painting. Castillo was in high estimation in Seville, being a good designer, although hard and displeasing in his colouring: the boy was of a mild disposition, and had received a very good education, by which, in a little time, he bore away the predilection of his master, above all the other scholars—the Sevillians Pedro de Medina Valbuena, and Andres de Medina, and Pedro de Moya and Alonzo Cano, natives of Granada: but on no account, at any time, dispensing with the work of mixing his own colours, cleaning his own brushes, disposing the pallet himself, and preparing the canvass, operations every painter ought to be acquainted with, and should be careful not to neglect.

V.

“ There did not exist at that time any public academy supported by the government; but each master held one in his own house, to

which the scholars and other friends, professors or amateurs, resorted, who contributed to defray the moderate cost of lights, coals, and other necessary articles in the winter. The beginners were employed copying the members and proportions of the human body, which the master drew for them with charcoal, with slate, pen, or pencil, seeking rather the good effect of the claro-oscuro, than the beauty of the shadowing.

“They were almost destitute of models, for they had not more than one head, an arm, or leg, which they might have inherited or obtained of the ancient Sevillanos, or of some other stranger having resided in the city, such as *La Mano de la Teta de Torregiano*,* and those celebrated casts of the “*Anatomia of Becerra*,” which every one was in the habit of studying; at certain times they maintained the living model, especially when the master required it, for any work of importance. Here the most expert

* The hand upon the bosom of the Virgin by that celebrated sculptor Torregiano.

scholars drew around it, the master correcting them *con amor*,* and when they were not rich enough to maintain this person, some one of the association did not object to strip himself, and discovering that part of his body which they were desirous of studying, as the breast, shoulder, arms, or legs; other nights they copied the *Maniqui*, the drapery of which the master disposed in folds, adjusted with the best taste; for in this the most intelligent masters of that time were very desirous of being distinguished.

“ Notwithstanding that in those academies they painted, yet no scholar was permitted to paint the living models, without first of all having been a long time occupied in painting inanimate objects from nature and art, such as confections, pots, and jars, kitchen utensils, and other things which we see represented with so much truth in the pictures they distinguish by the name of Bodegones.† These masters established as a maxim, it was the most sure and

* *Con amor*, Spanish; *amore*, Italian.

† Eating-houses.

easy way of managing both the pencils and colours, which many are apt to be afraid of; and they observed, that they ought to begin by the easiest, the anatomy and proportions of the human body, and the variety of positions of which it is capable, of its appearances and gestures, it being superfluous to interrupt the beginners, who could not overcome so many difficulties, without being first well practised in colouring. Thus it was Velasquez, Murillo, and Herrera the younger, began, who became *the first painters after nature in Andalusia*.

“ Besides these, other useful advantages were derived by this system; which were, that those scholars who did not possess sufficient talent to paint the naked figure, nor for invention, nor for other parts of the art, being however master of their pencils, and of a good colouring, some of them devoted themselves to the class of painting conversations, others flowers, others landscapes and decorations, which the connoisseur esteemed for their good taste and

colour, as well as the freedom and boldness of the execution.

“ It is true, that those who approached the sublime degree of copying in colours the living model, and who began to invent and lay out the distribution of the figures in an historical passage, were not instructed to go in search of *metaphysical* perfection, which is the conjunction of beauties; for they were neither acquainted with it, nor had they examples to demonstrate it: they contented themselves with imitating nature alone, such as it presented itself to their eyes, believing there existed no other Belleza than truth; but they represented it after a peculiar manner, very different from that which those who wished to comprehend the whole were accustomed to pursue, expressing the most minute parts of the human body, which the Sevillians supposed lost in the intermediate air and distance, the effect only appearing upon the canvass, and they indicated it with a degree of enchantment reserved for those only who know how

to observe and to judge the modifications of nature.

“ The progress of the scholars in these academies corresponded with the diligence, the interest, and to the glory which the master, as chief of his own school, held as a principle, that his own notions alone should be propagated, and his own style; and thus he saw the daily regeneration of it. You must add to this, the emulation and contentions which arose between one and the other; the value and estimation they acquired from persons of the first rank, and those of the best judgment; the accession to them of all persons of this description, and the predilection which arose, some for the school of Pacheco, some for that of Castillo, these for that of Herrera, and those for that of Roelas; add to this also, the exposition of the works of the scholars on the steps of the cathedral and public places, on the day of the *Corpus Christi* and in other public places on days of great solemnity. The encomiums and the criticisms of the poets

and the learned; and, in short, a thousand stimulants which invited the Sevillian genius to study, to application, and to the love of fame.

“ By this you will see the method the painters after nature of Andalusia pursued to make a progress, which some celebrated with enthusiasm, and others depreciated with disdain. We will neither of us pretend to say which were in the right, nor to compare these poor and circumscribed academies with the extensive and magnificent ones now established at the public expense throughout the nation; nor yet to compare *el Sistema Artistico* of the one with that of the other; much less by enumerating the professors of merit and ability who came out of those, nor those which these produced, although it might be, the first thing to be observed by any one who will take a thorough interest in the advancement of the liberal arts. Let us leave it to the guardians of the modern establishments, as they spare neither diligence or any kind of expense for

their prosperity, loading with honours and profuse hands both the masters and the scholars. May these honours be as efficacious as those were which the Sevillian public gave to their artists, by esteeming and extolling their productions, and by their care of them and their exhibitions; they encouraged Murillo in such a manner, that in a short time he gave proofs of talent, and an aptitude to become a great painter. The master observing his progress, was assiduous in teaching him every thing he had learnt from his own master, and the scholar in a few years exhausted the acquirements of Castillo.

“Then it was he painted the two pieces, the one in the cloister of the Convent de Regina, the figures as large as life, representing the Virgin and San Francisco, who are persuading a religioso of his order to embrace the doctrine of San Tomas Aquino; and the other in the chapel of the Convent of this Saint, which represents our Lady of the Rosario (a Nuestra Señora de la Rosario)

with Santo Domingo. In both, the manner of Castillo is discernible. From this occurrence Castillo removed his residence to Cadiz, leaving Murillo without a master, without a director, and without any occupation; he was therefore under the necessity of going to the *Feria*, in order to paint there whatever they chose to employ him upon.*

VI.

"*La Feria* is a name given to a quarter of the parish of Omnium Sanctorum (All Saints), for they have in it on a Thursday a sale of furniture both old and new, of second-hand clothes, and a thousand other things of cheap purchase. The inhabitants of this district are mostly

* I have heard a story; at this time he became so poor, that making a visit to one of the convents, the cook said, "Murillo, you are so expert, pray do paint something for me." Murillo replied, "I have no canvass, and what is worse, have no money to buy any." The cook held out his dish-clout, Murillo took it, and painted the head of Christ upon it, beautifully it is said; but when at Seville, I could not discover where this picture was.

artists and mechanics, who provide nearly the whole of Andalusia with their productions, especially with pictures, as badly finished as those of the Calle de Santiago de Valladolid, so that after this manner they name every ill-painted picture proverbially, *Pintura de Feria*. They executed these in former times with so much promptitude, that it has happened more than once, a piece or a saint has been painted which the devout buyer had desired, while the price was adjusting; or they have transformed, for example, the one representing a Saint Onofre into a Saint Christopher; or the Virgin del Carmen into a Saint Anthony of Padua, or into a few blessed souls redeemed out of purgatory. The traffic in this sort of pictures, and the speedy execution of them, was in former times much greater than at present, because an infinite number were embarked for America, which was another new stimulus for the progress of the art; and at that time they were not so bad as those painted in our days; for many professors having nothing to employ

themselves upon, applied to the freighters to the Indies, who never failed to occupy them, paying them in proportion to their abilities.

“ It will hardly be believed, that in this Feria painting off hand, and without any drawing whatever, artists could be formed whose works are now very much esteemed. But so it is, and I am acquainted with them. It is said they followed a course entirely opposite to the ordinary one; that they began by painting, and ended with drawing; that is to say, that after having attained a decided tone of colouring, and a sovereign dominion of the pencil in their early practice, they studied the naked figure, perspective, anatomy, and the remaining parts of the art, which they learnt without difficulty by the influence of their great genius, and they approached being very good painters after nature; but I am by no means an approver of this system, on account of the analogy it may bear with that which some are in the habit of pursuing in learning the living

languages; to talk a great deal in the beginning without fear or shame of uttering absurdities, and who having obtained an abundance of phrases and modish expressions, perfectionate themselves in the idioma by reading good books; and it is not to be denied at the same time, that in the arts it is practice which produces the greatest facility in possessing them; but Murillo, notwithstanding he had a perfect capability in expressing his ideas, by painting a great deal and with the utmost celerity for the Feria, knew beforehand how to draw, to invent, and how to dispose and arrange a picture.

VII.

“ We shall perceive presently the principal cause which urged him to so much application, and to make so great a progress. Some years had elapsed since he who had been his fellow scholar, Pedro de Moya, had abandoned the school of Castillo, and having

gone away to Flanders, as a private soldier in a company, with a much greater ardour to see and to travel into foreign countries, than affection for painting: but this ardour having subsided by the inspection of so many and so admirable an assemblage of works of art which he found in those countries, especially at seeing those of Antonio Vandyck, he conceived a vehement desire to recur to his former profession, and become a scholar of that celebrated master. To accomplish it he embarked immediately for London, where Vandyck resided, and under his tuition, he succeeded in a short time to graft himself upon his style; but when he was making the best advances to perfection, Vandyck died, and Moya returning consequently into Spain, brought it with him to Seville.

“ He then shewed his friends and fellow students the proofs of his proficiency in England: he surprised Murillo with that chaste and to him hitherto unknown manner; who immediately conceived an idea of leaving Seville,

and of going into Flanders or Italy, in order to perfect himself in his profession. He was very much afflicted at the slender means his parents, now dead, had left him to enable him to pursue such an undertaking: much less had he protectors, his capacity being little known, and overborne by other proficient of greater renown. In this situation he resorted to an alternative, so honourable, so efficacious, and so ample, that, without any extraneous aid whatever, he might arrive at the fruition of his wishes: he purchased a piece of canvass, which he divided into unequal parts. He primed them himself, and painting on them saints, landscapes, flowers, and other subjects of the taste and devotion of those times, sold them to the adventurers to the Indies, and with the produce, (not having communicated his intentions to any friend whatever, and without taking leave of any one but his sister, whom he left with an uncle,) he set out from Seville for Italy, in the twenty-fourth year of his age.

“ Here he discovered one of those decisions of an honourable and independent mind, which assure hopes of a successful enterprize. The extraordinary predilection Murillo had for painting, detached him from his family; and, without being restrained by any considerations of the risks and expenses of a long and tedious voyage, it urged him to undertake it alone, and without recommendations: but Providence, who never lost sight of him, removed every obstacle: it arrested his progress a short time, and afforded him the means of accomplishing his desire without danger or expense.

VIII.

“ When Murillo arrived at Madrid, he went to visit his countryman, Don Diego Velasquez de Silva, first painter of the Camara to the King, with whom he was not acquainted but by his fame, and he requested of him letters of recommendation to Rome. Velasquez, pleased with his appearance and mild disposition, asked

him various questions about his connexions and his family, of his school and his master, and concerning the motives which had induced him to leave his country, and undertake so distant a journey. To all which Murillo replied with so much candour, that Velasquez, captivated with his spirit and ingenuousness, told him that henceforward he must continue under his roof, where he should be attended like a friend, and like a countryman. Murillo no doubt did not refuse so kind an offer: he made his acknowledgments, and returned his most sincere thanks.

“Velasquez gave immediate directions that he might see all the pictures in the King's Palace; those in the Buen Retiro, as well as of the Convent of the Escorial; from which Murillo returned with admiration; and, modestly communicating his wishes to his protector, he desired to copy those which were most adapted to his genius and inclination. Velasquez in a moment gave orders, and made the convenient arrangement to carry it into effect.

“ In the mean time Don Diego accompanied the King in the excursion he made into Arragon, in the year 1642, to pacify the Catalans. Murillo copied some paintings of Vandyck, of Ribera, and of Velasquez’s own, who was very much pleased with the copies. He presented them to the King on his return, and they were celebrated by all the nobility and connoisseurs of the court. Don Diego knowing the judicious choice Murillo had made of the three masters, the one for his exquisite colouring, the other for his perfection in the *claro obscuro*, added to the spirit as well as truth to be seen in the third, desired him on no account, henceforward, to copy any others, but those only; because they would enable him to attain a good tone of colouring, a facility of handling, and would affirm him a greater freedom in drawing; that is to say, *drawing with paint and la Brocha or hair pencil at the same time.*

“ In the year following, Murillo took a great share in the affliction which Velasquez felt at the fall of the Conde Duque de Olivarez,

his protector, from the administration and confidence of the King, and from that time his residence there became irksome. The King took Velasquez with him, in the year 1644, to Saragossa, and at their return, they were astonished at the progress he had made in their absence. Then it was that Velasquez told him he was now qualified to undertake the journey to Rome, and he offered him letters of recommendation and other advantages from the King. Remember, by the way, the state of advancement Velasquez was desirous young men should be in to render them fit to go and study in Italy.

“Whether actuated by the entreaties of his sister, by the occasion she might have had for his support in Seville, or on account of other domestic considerations, or, in short, that he conceived he had surmounted those which impelled him to leave his country, Murillo declined these advantageous offers, and excusing himself in very respectful terms of his inability to accept them, he acquainted his master and

benefactor with the desire he had to return to Seville. Notwithstanding the sorrow Velasquez felt at this resolution, perceiving the high degree of perfection to which Murillo's genius in the art of painting was capable of attaining at Rome, he did not choose to interfere with his design, and Murillo returned to Seville in the year 1645.

IX.

“ You have him now in his native city, the theatre of his glory and of his fame, where few had taken notice of his absence, for he was known by very few, having always lived a life of labour and application. A treaty was on foot on his arrival at Seville, to adorn the little cloister of the Convent of Saint Francis, with no less than eleven historical pictures, the figures of which were intended to be of the size of life, but with a very small portion of money, collected by a devout in charity from among those who belonged to that community.

At the exhibition of the sum, all the painters of reputation in the town refused the undertaking; for they said, to paint the pictures at so shabby a price as they offered, was a degradation of their estimation; and not being able to get any one to accept it, they had recourse to Murillo, who being the most necessitous, did not take much time in the adjustment, leaving the devots in great distrust of his being able to execute them to their satisfaction, which when they were concluded, was converted into the most hearty gratification and delight.

“ I will not take upon me to describe that which they all represent; for although each picture has verses at the bottom, serving to explain it, yet they are such as to leave me always unsatisfied after reading them; but I know they are passages taken from the chronicle of the “*seraphic religion*.” This is an appellation given to the religion of Saint Francis of Assise; and I beg it may be remembered, that Murillo was compelled to follow not his own choice,

but to illustrate the notions of those his employers, who were devotées of Saint Francis of Assise, from whom their convent took its name; and I think it as well to say in the text, instead of interrupting it by too long a note, that when I first saw these pictures hanging at the entrance of the Franciscan Convent, I passed those on the right hand; not unobserved however, for I took notice they wanted the characteristic softness I had been taught to expect in the works of Murillo, and my eye was attracted by the picture of the death of Santa Clara, which faces you on entering the little cloister; I hope I shall not incur much castigation for a frailty belonging to my nature, that of neglecting awhile what is attractive for its merit, for that which is not only attractive on that account, but which captivates by the triple persuasion of grace, delicacy, and beauty. But going almost day after day to the same spot, I acknowledged the propriety of the following description by Cean Bermudez:

“ The first which presents itself on the right

hand, as you enter the cloister, is a picture which represents San Francisco reclining on a mat of rushes, a crucifix in his hand, and an angel playing to him on a musical instrument. The attitude and dignity of the angel, the tender expression of the saint, excite devotion and respect; the knowledge, execution, and elegance shewn in this picture, place it among those of the sublime and heroic class. It is in the manner of Ribera; but with greater sweetness, is more pleasing, and in a more correct style of drawing.

The second appears by the hand of Velasquez, and corresponds with the common and more familiar sort, for nature is represented with all the slovenliness of the lowest order. San Diego de Alcala appears on his knees returning thanks to Almighty God, previous to distributing to the poor the daily subsistence of the convent, which is in a cauldron, surrounded by a mother and her children, and other ragged boys assembled in the foreground; beyond them are seen different beggars, who

are coming with their wooden bowls to the distribution of the victuals. The whole is painted after nature; and it appears as if Murillo had entertained himself with drawing those who are collected at mid-day about the convent doors to have a share in this distribution of charity. In short, every thing is expressed with so much propriety, that those who are about to pass this picture, stop instantaneously at the sight of it, imagining it a living scene reflected by a looking-glass.*

“The other two, which follow on the east side, contain admirable heads, good draperies, agreeable colouring, and an extensive country; touched with a perfect disposition of the light which blazes from a globe, in which, according to the legend, the soul of Philip the Second is borne into Heaven.

“That which occupies the other interval of the north, excels all the others for invention and beauty, of which several copies of all sizes

* Record.—Ponz Viage en Espana, No. 30, 31, and 32, Page 95, Chapter 3, Vol. 6.

have been taken. It represents the death of Santa Clara, the composition consisting of two parts intimately connected one with the other. The saint appears on her humble bed, attended by Monks and religious persons, and in the other the Saviour of the World and his Mother, accompanied by a choir of Virgins, who are spreading a mantle, enriched with gold and precious stones, upon the bed of her who is going to die. The contrast of light which the beatific vision diffuses on the one part, and the obscurity of the bed on the other, and of those who approach it, occasions a wonderful effect in the scene; nor is the effect less admirable which results from the lovely countenances of the Holy Virgins, contrasted with the chubby ones of the Monks, and the robust appearance of the Friars, painted to the very life; but that of the Santa Clara, nearly an half profile, possesses a perfection of beauty and interest without parallel, and appears touched by the hand of Vandyck.”*

* So fascinated was I by this picture, that hardly a day

“ In this interval is a small painting also by Murillo, which represents the immaculate Conception, companion to another over the door passing the principal staircase, with the emblem of the Franciscan religion; but they are both of inferior merit.

“ Four others fill the space of the west side; they are painted in perfect drawing, with as much minuteness and force of claro-obscurò, harmony of colour, and boldness of execution.

“ Two more remain on the south side, one of them of a quadrangular form with two figures, and the other of the same dimensions with that of the Santa Clara, which is in front

passed during three months residence, at intervals, at Seville, that I could withhold myself from a visit to the Franciscan Convent to see it. Sir William Beechy has made a charming copy of a portrait in His Majesty's possession of Henrietta Maria: the original I do not recollect to have seen; but the females in the picture *here* described, possess all the grace, delicacy, elegance, and attraction of that portrait; the priesthood besides have an extraordinary decorum in their countenances and adjustment, and withal they appear as having newly undergone ablation, brushing, and combing, a thing not very common among the holy brotherhood.

of it; it represents a venerable Friar absorbed in the air, while various youthful angels and young children are occupied in the act of preparing the food for the poor,—whilst other priests and a person, dressed as of distinction, are looking up at him with admiration in that attitude. The head of the man, so rustic and unpolished, is probably taken from that of some illiterate Lay-Monk attached to the Convent, but the attitude is the most tender and expressive imaginable; and the angels are painted with a force of colouring, so blended, that all who have any knowledge of painting suppose it by the hand of Ribera. It is well known that Murillo was rather ostentatious of his erudition in the art of painting; for having begun with inanimate objects, it was impossible to represent with more truth, or with better delineation, the furniture, the meat, the vegetables, and the kitchen utensils. It is lamentable that all these pictures (many of them inestimable) are going hastily to ruin; and fortunate would be the discovery of ano-

ther enthusiast among the *devotos* of this holy establishment at the present day, who might cause them to be repaired by some able and judicious hand, in imitation of the zeal which occasioned their being painted.*

"From this unexaggerated description may be inferred, what were the advantages Murillo derived from his visit to Madrid; and how well he acquired the style of those celebrated painters, Vandyck, Ribera, and Velasquez; forming for himself a new and vigorous one, which participated of the three. Imagine the astonishment of the connoisseurs at seeing these pictures, arranged and put up without any one being acquainted how, and by what means, he had taught himself to paint

* When I was at Seville I made repeated offers to bring this picture to England, saying I would send it safe back (and give security for the performance) perfectly repaired without any expence whatever to the Convent: the exhibition would have paid it an hundred-fold. Being exposed to the morning sun, and having been so one hundred and fifty years to the open air, pieces about a foot from the bottom, as large as the palm of your hand, had been chipped off; the remainder is perfect.

in so excellent a manner; for, as I have already said, very few people took any notice of the author's absence. The truth however is, that from that very moment the names of Herrera, Pacheco, Zurbaran, and other artists of reputation began to decay, and all, with one voice, proclaimed Murillo the chief of the Sevillian School. Such is the influence over the human heart, when the genius of a painter enables him to embellish the truth, and present it with all its attractions.

X.

“ He who painted the pictures of the little cloister of the San Francisco, was not destined to remain in the obscurity in which he had always lived at home. In fact he became celebrated by all, and every body sought him. The great, the powerful, and the amateurs affected his intimacy, and desired to be painted by him. Employment and works of consideration were heaped upon him; and

then it was he painted the Flight into Egypt, in the Church of La Merced, in this city, attributed by some to Velasquez; beside other pictures no longer remaining in Spain.*

“Solely by his merit and the fame he had acquired, Murillo obtained the favour of Doña Beatriz de Cabrera y Soto Mayor, a lady of distinction and fortune at Pilas, where she was born and resided, to whom he was married in the year 1648, and thence it arises that Palomino has made it likewise the birthplace of her husband. With so advantageous a marriage, and with the regard he had acquired, he obtained a suitable degree of estimation at Seville, for his house was resorted to by the most distinguished persons of the community, and he was deservedly ranked among the truly respectable inhabitants of the city. What a mistaken notion in those parents who pervert the inclination of their children from becoming painters, believing they degrade themselves by

* A genuine picture by Murillo, which bears the same character as that of the Merced, is at Belvidere.

the exercise of it, and depriving the state of a faculty, which gives a greater degree of splendour to its character, and themselves more honour, than the pursuit to which they have compulsorily attached them!

XI.

“ To comply with the vulgar arbitrary opinion, Murillo changed his pure style, which combined the magic of Velasquez, the colouring and softness of Vandyck, and the *claro-obscuro* of Spagnoletto, to another yet more sweet; of so delicate a hue, especially in his carnations, with so transparent and soft an atmosphere, and with a tone so harmonious and agreeable, as to obtain new applause from those even who were the partisans of his first manner.

“ The first public work with which I am acquainted at Seville, painted in his second manner an immaculate Conception, with a

religioso at its feet, writing upon this mystery; placed in an angle of the great cloister of the above-named convent of San Francisco. This painting was in very bad condition when I published the life of Murillo in the *Diccionario de los Artistas Españoles*, and it then appeared to me to have belonged to his earliest manner, before he went to Madrid; but having been put into order, it bears a different aspect. In the archives of the holy brotherhood of La Vera Cruz, by whom Murillo was employed to paint it, is an order in favour of Bartolomé, for two thousand five hundred reals, in the year 1652, with the receipt of Don Josef Veitia Linage, who was commissioned to pay him that sum. This name must not be forgotten, for I shall have occasion to speak of him, and of the concerns he had with Murillo.

“The two famous portraits of San Isidoro and San Leandro, in the great sacristia of the cathedral, are the next that he painted: and Don Juan Federigui, Archdeacon of Car-

mona, employed him upon them in the year 1655; the figures are larger than life.* They are seated on (Sillas Moschobita's) "great chairs, are in the half pontifical dress; they look alive, and whoever sees them expects them to speak. The Saint Isidor is supposed to be the portrait of the Licenciado Juan Lopez de Talaban, and the Saint Leandro that of the Licenciado Alonzo de Herrera, Apuntador del Coro."†

* Having seen them often, I may be able to say they are placed more than twenty feet above the eye. Be the portraits whose they may, they are most happily selected, being two of the most graceful manly subjects possible, carrying in their countenances, figure, and adjustment, benevolence, ease, and splendid ecclesiastical decorum.

† This is a gentleman of about fifteen hundred pounds sterling a year salary, whose duty is to take post daily at the entrance of the choir of the cathedral, and without any intermediate observation upon it, to record the absences of the clerical officers belonging to the establishment, and set them down in a book when he goes home; if the number of absences are under twenty in the course of the year, no further notice whatever is taken of it, but if it amounts to twenty, the delinquent is mulcted one third of his salary, and so on in proportion upwards.

“ He painted in the same year a picture in landscape, of the Nativity of the Virgin, which is now placed in a better light behind the great altar, in the same holy church. It is one of the most graceful pictures by Murillo, because it comprehends all the softness and delicate tone of his second manner. The composition cannot be better ordered, nor the figures so well contrasted. In the foreground is a group of angels and women, who are admiring and attending upon the exquisitely beautiful newborn infant, arranged with so much art as not to interrupt the view of those who are behind; among those in the front, the attention is attracted by the left arm, half exposed, of a woman, which has excited the jealousy of the Sevillian painters by its roundness, beautiful shape, and blooming rose complexion; at a distance there appears through a mist Santa Anna in her bed, and San Joacuin sitting by her side. The little angels that are descending from above, the boys who are in the principal action, the joy of the attendants, and the har-

mony of the whole scene, denote the rejoicing at the nativity of the mother of the Messias.*

“ In the altar of the baptismal font of the cathedral is the great picture of San Antonio de Padua, which he painted in the following year 1656, by order of the Dean and Chapter; who paid him for it one thousand reals of Vellon, a great price at that time, but a very small one compared to its value at this day: it is considered one of his best pictures. The Saint is represented in his cell, larger than life, in the attitude of going to fall on his knees to receive the infant Jesus in his arms, who comes down in a glory of seraphims, angels, and clouds: a subject often taken by painters, but given by Murillo in a novel and very scientific manner. It is difficult to give a description of its merit and perfection, because there is not a passage in this picture which is not replete with grace and professional knowledge. The most ardent desire, fervency, affection, and respect, glow in the half profile of the head

* This picture was taken away to Paris.

and arms of San Antonio, extended to the utmost; never were clouds painted more diaphanous and transparent; angels more graceful, or children more charming, whose loveliness and perfect beauty, both of figure and expression, exceed even that of the illustrious spirits that accompany them: the first part of the scene is terminated by an altar in most excellent perspective; and some lilies, represented in a vase upon it, look as if just gathered; in short every thing is admirable, even to the effect occasioned by an illuminated cloister perceived in the distance in contrast to the obscurity of the scene underneath it.* The baptism of Christ,† which is in the same altar, is also by Murillo, but it is not equal to that of the San Antonio.

* All the chapels in the cathedral are enclosed by iron railings, and you look at the San Antonio de Padua at the distance of fourteen or fifteen paces. The light is in general very good in all the chapels, of which there are not less than forty, the height of each forty-nine feet; they are on each side the great expanse of the principal nave of the cathedral.

† Mr. Anderdon possesses a picture of the same subject, which I know to be by the hand of Murillo. If this is a painting

“ The church of Santa Maria de la Blanca and its sculptural decorations being finished this year, a prebendary of the Cathedral Don Justino Neve y Yevenos, a great friend of Murillo, employed him to paint four half circular pieces to be put up there, two in front of the principal isle, and the other two over the side of it. The first relates to the History of the Feast of Nuestra Señora de las Nieves, or the dedication of the Temple or Church of Santa Maria la Mayor at Rome. One represents the dream of the Roman Patrician and of his wife: the other, the same subject,

of a high class, which is admitted, and which excites the admiration of every one, I should be glad to ask those who speak lightly of Murillo, what must that picture be, thus spoken of by a man of known taste, perspicuity, and judgment, and to a man by all I ever heard or read, and what little I have myself seen of him, who appeared endowed by nature with a turn of mind for the acquirement of every kind of polite knowledge, and, to say the least of him, one of the mildest mannered and best bred gentlemen I ever saw?

I have reason to believe it is to Jove Llanos, but I am not quite certain. An exquisite monument of his taste is in the possession of my Lord Holland, a small Virgin and Child by Murillo.

as it refers to the Pope and the Cardinals who accompany him. All the figures are as large as life, and the procession which is going to the Snowy field is discoverable in the background, which Murillo expresses even to the dust of the road and the heat of the summer.

“ In the half circle of the nave on the right side the immaculate Conception is represented, with certain priests, half lengths, at the Virgin Mary’s feet; and in that on the left side (la Epistola) Faith elevating the Eucharist, various persons of distinction, half lengths, beholding it with admiration; (*Una Dolorosa*) the mother, with the dead body of our Saviour, and a Saint John the Evangelist belong to this *Epoca*: they are placed in the Chapel of the Holy Sacrament of this same church; the head and hands of the Virgin being admirable, for this is one of the most charming and delicate among the pictures of this master.

XII.

“ Here it will be necessary to interrupt the description of the remaining works of Murillo, my attention being called away to the patriotic desire he evinced in promoting the progress of painting in Seville. In 1658 he renewed the project of establishing a public academy of painting there: and not having had protection of any sort, or received any assistance whatever from government to defray the expences, he thought, with a little perseverance and address, that by his example the other professors would offer themselves to support it. In short, after having struggled with the ungovernable temper of Don Juan de Valdes Leal, who imagined himself superior to every one in talent; with the presumption of Don Francisco Herrera El Mozo, who had returned full of ostentation from Italy; and with the effrontery of other painters, who aspired to the highest stations in the establishment,

on the night of the 1st of January, 1660, they commenced their studies in the *Casa Longa*.

“ The most excellent Señor Don Francisco de Bruna y Ahumada, preserved among other precious articles relating to the arts, the rules, subscriptions, or lists of the subscribers, accounts and other original documents belonging to that academy, from which I have selected those most conducive to the giving an idea of its government and the method of its studies, having copied at the end of this letter, in an Appendix, the most interesting ones. (Vide Appendix.)

“ The first is a general incorporation celebrated by the subscribers, in which they agree upon certain provisional constitutions or laws, and appoint or name the persons in whose hands the power of directing and administering the affairs of the academy was invested. (I.)

“ The list of subscribers, with their original signatures, and the portion they each offered comes next, with a mark in the mar-

gin, denoting the actual payment of the subscription. (II.)

“ The delicacy and moderation of Murillo is observable in his having consented that the name of Herrera should be placed at the head of it, when Bartolomé had been the first president and head of the institution. In the month of January, 1660, at its commencement, there were only twenty-four subscribers, in February twenty-five, March twenty-nine, and in April twenty-three only : and on account of the setting in of summer, it was necessary to shut up the academy in May, so that the subscriptions were suspended till the November following, when they recommenced.

“ I am inclined to suspect that in this interval discord had taken root, for neither Herrera appears a second time president, nor Valdes deputy, nor yet did Herrera subscribe thenceforward; and in the place of Valdes, Pedro de Medina Valbuena was nominated, with the title of Mayor Domo, who held the same powers and duties as the deputy. (III.)

“ Medina took up a great many sheets by enlarging his accounts, which terminated in 1661, and two pages of the manuscript, containing the expenditure of 1662, are wanting. Don Sebastian de Llanos y Valdes was president in 1663, and Matias de Godoy y Carbajal Mayor Domo, who gave in the accounts of the same year; *Cornelius Schut* gave in his also in 1664, in which Don Juan Valdes y Leal was Mayor Domo and president, for having been reconciled to his companions, they nominated him to the office for four years; but the obstinacy of his temper would not permit him to complete it, for he gave up the presidency in 1666, and they reelected to it Don Sebastian de Llanos y Valdes, appointing Don Martinez de la Gradilla Mayor Domo. (IV.)

“ Martinez de Atienza succeeded him; and Pedro de Medina Valbuena, to Llanos Valdez, in 1668; towards the end of this year they again nominated the same Llanos Valdes president, and for Mayor Domo Francisco Meneses Osorio, the most intelligent and approved

scholar of Murillo. In 1670 they elected Juan Chamorro president, and Mateo Martinez de Paz to the Mayor Domo, who served three years; Pedro Medina de Valbuena became president again in 1671, and Cornelius Schut was president in 1672, and reelected in 1673, nominating Juan Ruis Gixon as Mayor Domo; the last election contained in the said documents.

“ It results from all the remaining memorandums contained in them, that Murillo, the founder of this academy, did not become president again since its first establishment, as other professors of less merit and ability had done; which might happen, either that he had more employment, or had other occupations, or that they had disagreed from the beginning: secondly, that the president nominated the council to direct the academy, and fix the attitude of the model, in case of his absence or owing to his infirmities: thirdly, that the election of the Mayor Domo was reserved to the General Junta, because he was respon-

sible to it for the funds: fourthly, that the Assistente * of the city presided over and authorized the General Juntas or corporations, and thus El Conde de Arenales Don Juan Fernandez de Henestrosa presided at some of them, who dying in the year 1670, the academy agreed to celebrate his obsequies with honours, but they could not accomplish what they wished, not having the means: fifthly, that the establishment was unprovided with designs for the study of the young men, or any other models, but the living figure and the Layman, and I am inclined to think they did not permit the beginners to have recourse to them; but those only who were proficient in designing, and capable of drawing and modelling the living figure: and sixthly, that withal they copied and painted in this academy with colours, a circumstance not practised in the academies existing now in the kingdom.

“ The manuscript concludes with other re-

* A title peculiar to the Government of Seville, instead of Governor.

gulations, authenticated and read by the notary in a general assembly on the 5th of November, 1673, at which the Marquis de Villamanrique presided, being *Assistente*, they were signed and sealed by all the profession present, whose names will be found in the Appendix, binding themselves to observe and keep them integrally, at that time and thence forward (V.); but it does not discover to what year they preserved them, nor how long the academy existed; but it is to be suspected that the death of the founder occasioned its dissolution.

XIII.

“ Let us now return to the examination of the public works of Murillo in Seville: it will be read in the *Descripcion Artistica de esta Catedral*, that Pedro Medina de Valbuena painted in black: and gilt the ornaments of the Council Chamber in the year 1668; spoiling the beauty and natural colour of the free-stone

and the marbles; for upon this account Murillo painted the eight circles of the dome of the same hall; and he represented in them, in half-lengths, the portraits of the Archbishops of the diocese, Saints Pio, Laureano, Leandro, and Isodoro, the Kings' Saints Hermenegildo and Fernando, and the Virgins' Saints Justina and Rufina: in the high part of the front or testero, a large picture of the Immaculate Conception, with a host of Holy Angels, and he repaired the allegorical figures painted on the pedestals of the lower chamber of this noble and most respectable hall, by Pablo de Cespedes; these adornments contributing to enrich it by the beauty, delicacy, and grace, with which they are painted.

“ He painted at that time also the celebrated picture of the Descanso (*Reposo*) de la Virgen con el niño, San Josef y San Juanito, now in the Sacristia de la Antigua, executed with hair pencils, and with great boldness, after his first manner in the little cloister of San Francisco. It may be presumed he painted it after

this manner, to please the Mayor Domo de Fabrica of that year; for there never have been wanting persons of great taste and judgment in all matters connected with the fine arts among the chapter of this church.

XIV.

“ We are already in the year when Murillo painted the works which have obtained him the greatest renown in Seville, throughout Spain, and beyond Spain; the great pictures in the church of the Hospital of St. George, or the Caridad. On this account, as well as being the first paintings which strangers are desirous of seeing upon their arrival here, I will describe them more at large than the rest.

“ Without mentioning the Annunciation of our Lady in one of the altars, the Infant Christ or the little Saint John, two other altar pieces also by his hand, I will confine myself to the eight large ones which attract the observation of the connoisseur. The two first nearest the

communion table are of a quadrangular form, the four succeeding ones of an equal size one with the other, and almost square, are beneath the cornice, in a line with the foregoing ones, and the two remaining rather larger than these, are placed beneath the last. The figures in all of them exceed the natural size, and the subjects are the most appropriate to the institution of this sacred mansion; representing acts of compassion, with passages from the Holy Scriptures, and the lives of those saints who devoted themselves to charitable purposes, and the relief of the poor and helpless.

“ The first on the right represents Moses striking the rock with his rod, to satisfy the thirst of the people of God with the water which gushes forth in the greatest abundance: if the characters do not carry with them the stupendous effect expected by the idealists, they possess all the truth, all the nobility, and all the expression discoverable in nature itself. Anxiety and exertion to satisfy thirst, expressed even to insanity, is the predominant

passion of almost every figure. Some almost strangle themselves by the precipitation with which they drink: others after having drank are crowding to refill their vessels: women giving the cup to their exhausted infants, and children returning with almost every description of vessel to replenish them: in short, every one is occupied in supplying his necessity. The Hero, accompanied by his brother Aaron, presents himself in the midst, with a countenance full of affability and sweetness, very different from that of the famous Moses of Michael Angelo, which, with other statues by his hand, are in the Mausoleum of Julio II. they are criticised by Milizia, comparing him to a Panadero,* by his horrible aspect, by his inaction, and by his savage countenance.

“ The landscape, the rock, and the water which flows from it, and is divided into a

* *Arte de Vedere*, fol. 8. Panadero—a Baker. The people who sell the bread at Seville, which is brought daily from the country, are of most hideous aspect, and the place where it is sold is within iron gratings, and they deliver it through them.

variety of streams, a little rugged white hackney loaded with vessels for holding water, on which a boy arrives, and other concurrences are expressed with spirit, mastership, and truth.

“ The companion opposite to it represents the Miracle of the Loaves and Fishes. Our Saviour appears seated in the foreground, attended by some of the Apostles, and with uplifted eyes he is giving the benediction to the loaves and fishes presented to him by Saint Andrew and a boy. At a distance are seen some of the disciples occupied in arranging the multitudes in groups for the distribution of the food. The benevolence of our Saviour, the admiration of the attending disciples, and the faith of the multitude, are discernible in every countenance; the extent of the country, the gradation of the innumerable figures, the effect of the *claro obscuro*, in a scene open and illumined in all parts, are the admiration of the cognoscenti. In this picture Murillo has proved his ascendancy over every

intricacy of the art in the contraposition of the light and shadows, without failing in a truthful representation in any point, or the least trespass upon probability.

“ Reverting to the right side, the first picture of the four of equal size, exhibits the Prodigal Son in the arms of his father; nothing is wanting in the scene applicable to the moment Murillo has taken to give the incidental effect of the parable from the holy text; beside the two persons who are embracing each other, the first rising from his knees, barefoot, almost naked, and with indications of true repentance: the second arrayed with purple and furs, with all the attributes of decorum and paternal affection. On that side are seen a woodman and a child, to vary the times of life, who are bringing the fatted calf: on this, the servants, with a magnificent robe and the ring; which one of them takes from his bosom, and shews invidiously to the others, appearing to murmur at the beneficence of the father, as if making himself the partizan of

the elder brother who is absent. He has exhibited two other equally happy thoughts in the composition of this picture, which place him upon a par with Raphael and others the most scientific painters. In the foreground he has put a little house dog, who, by his instinct, knows the prodigal to be one of the family, and notwithstanding so long an absence, he caresses him with the most lively expression of gladness; the profligate life the prodigal had followed is indicated by a ragged sort of taffeta, which partly covers his thighs, the torn border of which betrays the decay of the rich vestments with which he had been clothed in his prosperity, not to mention his meagre and pallid countenance, and other indications characteristic of Murillo's manner of imitating Nature.

“ On the same side follows Abraham receiving the young men, whom he entertains in his house; to say the truth, these angels do not please me, because they are deficient in a certain dignity and grandeur, which ought to

distinguish them from other youths of their time of life, and because they possess the like resemblance, one with another, as that given by Navarrette (El Mudo) to those in his celebrated picture in the portico of the monastery of the Escorial; but the elegant figure of Abraham is enchanting, from the manliness and nobility of the attitude, as well as the boldness and freedom with which it is painted, for it might be taken for Guercino.

“The other two of the same size on the left, represent Christ’s healing the Sick of the Palsy; and the Angel liberating St. Peter from the Prison.

“The first consists of five figures. The Saviour saying to the Sick Man, ‘Arise;’ the three favourite disciples and the poor man, who is raising himself from his bed. Independent of the Lord’s countenance, which is the most beautiful I ever beheld, what is celebrated above all in this picture, is the shoulder of the paralitico, copied from nature, without omitting any thing belonging to the anatomy;

of such smoothness and delicacy as to appear a defect, if we attend to the saying of the Evangelist, that he had been infirm thirty-eight years; but Murillo could not bring himself to express the horrible and emaciated appearance of the human body with the force and harshness of the Florentine School. In the back ground the portico of the pool is discoverable; its distance preserved in the lineal and aërial perspective, and the various small figures, whose attitudes indicate their pains and infirmities, are given with the utmost intelligence and grace.

“ In the fore part of the second picture, the Angel and Saint Peter only are visible, for, on account of the darkness of the prison, some soldiers who are asleep are hardly perceptible. The figure of the Angel is very airy and light, a celestial ray is emitted, which illuminates the person of the Apostle, whose most animated countenance is full of joy, admiration, and gladness. He is sitting on the floor barefooted, and seeming to have waked suddenly out of a profound sleep, having before him the

sandals and his chains. All this and another feeble light which is in a lanthorn, hanging in the interior of the scene, is painted with great art and understanding of the effect, which is caused by the brightness of the Angel contrasted with the darkness of the prison.

“San Juan de Dios* bearing a poor man upon his back, is the subject of the last picture on the right hand. It is a night scene, and there is no other light but that which is diffused by the instantaneous appearance of an

* San Juan de Dios was an inhabitant of Granada who devoted his whole life to acts of benevolence; he sent a brother of the order of that name, of which he was the founder, to Seville, in the year 1543; and Diego de Leon, of the office of the Inquisition, was among the first who received the habit; availing himself of the influence he had with the Cabildo and the then Assistente or Governor, El Marquès de Cortes, a plot of ground was given whereupon to build an Hospital, which was so patronised by the zealous and the rich, that in a short time they provided an hundred beds. Pedro Pecador was the brother sent by San Juan de Dios, who going thence to propagate his humane intentions in other parts, left there Diego de Leon and another, Pedro Pecador El Chico. Such was the foundation of the Hospital de Nuestra Señora de la Paz, or the Caridad, which has ever since been the receptacle of the helpless. Zuniga Anales de Sevilla, page 500.

Angel* to prevent the Saint falling to the ground with the weight of the beggar. It is impossible to trace a group more perfectly in union, in better conformity, nor which the eye of the spectator comprehends with more facility; its form is triangular, the most suitable to joining three parts, which represent unity. According to the force of the *claro obscuro*, and the abundance and necessary consistence of the blended colours, no one would attribute it to any other than Spagnoletto. At a distance the same Saint is seen washing the feet of another poor person.

“The remaining picture is opposite to it on the left side, and it represents Santa Iza-bella, Queen of Hungary, healing the sick poor; this picture is well known in Seville by the title of *El Tiñoso*, because the Saint washes with her own hands *la Tiña* of a boy; and it happens that on this account, and that of other fortuitous novelties which it contains, the com-

* The *Baroncillo* of this picture was mine, it is now in the possession of Captain Ball.

mon people have always preferred it to every other in the church, and have had many copies taken from it. Nine figures enter into the composition, and each of them concur most opportunely to the act delineated. The Queen attended by two ladies and a dueña who are serving her with medicines, lint, towel, and water in a silver ewer; the boy whom she is dressing, another behind him removing a plaister sticking to his head, with such a grinning aspect of pain, that the suppressed shriek drawn through the teeth is almost perceived; a skinny and infirm old woman sitting upon one of the steps, and supporting herself with a stick; a lame man upon his crutches, and a beggar seated in the foreground, who is unbinding his leg, upon which there appears—*una llaga asquerosa: Como esta llaga, el humor que expiden las postillas de la Cabeza del tiñoso, extrujadas por las delicadas manos de la Santa Reyna, goteando sobre una palangana, y la Lepra que se manifiesta debajo del Casquete, of the other boy, are painted with so much accuracy, that*

it appears the living scene, and it is impossible to look at this picture without shuddering and disgust. If Don Francisco Hedalgo y Muñatones could not endure the idea of the putrid dead body which a young poetaster had described in an Ode upon the Resurrection of the Lord,* without exciting nausea, with how much greater reason would the sight of three objects so repelling and disagreeable have the same effect on others? Granting that these subjects are not intended for public exhibition, and inasmuch as Murillo might have chosen another moment, and other accidents to excite the same tendency to charity and compassion in regard to the poor infirm people: suppose the same Murillo at seeing the painting of the dead bodies, which are in the very church of the Caridad, had said to Don Juan Valdes, who had painted them, " My dear friend, it is impossible to look at this picture without applying the hands to the nostrils." But setting aside these delicacies of the

* El Reganon. Numero 61.

stomach, the painting is excellent on account of its composition, drawing, and colouring; for the figure of the Queen appears as if painted by Vandyck: the countenance of the Tiñoso, illumined by the reflection of the water in the glistening silver bason, by Pablo Verones, and the old woman and poor man with the sore leg, by Velasquez. In the background is seen a gallery, in which the same saint and her ladies are serving at dinner other poor people seated at a table, whose gradation of tints and sizes of life are contrasted with the remainder of the picture.

“ They paid Murillo for it and its companion San Juan de Dios 16,840 reales vellon, in the year 1674; for the four of the Prodigal Son, of Abraham, of the Sick of the Palsy, and that of San Pedro, 32,000; for that of Moses, 13,300; and for that of the Loaves and Fishes, 15,975. If instead of so many copies, good, bad, and indifferent, which they have made, and are daily making, they had prepared exact and correct drawings, and had our best

artists engraved good plates of them, they would have been as much celebrated throughout Europe as those which have been engraved, and are still engraving, of the principal works of the celebrated Italian masters.

XV.

“ Murillo painted so great a number of pictures for the church of the Capuchinos of Seville, that it is thought, this is the richest and most embellished temple of their order. Without enumerating the crucifixes on some small crosses which are in the most sacred part of the altars, there are twenty paintings by his hand, each containing figures as large as life.

“ Ten compose the great altar-piece. That in the middle is large, and it represents the Jubileo de la Porciuncula * to San Francisco, which I am sorry to say is not the best; but

* One of the Reveries of San Francisco L'Assisi, after that of the Stigmates, in which his hands, feet, and side, became perforated, and ever after marked with the signs of our Saviour's death. Vide la Legende dorée.

the two first on each side are excellent. That of Santa Justa and Santa Rufina, with the Giralda or tower in their hands on the right, whose figures are full of grace and elegance; and that on the left, with those of San Leandro and San Buenaventura of equal merit. Above these two are those which represent San Juan Bautista in the Desert, and San Josef with the Infant God; and higher up, those of San Antonio de Padua and San Felix de Cantalicio half lengths; two remain in the middle of the altar, under the large one of the Porciuncula; the Virgin of Bethlehem with her most holy Son in her arms over the tabernacle, of which they have taken an infinite number of copies, and a good copper-plate engraved at Madrid; and above is the Holy Faith.

“ Eight large and historical ones form the remaining altars of this temple, two are on the presbyterio, or that part above the step approaching the great altar-piece; that on the right represents the Annunciation of our Lady: the Paraninfo, or divine messenger, looks as if

really descended from the heavens, from its beauty, decorum, and elegance; at the same time, that in the countenance of the Virgin, grace, modesty, and humility, are conspicuous. The style of that in front is very different. Murillo has given it more force and obscurity, in order to produce a greater effect in expressing the anguish felt by the Mother of God, who has the dead body of her Son lying upon her lap; the correctness of the drawing, and the knowledge displayed in the anatomy with which the dead body is painted, as well as the feeling of certain Angels who are sharing the unutterable grief of the Virgin Mary, are very much to be praised.

“ It is impossible to give a figure more tenderness or more expression, than that of San Antonia de Padua, in the painting of the first chapel on the right, because it seems as if the master was desirous of shewing all the softness and transport which the Saint appears to feel in touching the most sacred earthly substance of the Infant Jesus. The Concep-

tion of our Lady, supported upon a throne of clouds and Angels in the chapel of the Holy Sacrament. And in the remotest altar on that side, San Francisco embracing the crucified body * of Christ, whose right arm being disengaged from the cross, lies upon his shoulder. This picture is a very celebrated one among the judges, for the beautiful colouring of the body of our Saviour,—for the animated figure of the Saint,—for its feeling,—for the firmness with which his foot rests upon the globe of the universe, and for the knowledge displayed in the anatomy, indicating through the coarse monastical habit of the Saint, all the prominent muscles of his frame. Returning to the left side; the painting in the first chapel is the Birth of our Saviour, illuminated

* The body of our Saviour is attached to the cross by the nail through the left hand, which, with the fingers distended, appears as if pointing to the heavens, and the eyes of Saint Francis are directed upwards towards them; great strength is given in the Saint's support of the body, the right arm of which seems to embrace the neck and shoulders of Saint Francis, whose ardour in receiving and bearing up the body of Christ is admirable; it is in Murillo's early manner.

by the light which emanates from the body of the new-born Infant. It might serve for a standard or model to study from, on account of the composition, the colouring, the light shining gradually upon the different objects, and the perfect effect of the *claro obscuro*.

“ That in the second chapel represents San Felix de Cantalicio pressing to his breast the Infant Jesus, whom the Mother, seated upon a throne of clouds, has just put into his arms: and that of the third chapel, Santo Tomas de Villanueva distributing Alms to the Poor. It is said Murillo called this his own picture,* which is very credible, from the pains taken upon it, and the magic with which it is painted: among the variety of figures of both sexes and ages, that of a poor man, in the foreground, who is going on his knees to receive the alms from the Saint, is truly admirable for the good drawing and better colouring of the shoulder and of the leg, which, according to the common expression, is out of the canvass. Two others

• Su Lienzo.

remain, but not of such perfection, in the lateral aisles, which represent San Miguel and the Guardian Angel; but that which surpasses them all in grace and loveliness, is another immaculate Conception likewise by his hand, put up in that part of the church allotted to the choristers behind the great altar, from its beauty and the gracefulness of the Angels who sustain her on the throne. Each of these pictures is a series of precepts for those who aspire to the extreme point of perfection in painting after nature.*

XVI.

“The close intimacy which subsisted between Bartolomé and Don Justino Neve, a zealous agent in the construction and embellishment of the Hospital de los Venerables Sacerdotes of this city, was the cause that in

* The whole of these incomparable pictures are preserved to their owners, the worthy inhabitants of the Capuchin Convent; they were timely removed to Cadiz.

the year 1678 he painted three excellent pictures for this house; two in its church, and the third in the refectory: the first gives the portrait of San Pedro weeping, which exceeds in softness and feeling that of Ribera, so well known by its engraving, which Murillo was desirous of imitating; and another immaculate Conception,* equal to any by him in Seville, as much for its beauty of colour, as its good effect and contrast of the *claro obscuro*. That in the refectory represents the Virgin with her most holy Son, seated on a diaphanous and

* I have seen them all, and twice the number of copies of them; but none can surpass that in the possession of Lord Eardley, at Belvidere. Mr. Colnaghi purchased a smaller one a few years ago; when I first saw it, it was covered with the usual collection of dirt and a surface of paint; the mode of cleaning generally adopted in Spain, except as to the face, which they usually rub with the palm of the hand, until it becomes necessary to retouch all the shadows. The additional coating of this picture however saved it. I did not think it original when I first saw it, but having been very judiciously cleaned, I have now no doubt of it; and there are throughout indications of the hand of Murillo which no other painter could counterfeit. I am quite certain that Meneses Osorio, his most approved cotemporary scholar and copier, could not do it, nor yet Josef Cano, in the middle of the last century.

transparent cloud, who distributes small loaves and cakes, supplied in baskets by little youthful Angels and certain pilgrim priests who are in the foreground.

“ As an acknowledgment of the great kindness of Neve, and the friendship he manifested towards him, and in consideration of the many works on which he had been employed by him for this hospital, and for the church of Santa Maria de la Blanca, he painted him at full length, and of the size of life, sitting in an arm-chair, his morning clerical robe on, with a prayer-book in one hand, and the other resting upon a table, on which there is a time-piece, and with a little shock dog at his feet, which looks alive: the pains with which he executed it is well known, for it might be taken for Vandyck, whose tints and colour he imitates perfectly; it is preserved in the same Refectory.*

“ About the same time, and employed by his friend Pedro Medina Valbuena, who super-

* Brought to England by a French gentleman, and sold by Mr. H. Phillips to Mr. Watson Taylor.

intended the gilding, he painted the pictures of the great altar in the Convent of San Augustin: two great and lateral ones represent passages of the life of this Saint; and others which are placed in the compartments of the Medio Punto, with which the altar-piece is terminated; the whole decorated with various angels, having ensigns and episcopal attributes in their hands. He painted likewise two other small pieces for the altar of Santo Tomas de Villanueva, of subjects appertaining to the life of that Saint, and they are the only ones which remain by him in this church and house.

“ Other paintings by Murillo are preserved with great respect and estimation in various temples in Seville, which I do not wish to pass over in silence, being disposed to leave nothing unremembered which he painted in this his native city.

“ The portrait of the venerable Dorothea, foundress of the Convento de las Monjas de los Reyes, who kisses with the utmost feeling and expression of tenderness a crucifix placed in

the vestry room of the cathedral, where the chalices for the mass are kept.* An Ecce Homo in the Chapel del Pilar. The San Fernando at full length in the steward's office of the chapter; and the other, San Fernando a half length, in the front of the Columbian library of this same church.

“ The Colossal Conception in the principal arch of the church of San Francisco. The portrait of the Archbishop Urbina, adjoining his tomb, in the Ante Sacristia.

“ The famous San Rafael,† with the portrait under it of the Bishop Francisco Domonte, in an altar of the church of the Merced; and San Luis, King of France, of half length, in the same church; and the Resurrection of our Sa-

* The holy Faith, as some pretend, which is in this Sacristia, is not by Murillo, much less a Virgin on panel, with golden rays, which was in the little altar of San Augustin of this Cathedral.

† I possessed the Baroncillo of this picture. I had seen it in Spain, where, with three others, viz. the study of the Santa Catalina, the small San Juan de Dios, and a small San Sebastian, were in the collection of Don Manuel de Leyra, at Cadiz, who had obtained them out of the collection of Don Sebastian Martinez.

viour in the Chapel of the Expiration in this convent.

“ An excellent Virgen del Rosario,* sitting with the Infant in her arms, as large as life, in an altar of the Sacristia del Carmen Calzado.

“ A San Antonio de Padua, in the Church of San Pedro Alcantara.

“ The most graceful Santa Catalina Martin, of half length, painted like nature, in the parish of this Saint.

“ The Saviour, of more than half length, and some other badly treated paintings, in the Chapel of San Lucas, which formerly belonged to the Society of Painters in the parish of San Andres. Another of the same degree of merit in the upper oratory, or private place of prayer, in the apartments of the Superior of the Carthusian Convent de las Cuevas; with

* Among many charming pictures by Murillo, is a lovely Virgen del Rosario, supported by clouds and little angels, in the gallery at Dulwich. Brought from Spain by Lord St. Helen's, and sold to the late Mr. Desenfans, the founder of that collection. That in the possession of the Earl of Kinnaid, bears a strong resemblance to the Virgin and Child in this picture; it is beautiful, but appears the same portrait at a more advanced time of life.

the head of the Baptist in the Sacristia. And a most elegant little Conception in the Sagrario of the Church of San Geronimo de Buenavista.

“ Very few works by Murillo remain in private hands, at the present day, in this city; while, at the beginning of the last century, there was scarcely a reputable house in Seville in which some picture by his hand was not to be found. When the Court of Philip the Fifth was here, they began to disappear; some were made presents of to the Grandees (Magnates,) and others sold to Ambassadors and other Noblemen; which at this time are the ornament of the collections at Madrid and other Courts of Europe. My Lords the Counts del Aquila y de Mejarada,* the Marquez del Pedroso, D.

* The picture of the Virgin de la Faxe (the Virgin swaddling the Infant) by Murillo, is, in my opinion, the most perfect piece of art I ever beheld; she is attended by young Angels, one of them with a violin, addressing the tone of it to the child, who is looking upwards. It surpasses every thing I have beheld, in colouring and mastership, for the whole scene looks positively alive. This picture had been exposed for sale in the open street (las portales) opposite the cathedral; the Marquis del Aquila saw it, purchased it instantly, and made it an heir-loom.

Miguel Laso Madariaga, Don Antonio Maestre, D. Tomas Gonzales Carbajal, and some other Aficionados, know how to value those which they possess, and have taken care to make them heir looms to their estates, in honour of the good taste of their ancestors in having acquired them; and of their own, and that of their successors, in preserving them; shewing, at the same time, a due degree of respect to their worthy fellow countryman who has done so much honour to Spain by his works.

XVII.

“The last picture painted by Murillo, and which he left unfinished, was the large painting of the great altar of the Capuchinos at Cadiz, which represents the Marriage of Santa Catalina.* It is mentioned in his will, that he had

* The Santa Catalina, with that of the portrait of an old woman with a dish of victuals in her hand, a boy and a dog, in the possession of Mr. Anderdon, are mentioned by Ponz Viaga de España: these were in the collection of Don Sebastian Martinez, at Cadiz. Ponz, Vol. 18, Carta prim. page 22, Number 47, 48; and Twiss, in his Travels; mentions it in the collection of El Marquez de la Cañada; at whose death, says Ponz, Num-

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agreed to paint it, and four other small ones, at 9000 dollars, and being employed upon it he fell sick; he was already a widower, and he lived in the parish of Santa Cruz. Worn out with the anguish of his infirmity, he made his will on the 3^d of April, 1682, in the presence of Juan Antonio Guerrero, a notary. After having declared his sons Don Gabriel Estevan, who was in the Indias, and Don Gaspar Estevan Murillo, a priest of the order of the Minores, sole heirs to every thing he possessed, he expired at six o'clock in the evening of the same day, in the arms of his friends and executors Don Pedro Nuñez de Villavicencio, Knight of the Order of Saint John, and D. Justino Neve, Prebendary of this Cathedral, without having been able to reply to the last question put to him by the notary—whether at any former time he had made any other will, and without being able to sign that

ber 53, with his immense collection, pasaron á otra mano y ultimamente a lo De Don Sebastian Martinez, whose house was open to all amateurs and professors desirous to cultivar su ingenio con las preciosidades que posse. Ibid. 54.

which he had made. On account of this defect, it became necessary that the Deputy Asistente, D. Rodrigo de Miranda y Quiñones, should declare it valid. I have preserved a copy of the steps it was necessary to take in order to obtain the certificate of the validity of the will, and of the inventory of his effects, which I have not put into the Appendix, on account of their extreme length. He was buried the following day, in the same parish, with great pomp and ceremony, attended by a vast multitude of followers, for he was esteemed by all, and every one was much concerned at his death.*

“ Notwithstanding the many pictures he had painted, it does not appear by his will that Bartolomé was possessed of much property,

* Copia de la partida de Entierro, fol. 12. En 4 de Abril de 1682, años se enterro en esta iglesia de Santa Cruz de Sevilla el cuerpo de Bartolomé Morillo, insigne maestro del arte de pintura, vindo que fue de Doña Beatriz de Cabrera, Otorgó su testamento por ante Juan Antonio Guerrero, escribano publico de Sevilla y dixo la misa de cuerpo presente el licenciado Francisco Gonzalez Porras. Concuerda, &c. Sevilla y Julio 7 de 1770. Dr. Juan de Atrenzana.

except some houses in the district of the Magdalena, and the effects and Olive Plantations of his wife at Pilas, besides some furniture and jewels; but it mentions that a daughter of his, named Doña Francisca,* had taken the veil eight years before in the monastery of Madre de Dios of this city, and that she had renounced her inheritance to her father. It appears by the inventory that he left various pictures, some finished, others sketches, and others unfinished; that among the first was his own portrait when young, and with the Golilla, which I presume is that in the possession of El Ilustrissimo Señor D. Bernardo Iriarte; for it is known that another, at a more advanced age, with the laced band, which he painted at the desire of his children, was taken to Flanders; where Nicholas Omazurino, his friend, had a very excellent copper-plate, half a yard in length, engraved of it, at his own

* A portrait of her by the father is in England. She is tearing off her variegated dress previous to taking the veil. Being neither handsome, nor her dress otherways than gaudy, it is the least captivating of all his pictures.

expense, as the inscription on the engraving which I possess informs you.*

“ Murillo had likewise painted this Omazurino and his wife, Doña Izabel Malcampo, at half length, in the year 1672; he having a human skull in his hand, and the lady with a rose: these portraits are in the copious and select collection of Señor Iriarte; and El Señor Don Manuel Maria Rodriguez, principal Chaplain of the Chapel Royal of Seville, has very excellent copies of them painted by some very good scholar of the same Murillo, in 1674, with inscriptions, which are not under the originals.

“ On account of this circumstance, as well as the ambiguous words and conceits they

* You read on the left side of the engraving:

Richard Collin Chalcographus Regis Sculptit.

Bruxél æc, an. 1682.

And on the pedestal, upon which the portrait sits, is the following inscription:

Bartolomeus Morillus Hispalensis se ipsum depingens pro filiorum votis ac precibus explendis. Nicolaus Omazurinus Antuerpiensis tanti viri simulacrum in amicitiae symbolum in Aes incidi mandavit. Anno 1682.

contain, and on account of the pedantry with which they are written, I request permission to copy them for your diversion.*

* Above the portrait of Omazurino, and in the surrounding ornaments, may be read :

Omnia in uno trinoque Deo.

Beneath the same portrait :

Sic pereunt omnia in uno mortis aspectu.

And on the socle, upon which the obalo (oval) of the portrait reclines, is the following inscription :

Nicolai Omazurini Antuerpiensis effigiem simulque tuam futuram Spectas ipsius enim mortis velatam nunc faciem circumferimus, esti diversissima sit nostri aspectus delineatio, tamen in uno omnia omnium clauduntur osa terræ alvo. Quid ultra? Si sinus universæ matris ortum, et occasum prolis retinet; sed hæc omnia in uno Bartholomei Murillij opere exprimuntur. Hispali anno Dñi. M.DC.LXXII.

You read above the portrait of the wife :

In uno manent omnia.

Beneath,

Quasiflos egreditur et conteritur.

Job, cap. 10. vers. 4.

Obijt 20 Decembr. 1689.

And on the socle :

Rus amo (ait Omasur) licet malum, dum spinis nascitur rosa. Sed hei! Brevitatis humanæ vitæ insignia. De altera flore, Musa sile, locuente ipsa pictura Dominum Elizabetham Malcampo hic adesse. Ilius ergo divinus Apollo, non Apellis,

XVIII.

“ If it be true that the painters put their own portraits in their works, that is to say, that they exhibit their own genius, their propensities, affections, and the dispositions of their minds in them, the paintings of Murillo bear a great analogy to his virtues, and the gentleness of his character. He was distinguished, above every other of his profession, by the mildness with which he instructed his

sed Murillij tabellam laudat, quæ artem lineis, virtutem labore, connubij pacem oliva, vitam rosa, mortem spina, et hæc omnia in uno (quasi ictu oculi) admirari docet.

Ita conjux Coningi: anno M.DC.LXXIV.

It may be well understood, that the inscriptions refer to the line above and below each portrait, and which are allusive to the skull and the rose held in their hands, and to the olive, thorns, and other things which compose the ornaments; but it seems necessary to explain, that the Omazur of the second inscription, is the same Omazurini mentioned in the former; the letters S and Z having the same sound in Andalusia. And that *Rus amo* is the anagram of Omazur. And that *Rus malum* signifies Malcampo.

pupils; by the urbanity with which he treated his rivals and companions; by the humility which he excused himself from becoming painter of the Camara to Charles the Second, which had been offered to him by the Court: and for the charity with which he distributed the most liberal alms to the poor, who afterwards deplored his death.

“ But those who were most affected by it were his beloved scholars,* who, overwhelmed with grief and anguish, could find no consolation for the loss of a father who loved them most dearly,—of a master who instructed them with the utmost kindness, and of a protector who encouraged them, giving each such portions of employment as enabled them to maintain themselves.

* Francisco Meneses Osorio, Juan Simon Gutierrez, Juan Garzon, Alonzo de Escobar, Fernando Marquez Joya, Francisco Perez de Pineda, Josef Lopez, D. Francisco Antolinez de Sarabia, Estevan Marquez, el Caballero Don Pedro Nuñez de Villavicencio, y Sebastian Gomez, whom he had also instructed in the art of painting; he was his (Mulatto) slave.

XIX.

“ From that time the resort of the cognoscenti, and those of the higher classes of society, began to fall off from the galleries and places of study of the painters at Seville. Among those who attended daily at that of Murillo, attracted by his good manners, and on account of his affection for the art, and who was most distinguished in his friendship and confidence, was Don Juan Josef de Veitia y Linage, Knight of the Order of Santiago, Lord of the House of Veitia, Royal Official Judge, Treasurer of the Tribunal of the Board of Trade, and author of that valuable book *Norte de la Contractacion a Indias*, who married his sister Doña Teresa Estevan Murillo.

“ This nobleman having gone afterwards to Madrid, with the appointment of Secretary of the Council and Chamber of the Indies in the department of New Spain, he obtained a benefice at Carmona for his nephew Don

Gaspar Estevan Murillo, in the lifetime of his father Bartolomé; and after his father's death a canonry in the Holy Metropolitan Church of Seville, before he had completed fourteen years of age, of which he took possession the 1st day of October, 1685: and it is recorded in the archives of this cathedral, that not having been sworn, and not having made his protestation of faith within the term provided by the Council, he was mulcted in the penalty of 8000 reales de vellon, which was applied to the repairing the monument of the Holy Week, to the great satisfaction of D. Gaspar, as it was laid out in the encouragement of the fine arts.

XX.

“ Here endeth the relation of the deeds of Bartolomé Estevan Murillo, in which it may appear I have been rather too prolix, and perhaps so in some matters not material to the

chief subject of this Letter; but as any anecdote or occurrence relating to this great master may give an interest to the restoration and to the taste of the Sevillian School, I have been desirous not to omit mentioning every thing within my knowledge concerning his life.

“ I have also concluded the description of his public works, the style and manner of which with that of other good masters of this city, I am going to qualify after the most essential rules of the art, that you may be able to know and to discriminate the characters of this same school.

“ I shall begin with drawing, which is the basis of the art of painting. Until Campaña, Frutet, and Vargas, came from Italy, a good manner of drawing, with exact proportions, was not known in Seville; nor was there any understanding of anatomy, because, to speak the truth, until then there were no models to imitate; a great resource to the Italians, for they had busts and antique statues

which had been found in the excavations. These three masters introduced large proportions, rotundity, nobleness in the characters, great masses in the muscles, with other principles of design, which were studied and drawn with the utmost accuracy. Of all which the panel piece of Campaña of the Descent from the Cross, in the church of the Santa Cruz, is a demonstration.* Also the four by Frutet, in the church of the Hospital de las Bubas, which represent San Bernardo with the Virgin, the Calle de Amagura, (the street in which the Virgin Mary met our Saviour going to his death) Mount Calvary, and the Descent from the Cross. The Last Judgment, by Vargas, painted in fresco, although deteriorated by time, in the cloister of the Misericordia; the famous picture in oil by Pacheco, in the church of the Nunnery of Santa Izabel. Another of Herrera el Viejo, in that of San Bernardo; the celebrated Crucifix of Zurbaran, in the Sacristia of

* A magnificent picture, at the foot of which Murillo desired to be buried, and where he consequently lies.

San Pablo; and the Naked Figures in the pictures of Vazquez, in the great cloister of the Merced.*

“ This system continued till the middle of the seventeenth century, when other artists adopted the magic of Velasquez and of Murillo, who represented even to the intermediate and surrounding air; and who did not express more in their drawings than could be effected by the dust of charcoal, made with the twigs of the lentisco, or mastic, instead of the crayon, and with reed pens, instead of the ordinary ones; after a manner which at first sight gave to these designs the appearance of a sort of blotches, but examined by the eyes of the connoisseur, they indicated all the proportions of the human form, with more force and softness than the ancients had done with the crayon and pen. It is true that they understood geometry, for they studied the rules which Juan de Arfe had laid down in his book *Varia*

* The painting of nudities was interdicted by the Inquisition, except in the representation of Paradise.

Commensuracion, printed the first time in this city in the year 1585; the *Anatomia de Valverde*; the *Simetria de Durero*; and that they studied the *Vaciado de Becerra*.

“As they supposed every thing lost in the distance, they drew only that which was gradually perceptible to the eye from the point at which it was intended to take the scene; for example, while the ancients and many of the moderns took the greatest pains to pencil with the utmost minuteness and nicety, the hair, the eyebrows, and the fringes; our countrymen indicated these very same things with a single dash, but with such grace and illusion, that it appears as if capable of being dispersed by the slightest effort, or the most gentle agitation of the air.

“I will not take upon me to say that this is the most proper method of drawing, especially for beginners, who ought to study with great care and correctness every thing exhibited in the human figure; much less will I assume to myself the decision, whether those

who learn to design, with a view to become painters, lose much time in what is called handling the pencil with freedom. Let that be decided by the masters who ought to know the use to be derived from this modern system of managing the colours and pencils with the facility necessary for producing a good effect.

“ I am in possession of some designs by Velasquez, by Cano, by Murillo, and other Sevillian painters, executed after the manner I have described; and as it is not possible you can now examine them, their manner may be inferred by the paintings they have left behind them. The first in the Palacio Nuevo, at Madrid, particularly the magical picture of las Hilanderas, the spinners, of which Mengs says, “ it appears as if the hand had nothing whatever to do with the execution, but that he painted it solely by volition.” The second, the Christ of San Gines of that town, and other admirable works which are preserved at Granada; and the third, every thing by his hand

which there is at Seville, especially those containing naked figures, as the painting of the Prodigal Son, that of the Paralitico of the Pool of Bethesda, and that of the Santo Tomas de Villeneuve, already described.

“ After this, their own manner, they designed from the layman, giving breadth to the folds, and aiming at a judicious laying and disposition to the draperies, as may be discerned in all the paintings of Zurbaran and Murillo. For how remarkable is the discernment with which they give the character, countenance, air, and proportions of different animals, for every body celebrates the horses of Velasquez, and the dogs of Murillo. With what delicacy did Pedro Comprobin, the competitor of Arellano and of Vanderhamen, execute flowers, fruits, and confections; with what sweetness did Ignacio Iriarte finish his trees, and paint his landscapes; of whom Murillo observed, that he touched them so artfully, as to induce a belief that they had been done by enchantment; with what a faithful representation of nature did the

two Herrera's imitate booths, conversations, and houses of refreshment, when El Moso was known at Rome by the name of *Il Spanuolo de gli Pesci*? All of these, and the rest of the Hispalian School, followed nature alone, drawing with illusion, and what is much better, painting as if by magic.

XXI.

“ We have insensibly arrived at the colouring, the most enchanting part of painting, and for some not the least difficult. It has already been observed, that by the usage of painting on serge, by the system of beginning with inanimate objects, and by the brisk trade of the Feria, the Sevillian painters had overcome all diffidence in the use of the pencil; and that by this process they became familiarised with the colours. Those which they used were not, in general, the very best or finest, for with four or six common ones they mixed up the subordinate, and the tints,

and it seldom happened that they used either lakes or the ultramarine.

“The intercourse of this metropolis with the low countries, procured to the gentlemen and merchants here abundance of Flemish paintings, which to this day are preserved in the churches, private houses, and convents; and as the beauty of colouring of that school had been communicated to our professors in the seventeenth century, they took great pains to imitate it. The change which took place at Seville upon seeing what one scholar only of Vandyck * had painted, has been already mentioned in another place.

“I am not sure that my fancy may not deceive me; but upon examination of the modifications of light and colouring on the camera obscura, and looking into the colouring and other accidents, as well opaque as luminous, in both these schools, I am inclined to suspect that the professors in each perfected themselves on this point, by the study and observation of that

* Pedro de Moya.

machine. I am almost certain that Velasquez and Murillo did so, for they could not be sure of producing, by any other process, the soft gradation in the colours and tints of the distances, the intermediate air, or the vapours of the atmosphere, which they found demonstrated in the camera obscura. I wish you would have the goodness to make this comparison, for it will tend very much to decide a point of so much utility to the painters. Certain it is, that Velasquez, Murillo, and certain others of that school, did represent these delicacies, which formed an essential part of their style, with so much grace and truth, that they completely deceived the spectators.

“ With equal success did Murillo imitate the carnations, in which Titian and Vandyck only could be compared with him. Some there are who consider this an exaggeration; but they will find themselves deceived, if they come to Seville and look at the picture of the nativity of the Virgin, the paintings of the Immaculate Conception in the cathedral, the Venerables

and Capuchinos, and the graceful children which they contain, besides other paintings which I have referred to; but as this is a point in which every one who is acquainted with his works agree, I shall not take much pains in proving, that which is evident.

“Neither will I detain myself in demonstrating the success, the taste, and the grace, with which the Sevillian professors painted the local colours, the degree of alliance of the tints, the reds and the browns, the contrast of light and shadow, the cloths and the linens, their disposition and the folds; the transparency of the clouds, and of the waters, variety of the ground, the ruggedness of the mountains, the luxuriance of the vallies, the brilliancy of the flowers, the softness with which the distances are lost in the perspective; nor the freedom with which all these things were touched; nor yet the harmony with which they had the art to render them grateful to the eye of the judges, like a concert of different voices and instruments to the ear of the more

delicate musician: for all these things compose the style and character of their school, and discover the efforts with which they imitated nature and its accidents.

XXII.

“ They were not so happy as to invention, the most difficult and most extraordinary part of the art, which is neither to be acquired by precept, nor study, nor labour; but is given only like the celestial light which Prometheus had stolen.* And although it is certain that Andalusia has been the most favoured province in this respect, as the works of its poets have exhibited, and which may be observed in the stile of painting of this part of our country; there were many causes to depress if not to extinguish this flame.

“ Certain it is, that Luis de Vargas, Juan

* *Ista labore gravi, studio, monitisque magistri
Ardua pars nequit addisci rarissima namque, &c.
Art. de la Pintur. de C. A. du Fresnoy.*

de las Roelas, Antonio del Cartillo, Bartolomé Esteban Murillo, and many other professors of great reputation in the School of Seville, never painted any passage whatever from the Profane History or Mythology. You are perfectly well acquainted that these are the fountains whence the imagination is filled, and from thence it rises to the height of producing great and extraordinary ideas, of developing the passions of the human heart, and of displaying enthusiasm and science. It is wonderful therefore, that without having drank of these springs, they could have arrived at being good painters.

“ Constrained and confined as they were to the representation of religious subjects; and in these too a thousand obstacles were brought forward by the ignorance and the prejudices of those who employed them, which embarrassed their imagination, interdicting the display of naked figures in their composition; * others compelling them to make ana-

* DECREE OF THE INQUISITION.

And to obviate in some degree the great scandal, and no less ruin, caused by lascivious paintings, we order: that no person

cronisms by the introduction of various subjects at different periods of time, and by prevailing upon them to paint two or three passages in the same painting.

“ In spite of these and other obstacles, the Andalusian genius prevailed, and it displayed its superiority.

“ In giving the representation of a subject taken from the Sacred History, they chose the most appropriate moment in it to give the effect of the whole scene. It understood how to unite the most distinguished action of the hero of the piece, with the accessory ones of the sub-

shall dare to import into these kingdoms, any paintings, plates, statues, or any image of lascivious sculpture; nor to make use of them in public places, squares, streets, or ordinary apartments in the houses. *SO LIKEWISE IS PROHIBITED TO PAINTERS TO PAINT THEM, AND TO OTHER ARTISTS TO CARVE, OR MAKE ANY, UNDER THE PENALTY OF EXCOMMUNICATION. LATÆ SENTENTIÆ, CANONICA MONITIONE PRÆMISA*, and of five hundred ducats; one third for the *Holy Office*, another for the *Judges*, and another for the DENUNCIATOR: and one year of imprisonment to the painters, and persons who shall import them into these kingdoms, or should act in any manner contrary to this Decree.—Palomino, lib. vii. cap. 3, page 138.

altern characters; it exhibited it with spirit and dignity; and, above all, it stimulated the heart of the spectator to the admiration and imitation of virtue. Of all this we have abundant examples in the paintings of this city, such as those which Murillo painted for the Caridad, that of Roelas, of the Death of San Isodoro, for the great altar of his church; that of Vargas, of the Birth of our Saviour, for the cathedral; those of the Life of San Buenaventura, by Zurbaran, for his church; those of that of San Ramon, painted by Varquez and Pacheco, for the church of the Merced; those of the History of the Discovery and Exaltation of the Cross,* by Herrera el Viejo, for the convent of San Francisco, and several others for different churches.

“And how can it be imagined that the Sevillian painters could derive advantages of any kind in painting a saint or single figure, in which they were most frequently employed; a subject so sterile, and affording so little scope to display the spirit of an inventive genius?

* From the story of Helena, the mother of Constantine.

This however may be seen in the paintings of San Lorenzo, and the San Antonio Abad, of Zurbaran, which are preserved in the church of Mercenarios Descalzos; the San Antonio de Murillo, in the Capuchins; the San Miguel de Pacheco, in the San Alberto; and others, which I at this moment do not recollect, whose attitudes, expression, and character, contribute by the spirit with which they indicate the virtues, to excite our affection and devotion for the personages whom they represent.

XXIII.

“ They were more fortunate in composition, which forms, arranges, and fixes the ideas, the figures, and every thing accessory in a single painting, with clearness and method; far better than the dramatic poets of that age observed the rules of the three unities of time, place, and action. They made the principal action of the first characters in it shine above that of the rest; so that these should be so connected

with it, as to produce out of the whole one single representation. The scene of their pictures, when they were left at liberty, gave but one place only, discovering sometimes, as additional, the distances which nature exhibits, in contrast to the principal place of action; unless the proprietor of the painting was desirous of having two or three occurrences represented in it; for in this case unity of action cannot be observed: and the lights, the shadows, with every thing indicating the day-time, the night, the day-break, and the evening, all agreed with the hour and time in which the act represented had taken place; and they indicated the very century and epoca in which it had happened, with the observance of the *costumbre*, which is to dress the figures according to the corresponding raiments which were used at that time.

“ If we enter into an examination of the remaining rules which belong to composition, we cannot help admiring the attention and discernment with which they placed the prin-

cipal figures, disengaging them from the rest; the manner in which they disposed the groups; the exactness with which they drew the diminution of the figures according to the perspective; the contrast they gave to the limbs, placing one hand and foot in a different position with the other, in conformity with the air and movement of the head; the skilful manner in which they varied the attitudes, the countenances, the passions, the colours of the flesh, and of the clothes, always avoiding monotony, which renders a painting so little pleasing in its composition; and, in short, the art with which they brought together all these parts, so as to produce a whole consistent and regular combination.

“ Faithful observers of nature, they followed her as their only model, imitating her beauties, her graces and varieties, her perfections, and those things even which she seems to have neglected. On this account are their works so enchanting to the spectators, who can with difficulty separate themselves from them.

“ Thus it happens that when travellers examine those of Velasquez in Madrid, and those of Murillo in Seville, and when the really intelligent masters of the art analyse the composition of the panel piece of Vargas, known by the title of *La Gamba*, which represents the earthly generation of Jesus Christ, preserved in an appropriated chapel of the cathedral. Of the paintings of Herrera the Old, which are in the church of Las Monjas de Santa Ines, and represent the Holy Family and the Coming of the Holy Ghost; that of Roelas, of the Martyrdom of San Andres, in the chapel of the Flemings, in the college of Santa Tomas; that of this Saint in the great altar-piece of its church, painted by Zurbaran; and that of those of the Martyrdom of the *Levite* San Vincente, in the vestry-room of his parish, by Francisco Varela.

XXIV.

“ The painters of Seville but enough my friend, enough of painting, and enough of Seville. Induced by my affection for this art, for this city, and for the taste and style of its ancient professors; and by the desire of entertaining you, I have expatiated a good deal, without considering the censure of the artists, nor the fear of the criticisms of the dilettanti. It may happen that both may consider me as partial in the descriptions and eulogies I have made upon the works, as well as the merit of their authors; but I should be very glad, before they come to a decision, that they will give themselves the trouble to examine them attentively and carefully as I have done for more than thirty years, that they may ascertain the diligence and application with which those same painters occupied themselves, in order to arrive at such a degree of perfection in their art, without the aid of the Italians, and without that

protection of the Government now enjoyed by the living artists. I trust that knowing my feeling, my zeal, and my sincerity, you will overlook the defects, and whatever other excess my fancy may have led me into, remembering that I write in Andalusia, where every thing conspires to excite enthusiasm.

“ Had I to conclude this Letter with the relation of the state in which the art of painting now presents itself in this city, I have no doubt it would augment your sorrow and infirmities; but as the only desire which agitates my heart is the reestablishment of your health, and the recovery of your usual gaiety, I am far from doing it. I pray to God to grant me this satisfaction, and that of being able to embrace you, my dearest and truest friend,

“ JUAN AUGUSTIN CEAN BERMUDEZ.

“ Seville, October 8, 1806.”

EDICT OF CHARLES III. PROHIBITING THE
EXPORTATION OF PICTURES BY MURILLO.

*Carta Escrita de Orden de S. M. por el
Excelentísimo Sr. Conde de Floridablanca,
prohibiendo la extraccion de Pinturas del
Reyno.*

“ Afin de impedir que desde hoy en adelante se saquen del Reyno para los extraños Pinturas de Mano de autores que ya no viven, me mandó el Rey escribir al Asistente de Sevilla Don Francisco Antonio Domezain la Carta, cuyo contexto voy a copiar a V. S. Ha llegado a noticia del Rey nuestro Señor, que algunos extrangeros compran en Sevilla todas las Pinturas que pueden adquirir de Bartolomé Murillo, y de otros celebres Pintores, para extraherlas fuera del Reyno descubierta, o subrepticamente contra lo mandado por S. M. sobre el particular en vista del inveterado y pernicioso abuso que se experimentaba de sacar de España los estimables quadros originales

que poseia la nacion. El desdoro, y detrimento que de ello resultaba al concepto de instruccion, y buen gusto de la misma, motivaron aquella justa resolucion del Rey, que tan provida y generosamente promueve las bellas artes.

“ En el día ha tenido S. M. a bien renovarla, mandando se vele con el Mayor cuidado, y rigor en su puntual observancia; y quiere que V. S. indague en Sevilla y su Reyno quiénes son los sugetos que piensan enagenar los quadros de Murillo, y de otros autores de credito con venderlos a extrangeros, o nacionales para extraherlos, intimandoles se abstengan de ello baxo la pena de competente multa pecuniaria, y de embargo de las propias pinturas en qualquiera mano que se hallen, bien sea de los vendedores, o bien de los compradores, y procediendo V. S. a tomar las mas convenientes precauciones para impedir se eluda lo dispuesto por S. M. sobre el asunto, a cuyo efecto recurrirè V. S. a todas aquellas Medidas mas eficaces y conducentes, ahora, y en lo sucesivo, al fin propuesto, sin que esta providencia deba entenderse respecto

à los quadros de pintores, que en actualidad estuviesen vivos.

“ Participolo a V. S. de Real orden para su inteligencia, y cumplimiento, encargándole, que siempre que se diere el caso de que V. S. logré impedir pasen a manos de los extractores algunos quadros, dé cuenta de ello al Rey por mi medio, con expresion de los precios a que se intentasen hacer las ventas y del merito, asunto, autor, tamaño, estado de conservacion, y demas circunstancias de cada pintura, a fin de que exactamente instruido S. M. determine lo que contemple mas acertado.

“ Dios guarde a V. S. muchos años, como deseo. S. Yldefonso a 5 de Octubre de 1779.— El Conde de Floridablanca.—Sr. Don Francisco Antonio Domezain.

“ Y como S. M. ha resuelto sea general on todos sur Reynos esta providencia, quiere que V. S. observe puntualmente en la provincia de que es Yntendente el contenido de dicha carta, cuidando de que no se extraigan para países extrangeros quadros algunos de mano de pin-

tores ya no existentes, tomando las precauciones allí indicadas, y las demas que le dicten su zelo, y vigilancia, y dando el correspondiente aviso por mi medio siempre que llegue a verificarse haber V. S. logrado frustrar la enagenacion de algunas pinturas destinadas a extraerse, o impedir la extraccion misma de ellas.

“ El Rey confia que V. S. se esmerará en el exacto cumplimiento de esta orden, por lo que en ello interezan a un tiempo su servicio, y el justo aprecio, y util estudio de las nobles artes, y el credito de la nacion; y yo ruego a Dios guarde a V. S. muchos años, como desco. S. Lorenzo del Real à de Octubre de 1779.”—Ponz Viage de Espagna, Tomo IX. Carta ultima, pag. 290.

APÉNDICE
DE
DOCUMENTOS.

(I)

Junta General de la Academia de Sevilla, en que se acuerdan ciertas constituciones provisionales para su gobierno, y se nombran los sugetos que deben dirigirla.

EN la ciudad de Sevilla en 11 de Enero de 1660 años, nos los profesores de pintura, de cuyos nombres va firmado este instrumento, decimos: que por quanto entre todos los de nuestro arte está dispuesto instituir y fundar una academia, en que se exerciten nuestros estudios, y abiliten á los que le hubiesen de usar, para cuyo gobierno y conservacion se han de hacer los estatutos convenientes, y á su observancia se han de obligar todos los que cursaren la dicha academia. Y respecto de que esta ha tenido principio desde el primero dia de este presente año, juntandonos todas las noches al exercicio del dibuxo en las casas de la Lonja de esta ciudad, y para continuar la dicha asistencia conviene tener forma de gobierno, disponemos los esta-

tutos para que en ínterin que se ordenan y publican los generales, se observen estos, y despues, si parecieren convenientes.

Primeramente queremos que esta academia tenga dos presidentes, que uno una semana y otro otra asistan á ella, y sean jueces en las quëstiones y dudas que sobre los preceptos de nuestro arte y su exercicio se ofrecieren, y para hacer cumplir estos y los demas estatutos que se hicieren, y multar á los que los quebrantaren, y principalmente abiliten y den grados de académicos á los que hubieren cursado y hallaren capaces, y esto haran con consulta de los cónsules y asistencia del fiscal, para lo qual se dará en los dichos estatutos generales la forma conveniente. Y por ahora nombramos en los dichos oficios de presidentes á los señores Bartolomé Murillo y D. Francisco de Herrera.

Item, queremos que haya dos cónsules, con cuya consulta y parecer se dispongan las cosas tocantes al gobierno de la dicha academia, segun dispusieren dichos estatutos, y que lo

sean los señores D. Sebastian de Llanos y Valdés y Pedro Honorio de Palencia.

Item, que haya un fiscal que pida el cumplimiento de todos los dichos estatutos, y apunte las faltas de los que debieren guardarlos, y pida se multen, y queremos lo sea el señor Cornelio Schut.

Item, que haya un secretario, ante quien se hagan los autos y diligencias que importen para el buen gobierno de la academia, y nombramos al señor Ignacio Iriarte.

Y todos los nombrados en dichos oficios los han de usar hasta la publicacion de dichos estatutos generales, y desde entonces para adelante se podran volver á nombrar, habiendo usado bien sus oficios, y sino nombrará la academia otros, los que juzgare á propósito con las obligaciones y para el tiempo que se determinaré.

Y porque esta dicha academia se prosiga y no pueda la falta de dinero ser causa de que no se continúe, todos los que estamos presentes y abaxo firmamos nuestros nombres, nos

obligamos á pagar seis reales de vellon cada uno en cada mes para la costa de aceyte, carbon y modelo, cuyo gasto ha de estar á cargo de un diputado, el qual ha de cuidar de prevenirlo todo; y nombramos en dicho oficio de diputado al señor Juan de Valdés.

Item, queremos haya un portero que tenga cuydado de abrir y cerrar la sala de la academia, y asistir á la puerta mientras en ella se estuviese dibuxando, y no dexe entrar á persona alguna de las que no profesaren el arte, hasta dar cuenta al presidente, y dada, cumpla lo que le ordenare; y nombramos á

Item, todos los que cursaren dicha academia, han de estar obligados en entrando en ella á decir: Alabado sea el Santísimo Sacramento, y la limpia Concepcion de nuestra Señora.

Item, el que introduxere alguna conversacion que no sea tocante al arte de la pintura, mientras se estuviese dibuxando, pague en lo que le condenaren.

Item, si se continuase entre muchos la

dicha conversacion, y tocando el juez la campanilla dos veces no cesaren, paguen la dicha pena todos los que estuvieren remisos.

Item, pagará la misma pena el que jurare ó hechare votos.

Item, queremos que haya un cepo en que las dichas condenaciones se vayan depositando.

Y estos estatutos asi dispuestos, queremos se guarden y cumplan mientras se ordenan y publican los generales; y los que presentes estamos, nos obligamos á su cumplimiento y á lo demás aqui contenido, y lo firmamos.

Item, si todos los demás fuera de los veinte, que estan obligados á sustentar la dicha academia, quisieren entrar á dibuxar, paguen todas las noches que entraren lo que tuvieren gusto.

(II)

Listas de los subscriptores concurrentes á la academia de Sevilla.

Pintores que firmaron y se obligaron á sustentar esta academia dando cada mes seis

**reales de vellon cada uno para el gasto de ella:
son los siguientes:**

Enero de 1660.

D. Francisco de Herrera.

Bartolomé Murillo.

D. Sebastian de Llanos y Valdés.

Pedro Honorio de Palencia.

Juan de Valdés Leal.

Cornelio Schut.

Ignacio de Iriarte.

Matias de Arteaga.

Matias de Carbajal.

Antonio de Lejalde.

Juan de Arenas.

Juan Martinez.

Pedro Ramirez.

Bernabé de Ayala.

Carlos de Negron.

Pedro de Medina.

Bernardo Arias Maldonado.

Diego Diaz.

Antonio de Zarzosa.

Juan Lopez Carrasco.

Pedro de Camprobin.

Martin de Atienza.

Alonso Perez de Herrera.

Los mismos que en enero, y

Bernardo Simon de Pineda.

Marzo de 1660.

Los de los meses anteriores y los siguientes :

Luis Muñoz.

Salvador de Avellano.

Francisco Miguel.

Manuel Navarro.

Abril de 1660.

De los dichos arriba quedaron solos veinte y tres.

(III)

Junta en que se nombra por mayordomo de la academia á Pedro de Medina Valbuena.

En primero dia del mes de Noviembre del año de 1660 los señores Bartolomé Murillo, que es presidente de la academia, y el señor

D. Sebastian de Llanos y Valdés consul, el señor Juan de Valdés alcalde del arte de la pintura, el señor Matias de Carbajal su acompañado, el señor Pedro Honorio de Palencia alcalde del dorado, el señor Ignacio Iriarte secretario, el señor Cornelio Schut fiscal y demas académicos obligados á la dicha academia, eligieron á Pedro de Medina Valbuena por su mayordomo para entregarse del dinero que á los tales tocara hasta fin de la academia, que seran como se signe en esta memoria.

Primeramente el Sr. Bartolomé Murillo
8 reales, y lo mismo los demas.

El Sr. D. Sebastian de Llanos y Valdés.

El Sr. Juan de Valdés.

El Sr. Pedro Honorio de Palencia.

El Sr. Ignacio de Iriarte.

El Sr. Matias de Carbajal.

El Sr. Matias de Arteaga.

El Sr. Cornelio Schut.

El Sr. Pedro de Medina Valbuena.

El Sr. Juan de Arenas.

El Sr. Bernardo Simon de Pineda.

El Sr. Pedro de Campolargo.

El Sr. Juan Mateos.

El Sr. Diego de Herbás.

El Sr. Juan Martinez de la Gradilla.

El Sr. Martin de Atienza.

Los quales dichos diez y seis académicos quedaron obligados á sustentar la academia para que se les repartiese segun el gasto se hiciese en ella: esto es, continuandolo, ó dexandola de asistir todo el tiempo que durare. Advertiendo que aquellos que quisieren entrar en la academia fuera de los dichos obligados, á los quales se conoceran por aventureros, den cada noche diez y seis maravedis para los gastos sobresalientes de la academia. Y por verdad de quedar esto en esta forma ajustado, yo el dicho mayordomo lo firmé—Pedro de Medina y Valbuena.

(IV)

Junta en que se desistió Juan de Valdés Leal del empleo de presidente de la academia, y se nombró en su lugar á D. Sebastian de Llanos y Valdés.

En 30 de Octubre de este año de 1666, estando juntos en la sala de la Lonja, donde se acostumbra hacer dichos cabildos, por desestimiento que hizo Juan de Valdés Leal del año que le quedaba de su presidencia, el qual dió por escrito y de palabra, y fueron nombrados para presidente de dicha academia el Sr. D. Sebastian de Llanos y Valdés y el Sr. Cornelio Schut, y salió por dicho presidente por mas votos el Sr. D. Sebastian de Llanos y Valdés. Y dichos señores nombraron por votos para mayordomo al señor Matias de Carbajal, y al Sr. Juan Martinez de Gradilla, y salió por mas votos el Sr. Juan Martinez de Gradilla. Y el Sr. presidente nombró por su cónsul al Sr. Cornelio Schut. Los quales

dichos señores lo aceptaron y firmaron en dicho dia. Y todos los profesores de dicho arte se obligaron á dar dos reales cada uno en cada mes para los gastos de dicha academia, y la firmaron en dicho dia. Y esto se entiende todo el año, que empieza desde primero de Noviembre.—Ante mí Matias de Arteaga y Alfaro.

Siguen las firmas.

D. Sebastian de Llanos y Valdés.

Pedro de Medina y Valbuena.

Bartolomé Franco.

Cornelio Schut.

Juan Mateos.

Diego Truxillo.

Juan Martinez de Gradilla.

Juan de Arenas.

Ignacio de Leon Salcedo.

Juan de Benjumea.

Juan Simon Gutierrez.

Francisco de Meneses Osorio.

Diego Diaz.

Gabriel Leal.

Francisco Miguel Gonzalez.

Isidro Carmona Tamariz.

Geronima de Bobadilla.

Alonso Arias.

Bernabé de Ayala.

Matias de Godoy y Carbajal.

Juan Faxardo.

Juan de Zamora.

Tomas de Contreras.

Pedro Roldan.

Luciano Carlos de Negron.

Juan Fernandez.

Salvador Gutierrez.

Juan Jacinto Guerra.

Martin de Atienza Calatrava.

Mateo Martinez de Paz.

Luis Antonio de Ribera.

Lorenzo de Avila.

Prosiguen las firmas de los señores del arte de la pintura, para las mandas que se hicieron para sustentar la academia, en que se obligaron

á dar dos reales cada mes, como consta del auto que está á la vuelta de esta.

D. Francisco Antolinez y Sarabia.

Diego de Galvez.

Andres Cancino.

Pedro Diaz de los Reyes.

Antonio Perez.

Mas adelante y en diferentes años están las firmas de los subscriptores siguientes.

Bartolomé Franco y Leon.

Juan Chamorro.

Josef Antonio Vazquez.

Diego Gutierrez Teran.

Juan Mateo Zarza.

Alonso Faxardo.

Juan Josef.

Diego Garcia Melgarejo.

Alonso Perez.

Cristobal Nieto.

Antonio Ximenez Zarzosa.

Juan Salvador Ruiz.
Ignacio Fernandez.
D. Salvador de Roxas y Velasco.
Francisco Perez de Pineda.
Antonio Hidalgo.
Fernando Marquez Joya.
Juan Ruiz Gixon.
Diego Antonio Casáres.
Juan de Arroyo.
Bartolomé Ruiz Cesar.
Pedro del Cristo Osorio Melgarejo.
Juan Vanmol.
D. Andres Chamorro.
Martin Suarez de Orozco.
Ignacio Fernandez.
Diego Garcia de Castro.
Luis Nieto.
Francisco Rodriguez.
Pedro Diaz.
Diego Diaz.
Gonzalo de Rivas.
Pedro Calvo.
Luis Antonio de Ribera.

Francisco Alderete.

Francisco de la Peña.

Juan de Paredes.

Andres Franco.

Francisco Antonio Gixon.

Bernardino de la Cruz.

Alonso Perez.

Francisco Miguel Gonzalez.

Carlos Francisco de la Calle.

Francisco Perez de Coca.

Juan Teodoro Rodriguez.

Marcos Correa.

Miguel de la Puente.

Luis Muñoz.

Juan de Aragon.

Bartolomé Hernandez.

Alonso de Araoz.

Alonso Perez.

Francisco Gutierrez.

Diego de la Peña.

Juan Carrasco.

D. Antonio del Peydel.

D. Juan de Loaysa.

THE LIFE OF

Macio Ries.
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an Carrasco.
artin de Atienza y Calatrava.
Bartolomé Moran.
onso Martinez.
rbel de Yalle.
rlos de Zarate.
Geronimo de Texada.
rlos de Licht.
ancisco Mexil.
Felipe de Sta. Marina.
colas Perez.
antonio Zarzosa.

(V)

Junta General en que se leyeron y aprobaron las constituciones con que se habia de dirigir en adelante la academia. -

Está en un quaderno aparte de papel sellado con el sello quarto del año de 1673, y dice así:

En Sevilla en cinco dias del mes de Noviembre de mil seiscientos setenta y tres, ante mí el presente escribano, ante quien el arte de la pintura hace sus elecciones, parecieron juntos en forma de cabildo los alcaldes del arte de la pintura, escultura y dorado, presidente de la academia y demás oficiales, diputados y profesores del dicho arte y academia, estando en las casas de la Lonja en una sala en donde se hace la dicha eleccion y exercen sus estudios, con asistencia del excelentísimo señor Marques de Villamanrique, dignísimo protector del dicho arte y su academia; yo el presente escribano

hice notorias unas constituciones hechas por los susodichos, que contienen siete capítulos ú estatutos, que habiendoselas leído acordaron ser buenas y convenientes para el gobierno y conservacion del dicho arte y academia. Y los susodichos dixeron se sugetaban y sugertaron á ellas para ahora y en adelante, por ser muy á propósito y necesarias para la reputacion del dicho arte y exercicio de dicha academia, y dixeron ser su voluntad el que se guarden, cumplan y executen todos los dichos capítulos y constituciones, y que no iran contra ninguno de ellos ahora ni en ningun tiempo. Y lo firmaron y el dicho señor Marques.

Marques de Villamanrique.

Matias de Arteaga y Alfaro.

Francisco Perez de Pineda.

Bartolomé Franco.

Bartolomé Murillo.

Cornelio Schut.

D. Sebastian de Llanos y Valdés.

Pedro de Medina Valbuena.

Lorenzo de Ariza.

Juan Chamorro.

Juan Martinez.

Diego Truxillo.

Martin de Atienza Calatrava.

Carlos Francisco de la Calle.

D. Salvador de Roxas y Velasco.

Juan Luis Peroyas.

Antonio Hidalgo.

Marcos Correa.

Diego de las Casas.

Tomas Martin.

Martin de Roxas.

Diego Garcia Melgarejo.

Mateo Martinez de Paz.

Diego Gutierrez Teran.

Francisco Meneses Osorio.

Felipe Martino.

Tomas de Contreras.

Juan Vanmol.

Juan Teodoro Rodriguez.

Francisco Antonio Gixon.

Juan de Arenas.

Juan de Aragon.

Cristoval Nieto.

Juan de Zamora.

Juan Lopez Carrasco.

Luis Nieto.

Andres Chamorro.

Luis Antonio Navarro.

Josef Merino.

Tosef Tazon.

Fernando de Estrada.

Diego Diaz.

Juan de Arroyo.

Josef Antonio Vasquez.

Ante mi: Pablo de Ostos Negrillo,
escribano.

CONSTITUTIONES Y OBSERVANCIAS

*Que se han de guardar en la nobilísima arte de la
pintura de su academia para su gobierno y
que los estudios de ella se adelanten; de la que
es dignísimo protector el excelentísimo señor
D.Manuel Luis de Guzman Manrique de Zú-
ñiga, marques de Villamanrique y Ayamonte,*

*conde de San Silvestre de Guzman, Gines,
Gatos y Garruchena y gentil-hombre de la
cámara de S. M.*

Son estas constitutiones muy largas para copiadas aqui, pues abultarian mas que la carta. Bastará copiar los titulos de cada uno de los siete capítulos de que se componen, para instruccion de los lectores.

Capítulo primèro.

En que forma se han de hacer los cabildos en la eleccion de presidente, cónsul, mayordomo y demas oficiales.

Capítulo segundo.

En que se advierten las obligaciones que el presidente tiene de observar.

Capítulo tercero.

De la obligacion del cónsul.

Capítulo quarto.

De la obligacion del mayordomo.

Capítulo quinto.

De la obligacion que los doce profesores del arte de la pintura, dorado y escultura en la academia, para su conservacion tienen.

Capítulo sexto.

De los profesores que han de tener obligacion de asistir todas las noches á la academia.

Capítulo septimo.

Contiene lo que se ha de observar en la academia y en el arte de la pintura para la quietud del estudio y la de dicho arte: las noches que tocara á cada uno de los profesores el poner las actitudes, como constará por la lista que ha de estar en la academia, de todos los profesores del arte de la pintura, escultura y dorado, y la obligacion que han de tener dichos profesores para que quede siempre engrandecida.

THE
LIFE OF MURILLO,
FROM THE
DICCIONARIO HISTORICO
DE LAS
BELLAS ARTES,
WITH THE
RECORD OF HIS PUBLIC WORKS AT SEVILLE.

BY
CEAN BERMUDEZ.

MADRID, EN LA IMPRENTA DE LA VIUDA DE IBARRA,
AÑO DE 1800.

ESTEBAN MURILLO (Bartolomé) pintor D. Antonio Palomino creyó que habia nacido en la Villa de Pilas, pero la partida de bautismo que tengo á la vista me asegura haber sido bautizado en la parroquia de Santa Maria Magdalena de Sevilla el lúnes 1º de enero de 1618. Este error pudo dimanar de que la muger de Murillo era de aquella villa, y de que tenia un poco de hacienda en ella. Fueron sus padres Gaspar Estéban Murillo y Maria Perez, y de haberse llamado todos sus ascendientes Estéban, se deduce ser el primer apellido de esta familia.

Desde muy niño descubrió su inclinacion á la pintura, y en edad competente le llevo el padre á la casa de su pariente Juan del Castillo para que la aprendiese. Como Castillo era buen dibuxante le cimentó en el diseñó, y despues le enseñó su colorido seco, que participaba alguna cosa de la escuela florentina que

traxeron á Sevilla Luis de Vargas, Pedro de Villégas y otros profesores. Estos fuéron los principios de Murillo, que aprendió en poco tiempo, porque estaba dotado de un talento y disposiciones extraordinarias para la pintura.

Con motivo de haberse establecido su maestro en Cadiz, comenzó á pintar por sí solo para la Feria todo lo que le encargaban los traficantes en pinturas, con lo que adquirió mucho manejo y un colorido mas suave aunque amanarado. Todavía se conservan en Sevilla tres quadros suyos de aquel tiempo: el primero está en un àngulo del claustro del Colegio de Regina el Segundo en otro ángulo del claustro principal del Convento de S. Francisco, y el tercero en el altar de la capilla de nuestra señora del rosario en el colegio de Santo Tomas.

No tema mas que veinte y quatro años de edad quando llegó á Sevilla el pintor Pedro de Moya, que volvia de Lóndres á Granada con el gusto y hermoso colorido que habia aprendido de Wan-Dyck. Admiróse Bartolomé

sobre manera de la dulzura y suavidad de su estilo y entró en gran deseo de imitarle; pero Moya se detuvo poco tiempo en Sevilla, y Murillo quedó confuso y vacilante sobre el camino que habia de tomar para ser un gran profesor. Bien quisiera ir á Inglaterra, pero sabia que acababa de morir Wan-Dyck: tambien pensaba pasar á Italia, mas se afligia al considerarse sin medios para emprender viages tan largos y costosos. Al fin halló un recurso, que solo su virtud y aplicacion podrian inspirarle. Crompró una porcion de lienzo: la dividió en muchos quadros, los imprimó por su mano, y pintó en ellos asuntos de devocion: despues los vendió á uno de los muchos cargadores á Indias que habia en aquella ciudad, y con su producto vino a Madrid el año de 1643 sin despedirse de nadie y sin haber participado su proyecto á ningun profesor.

Luego que llegó á la corte se presentó á su paisano D. Diego Velasquez á quien manifestó su intencion y deseos que le habian sacado de su casa. Tuvo en ello Velasquez mucha com-

placencia, y le proporcionó copia todos los quadros que quiso de la coleccion del rey en sus palacios y en el monasterio del Escorial. Por los efectos se puede inferir qual habrá sido su método, aplicacion y constancia en dos años que se ocupó en estudiar y copiar las obras de Ticiano, Rubens, Wan-Dyck, Ribera y Velasquez.

Restituido á Sevilla en 645, como pocos artistas le habian echado ménos en su ausencia se admiraron todos al ver los quadros que pintó al año siguiente para el claustro chico del convento de S. Francisco de aquella ciudad. Nadie acertaba como y con quien habia aprendido aquel nuevo, magistral y desconocido estilo pues no hallaban alli ni modelo ni maestro que pudiese habersele enseñado. Manifestó desde luego en estos quadros los tres profesores á quien se propuso imitar en Madrid; porque en los angeles del que representa á un venerable Estático en la cocina, se ve todo el estilo del Spagnoletto: el de Wan-dyck en el perfil de la Cabeza y manos de la Santa Clara en su trán-

sito; y el de Velasquez en todo el lienzo de S. Diego con los pobres.

Esta obra le dio una reputacion superior á la que tenian los demas pintores de Sevilla: le proporcionó otras muchas públicas y particulares que le sacaron de indigencia y le pusieron en situacion de casarse con D^a. Beatriz de Cabrera y Sotomayor, persona de conveniencias en la Villa de Pilas, cuyo matrimonio se efectuó el año de 648. Hora fuese por la facilidad extraordinaria que adquirió con tantas obras, hora por complacer al vulgo, mudó su estilo detenido y fuerte en otro mas franco, mas dulce y agradable aun á los mismos inteligentes, con el que pinto los principales y mas estimados quadros de Sevilla.

Tales son: el S. Leandro y el S. Isidoro, mayores que el tamaño del natural, vestidos de pontifical, sentados y colocados en la Sacristía mayor de la Catedral. Los pintó el año de 55 por encargo del arcediano de Carmona D. Juan Federigui, quien los regaló al cabildo; y consta de un MS. de aquel tiempo, que el S. Leandro

es retrato del licenciado Alonso de Herrera, apuntador del Coro, y el S. Isídoro del licenciado Juan Lopez Talavan. Pintó en 56 el célebre quadro de S. Antonio de Padua que está en el altar del bautisterio de la misma catedral, por el que le pagó el cabildo 10,000 reales. Los inteligentes le celebran por uno de los mejores de su mano, sea por el acorde y contraposicion de luces y tintas, sea por la expresion de la figura del Santo, que arrodillado recibe con los brazos levantados al niño dios, que baxa en una gloria de Angeles tocando instrumentos, o sea por el ambiente que rodea todos los objéto, ó por la diestra indecision con que se pierden los contornos. Y en 65 pintó los quatro medios puntos de la Iglesia de Santa Maria la Blanca á expensas del ferveroso, racionero D. Justino Neve. Se celebra mucho la procesion de figuras pequeñas al parage nevado, en ultimo termino de uno de estos lienzos, por la verdad con que está representado el polvo y hasta el calor del estío.

Dirigió en 67 y 68 el dorado de la Sala

capitular de aquella santa iglesia: retocó los geroglíficos de Pablo Céspedes, que estaban maltratados, y pintó al óleo en los ocho óvalos de la media naranja de la propia sala los quatro santo arzobispos de la diócesis. S. Hermenegildo y S. Fernando y las Santas Justa y Rufina de medio cuerpo, y de cuerpo entero una hermosísima concepcion en el testero.

Pero la época mas gloriosa de Murillo fue desde el año 670 hasta el de 80 en que pintó las obras que le diéron mas fama. Acabó en 74 los ocho lienzos grandes que estan en la iglesia del Hospital de S. Jorge, llamado de la Caridad. Los seis mayores y apaisados, colocados en lo alto, representan, con figuras mayores que el tamaño del natural, pasages de la sagrada escritura alusivos a las obras de misericordia, y los dos restantes en lo baxo á S. Juan de Dios cargado con un pobre y á Santa Isabel, reyna de Portugal, curando pobres enfermos. Los que no conceden á Murillo mas que la hermosura del color, podran observar en la espalda del paralítico de la piscina como entendia la

anatomía del cuerpo humano: en los tres ángeles que se aparecen á Abraham, las proporciones del hombre: en las cabezas de Cristo, Moyses, el padre de familias y de otros personajes, la nobleza de los caractéres: la expresion del ánimo en las figuras del hijo Pródigo, de unas mugeres y niños que se abalanzan á beber el agua que sale del peñasco, y en el gesto y accion de un muchacho tiñoso que se quita con mucho tiento el casquete para que le cure Santa Isabel; y en fin veran en estos excelentes quadros practicadas las reglas de la composicion, de la perspectiva y de la optica, como tambien la filosofia con que demonstraba las virtudes y las pasiones del corazon humano.

Pagaronlé por el lienzo de pan y peces 15,975 reales de vellon: por el de Moyses su compañero 13,300: por los otros quatro mas pequeños que les siguen 32,000; y por los dos restantes de S. Juan de Dios y Santa Isabel 16,840, cuyos precios manifiestan la estimacion que tenian sus obras en un tiempo en que las cosas necesarias á la vida estaban mas de la mitad mas baratas que en el presente.

Siguiérouse á estos lienzos el de la concepcion y el de S. Pedro, que existen en la iglesia de los Venerables, el de la Virgen con el Niño que reparte panes á unos sacerdotes peregrinos, colocado en el testero del refectorio de este hospital, y enfrente el retrato de cuerpo entero de D. Justino Neve. La Concepcion es el mejor testimonio que tenemos de la buena práctica de Murillo, de su delicado gusto é inteligencia en la contraposicion de las luces y en el efecto del todo; por tanto creo que sea en esta parte el mejor quadro de su mano, y al que tal vez llegarán muy pocos de la escuela lombarda. Tambien pintó en este periodo los diez y nueve (lienzos con figuras del tamaño del natural que adornan los altares y coro baxo del convento de los Capuchinos, los del retablo mayor, y los tres que estan ahora en la celda provincial de San Agustin, y otros muchos que al fin diré.

Concluidas todas estas obras pasó á Cadiz á pintar el quadro grande de los desposorios de Santa Catalina para el altar mayor de los

Capuchinos, y antes de acabarle tropezó en el andamio, de lo que le resultó una grave indisposicion, que le precisó volver á sevilla donde permaneció lo restante de su vida achacosamente, vivia entónces cerca de la parroquia de Santa Cruz, en cuya iglesia, se dice estaba muchos ratos en oracion ante el famoso descendimiento de Pedro Campaña, y que como un dia el sacristan desease cerrar las puertas mas temprano de lo que acostumbraba, le hubo de preguntar por que se detenia tanto tiempo en aquella capilla, á lo que le respondió: “estoy esperando que estos santos varones acaben de baxar al Señor de la Cruz.”

Como sus indisposiciones le iban agravando mas y mas cada dia, fué necesario administrarle el viatico, y estando otorgando el testamento ante Juan Antonio Guerrero, escribano publico de aquella Ciudad, espiró el dia 3 de Abril, 1682, en los brazos de su amigo y discípulo D. Pedro Nunez de Villavicencio, caballero de la órden de S. Juan, despues de haber declarado por herederos á sus dos hijos D. Gabriel,

ausente en América, y D. Gaspar Esteban Murillo, clérigo de menores. Fuè enterrado en la bóveda de la citada capilla del Descendimiento, y consta todo lo expuesto de su testamento original, que hice copiar; y que ademas de los dos hijos dexó una hija monja, llamada D^a Francisca, que habia profesado ocho años ántes en el monasterio de Madre de dios en aquella ciudad; resultando que el que pasó a las Indias no se llamaba Josef, como dice Palomino ni que por influxo de su padre hubiese alcanzado un beneficio de 3,000 ducados.

Constan tambien del Testamento otras circunstancias muy curiosas; y del inventario de sus bienes varias pinturas de su mano, unas finalizadas, y otras en bosquejo, siendo una de las principales su mismo retrato, que sospecho sea el que posee el ilustrisimo Sr. D. Bernardo Iriarte, porque otro de mas edad y con valona pasó á Flándes, donde grabáron por él una buena estampa, que conservo.

La amabilidad de Bartolomé Estéban Murillo convenia perfectamente con la dulzura y

estilo de sus pinturas. Manifestó esta Virtud y otras prendas en la enseñanza que daba á susdiscipulos, dirigiéndolos con blandura por el buen camino que va á la imitacion de la naturaleza, y mucho mas en el establecimiento de una academia publica de dibuxo en Sevilla. El deseo patriótico que tenia del adelantamiento de las bellas artes, le hizo luchar contra la fiereza de D. Juan de Valdes Leal, y contra la envidia de D. Francisco de Herrera el mozo, émulos de su mérito y habilidad, á fin de reunir sus votos, y los de los demas artistas de la ciudad para que le ayudasen a sostener los gastos del instituto. Habló al asistente y a los veinte y quattros, y con su permiso celebró la primera junta en la casa lonja el dia 11 de Enero de 1660. Fué el primer presidente ó director que enseñó públicamente en aquella ciudad el modo de estudiar el desnudo del hombre, poniendo la actitud y explicando sus proporciones y anatomía.

Tambien fué el fundador del estilo sevillano, que se conserva todavìa, aunque muy desfigu-

rado: estilo de suavidad, que le caracteriza entre los primeros naturalistas, y que se distingue entre todos por un acorde general de tintas y colores, por una indecision de perfiles sabia y dulcemente perdidos; por los cielos opacos que dan el tono a la escena; por las actitudes, sencillas y decorosamente expresivas; por los semblantes de amabilidad y virtud; por los pliegues de paños francos y bien trazados; por la fuerza de luz en los objetos principales; y sobre todo por el verdadero color de las carnes.

Pocos españoles le igualaron en los paises y en las flores, mas solamente Juan de las Marinas pudo excederle en las naves. Yo tengo un dibuxo á la pluma, firmado de su mano, que representa doce navios, vistos por distintos lados, que sin duda hizo en Cádiz á presencia de los de aquella bahía, para estudio ó modelo de los que se le pudiesen ofrecer en sus composiciones, y no hay mas que pedir en este género. Entónces pintó aquel célebre quadro de Jesus Mariá y Josef, de que habla

Palomino, y esta hoy en Sevilla en Poder del Sr. Marques del Pedroso. Tiene quatro varas de alto y tres de ancho, y fué tasado en Cádiz en dia 22 de Febrero 1708 en ochocientos pesos, quando con él se hizo pago de mayor cantidad al mayorazgo del Marques D. Carlos Francisco Colarte.

Se atribuye a Murillo un S. Francisco pequeño de medio cuerpo, grabado con agua fuerte á lo pintoresco? Y quien podrá explicar las pinturas de su mano que saliéron de Sevilla para fuera del reyno desde que estuvo en ella la Corte de Felipe V.? Me contentaré con decir las publicas que he visto en los pueblos en que he estado.

SEVILLA.**CATEDRAL.**

El gran quadro de S. Antonio de Padua en el altar del bautisterio, y encima de él otro mas pequeño del bautismo de Cristo, pero con figuras del tamaño del natural: el lienzo apaisado del nacimiento de la Virgen en la Capilla de S. Pablo: los dos santos arzobispos Leandro é

Ysidoro en la sacristia mayor: en la de la Antigua un descanso de la Virgen con el niño, S. Josef y San Juanito: los ocho óvalos de la bóveda de la sala capitular, que como ya he dicho, representan á los quatro santos arzobispos, á S. Hermenegildo S. Fernando y á las santas Justa y Rufina, y la concepcion del testero, un S. Fernando de cuerpo entero en la contaduría mayor, otro de medio cuerpo en la biblioteca y algun otro retrato de la série de los prelados.

ID. *S. Andres. Parroquia.*

El Salvador medio cuerpo, que esta en la Capilla de S. Lucas, ó de los pintores.

ID. *Santa Catalina.* ID.

Una lindísima Santa Catalina de medio cuerpo, junto á la puerta de la Capilla del Sagrario.

ID. *Santo Tomas.*

La Virgen del Rosario con Santo Domingo en el altar de su capilla.

ID. *Regina Angelorum.*

Un quadro colocado en uno de los ángulos del claustro, que representa á nuestra Señora y S. Francisco, que persuaden á un religioso de su órden a que siga la doctrina de Santo Tomas.

ID. *S. Pedro Alcantara.*

Un S. Antonio de Padua en el Presbiterio.

ID. *Santa María La Blanca.*

Dos medios puntos al óleo en la nave principal, que representan la vision que tuvieron el patricio romano y su muger sobre la edificacion del templo de Santa Maria la mayor en Roma, y estos mismos declarando la vision al papa: á lo lejos de este último quadro esta la procesion de que he hablado: otros dos medios puntos en los testers de las otras naves. Se figura en el del lado del evangelio una Concepcion con sacerdotes, y la Fe en el de la epistola: una Dolorosa y un S. Juan evangelista de medio cuerpo en la Capilla del Santisimo; y algunos

le atribuyen un quadro grande de la Cena que esta a los pies de la iglesia.

1D. *S. Francisco.*

La concepcion con un religioso escribiendo en primer termino, que está en un ángulo del claustro principal: otra muy grande sobre el arco de la capilla mayor: el retrato del señor Urbina, arzobispo de Sevilla, de cuerpo entero en la antesacristia: los once quadros del claustro chico, que representan varios pasages de las chronicas de aquella orden.

1D. *Carmen Calzado.*

Una exelente Virgen de cuerpo entero sentada con el niño, en el altar de la sacristía; y se le atribuye el Ecce homo que esta en un altar de la capilla mayor.

1D. *Merced Calzada.*

S. Rafael en su altar con el retrato de medio cuerpo en primer término del obispo D. Fr. Franciso Domonte: la huida á Egypto cerca de este altar, y mas arriba S. Luis rey de

Francia de medio cuerpo: en la capilla de la Espiracion el buen quadro de la resurreccion del Señor.

ID.

Los Venerables.

La Concepcion y el S. Pedro en la iglesia: la Virgen con el Niño, y el retrato de Neve en el refectorio.

ID.

S. Agustin.

Dos lienzos en el retablo principal con figuras del tamaño del natural, relativos a la vida del Santo doctor, y varios ángeles con atributos e insignias episcopales en los requadros del arco con que termina: otros dos lienzos en el altar de Santo Tomas de Villanueva con pasages de su vida: otros tres en la celda del provincial que representan, el primero a S. Agustin arrodillado con unos libros que parecen verdaderos: el segundo á Santo Tomas de Villanueva niño, quitandose los calzones para darlos à otros muchachos que se éstan vistiendo la ropilla que ántes les habia entregado:

y el tercero al mismo Santo ya religioso dando limósna á los pobres con una perspectiva de un claustro bien entendida.

ID.

La Caridad.

Los ocho grandes quadros de que ya he hablado. Los del lado del evangelio representan: el pueblo hebreo bebiendo el agua que Moysés sacó de la piedra: el hijo pródigo en los brazos de su padre: Abrahan adorando los tres ángeles; y mas abaxo S. Juan de Dios caido en el suelo y cargado con un pobre, y un Ángel que le ayuda a levantar. Los del lado de la epistola figuran el Milagro de pan y peces en el desierto, con una inmensa turba de figuras bien degradadas: el Señor que sana al tullido de la piscina, el Ángel libertando a S. Pedro de las prisiones, y debaxo Santa Isabel con sus damas curando á los pobres: una encarnacion del Señor en un retablito y en el remate de otros dos el niño Dios y S. Juanito.

ID.

Capuchinos.

En el retablo mayor hay los quadrós siguientes: el principal que representa la concesion del jubileo de la porciuncula: Santa Justa y Rufina del tamaño del natural, titulares de este convento, en el lado del evangelio: por compañero en el de la epistola S. Leandro y S. Buenaventura: encima de estos dos S. Juan Bautista y S. Josef, tambien de cuerpo entero y mas arriba S. Antonio de Padua y S. Felix de Cantalicio de medio cuerpo, una graciosa Virgen con el niño sobre el tabernáculo: la santa faz mas arriba, y el crucifixo que esta pintado en la cruz de la mesa altar.

S. Miguel y el ángel custodio sobre las puertas del presbiterio, en el que hay dos altares con dos grandes lienzos, que representan la anunciacion de nuestra Señora, y una piedad con el señor muerto, que tambien son de mano de Murillo.

En los tres altares de las capillas del lado del evangelio se representa á S. Antonio de

Padua con el niño Dios: la concepcion de la Virgen en una gloria de ángeles; y Jesucristo crucificado, á quien abraza S. Francisco; y en las capillas del frente, ó del lado de la epistola, están un nacimiento del Señor: S. Felix de Cantalicio que entrega el niño Dios á la Virgen santísima, sentada en un trono de nubes; y Santo Tomas de Villanueva dando limosna á los pobres: todos con figuras mayores, ó iguales al tamaño del natural; finalmente una concepcion en el coro baxo.

1D. *Palacio Arzobispal.*

Una Virgen con el niño de cuerpo entero en el oratorio baxo. Mandósela pintar el arzobispo D. Ambrosio Spinola el año de 1673, y darle por ella 1,000 ducados. En una sede vacante la cortáron por el medio y le pegáron con disimulo una copia de medio cuerpo arriba, quedando original lo restante, incluso un gracioso trono de ángeles.

N

ID. *S. Gerónimo de Buenavista.*

Una concepcion mediana en el altar del comulgatorio.

ID. *Santa María de las Cuevas, Cartuxa.*

La Cabeza degollada del Bautista, en la sacristía; y un Salvador de medio cuerpo en el oratorio alto de la celda prior.

CADIZ. *Capuchinos.*

El quadro grande de los desposorios de Santa Catalina en el altar Mayor, que concluyó por muerte de Murillo su discipulo Francisco Meneses Osorio; y un Eccehomo sobre la puerta de la sacristia.

ID. *S. Felipe Neri.*

Una concepcion en el sitio principal del altar Mayor.

CARMONA. *Carmelitas Descalzos.*

Se le atribuye un quadro que está junto

al púlpito y representa la Virgen recogiendo los pañales del niño dios, mientras S. Josef le tiene en los brazos.

CORDOVA. *S. Agustin.*

Una nuestra Señora en la iglesia al lado de la Sacristia.

GRANADA. *Monjas del Ángel.*

El niño pastor en la puerta del Sagrario del altar Mayor.

ID. *Cartuxa.*

Una Concepcion de media vara en la sacristia.

RIOSECO. *Santa Cruz.*

Los deposorios de nuestra Señora en la sacristia.

MADRID. *Carmen Calzado.*

S. Josef con el niño, colocado en una pieza que tiene comunicacion con la sacristia.

ID. *Carmen Descalzo.*

Una concepcion y un crucifixo en la sacristia: un descanso de la Virgen en la escalera del camarín; nuestra Señora con el niño y S. Juan en la primera pieza del mismo camarín: en la segunda dos quadritos, que representan el niño Dios y S. Juanito abrazándose, y una Virgen con el niño; en la tercera un Eccehomo, una Dolorosa y nuestra Señora con S. Josef: una figura que da de beber á otra, repeticion ó estudio para el quadro grande de Moyses, que esta en la caridad de Sevilla; y una cabaña.

ID. *Palacio Nuevo.*

Nuestra Señora con el niño: los desposorios de S. Josef: la anunciacion de nuestra Señora: el nacimiento del Señor: la Sacra Familia: el niño Dios y S. Juanito: un niño dormido: un Eccehomo y una Dolorosa: Jesus Maria y Josef: otra sacra Familia: el Salvador y la Virgen de medio cuerpo: Santiago el mayor de Romero, id: el vinatero

y la Vendimiadora, id, estos tres últimos quadros están grabados por D. Juan Antonio Salvador Carmona. Se atribuye á Murillo una Judit, imitando á Gerardo Segres, y en la Sacristía de la capilla real esta de su mano el quadro grande que representa á Jesucristo, la Virgen y S. Agustin.

Quando estuvo el Rey en Sevilla se compró una concepcion del natural, un S. Gerónimo del mismo tamaño y un Josef mas pequeño, y se traxo de Cordoba un muchacho espulgándose, quadro muy celebrado con el nombre del Piojoso.

ESCORIAL. *Casino del Rey.*

Hay en él muchos y buenos quadros de este profesór, que no puedo señalar por haberse aumentado su número desde que los he visto.

S. ILDEFONSO. *Palacio.*

Jesucristo con los dos discípulos en el castillo de Emaus; Raquel y Eleazar entregándose

las joyas. S. Ildefonso recibiendo le casulla de manos de la Virgen, que grabó Selma. S. Pedro, imitando al Spagnoletto: un S. Gerónimo: un S. Juan: otro castillo de Emaus: S. Juanito con el niño Dios: santa Rosa de Lima, que tambien se grabó: una Concepcion: S. Juan Bautista: S. Francisco de Paula: un Crucifixo: una Dolorosa: el entierro de Cristo: otra Concepcion de medio cuerpo: otra mas pequeña; y santa Ana enseñando á leer á la Virgen.

Algunos de estos quadros viniéren al palacio nuevo de Madrid.

VITORIA.

Colegiata.

En la Sacristia un quadro grande historiado con figuras algo mayores que el natural que representa a la Virgen con el Señor difunto. M. S. y documentos de arch. de Sevilla, inclus. et de la Catedr. Palom. Ponz.

ESTEBAN MURILLO (D. GASPAR.)

Pintor, é hijo de Bartolomé, a quien procuró imitar por afición, pues su padre le dedicó á la carrera de las letras. Quando este murió estaba ordenado de menores, y obtenia un beneficio simple en una de las parroquias de Carmona: mas en 1º de Octubre de 1685 tomo posesion de una canon-gia en la santa iglesia de Sevilla a los 14 años de edad no cumplidos; y por haberse descuidado en hacer el juramento de la protesta-cion de la fé en el tiempo que previene el concilio, fue condenado por el cabildo en 30 de Abril de 688 á perder los frutos de un año, que ascendieron á 8,000 reales de vellon, cuya cantidad se aplicó á la reparacion del monumento de aquella Catedral. D. Gaspar se conformó gustoso con esta pérdida al saber que se invertía en utilidad de las bellas artes. Falleció en Sevilla el dia 2 de Mayo de 1709.*

* Arch. de dich. santa igles.

THE END.

ERRATA.

Page xxiii. line 22. *for* Poriuncula *read* Porciuncula.

xxix. *for* Amaxurim *read* Amazurino.

Before page xxxiii, in the motto to Bourgoing,
for cencurer *read* censurer.

15. *for* Sarabi *read* Sarabia.

65. *for* Casa Longa *read* Casa Lonja.

87. *for* San Antonia de Padua *read* San Antonio de Padua.

97. *for* Viaga *read* Viage.

99. *for* Vindo *read* Viudo.

98. in the note, *for* que posse *read* possée.

118. *for* del Cortillo *read* Castillo.

for Baroncillo *read* in all places Borroncillo, or Borron,
meaning the Study or Sketch ; and Borroncillo,
the little or small sketch.

Fine Paintings by Murillo have appeared at the British Institution since printing this Work.

A Holy Family; Sir Eliab Hervey.

An Assumption of the Virgin; Mr. Hamlet.

A San Antonio de Padua.

A San Francisco and the Infant.

A San Josef.

Some Beggar Boys; in his earliest time.

The two former are very fine; and I entreat the Proprietors not to suffer a re-touch to be put upon them. The Holy Family seems to require nothing but what is termed nourishing.

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