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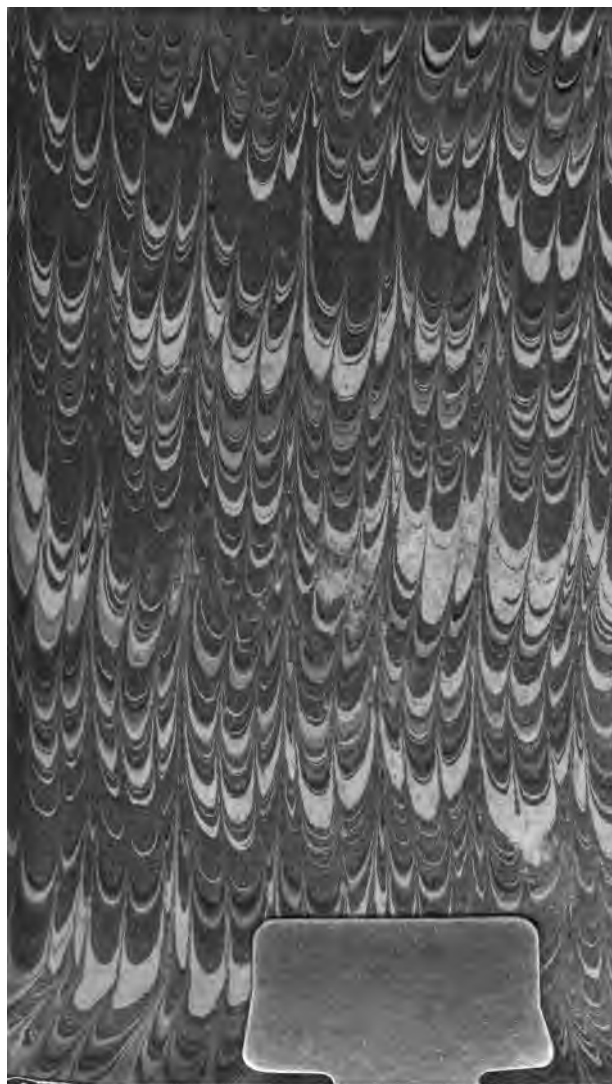
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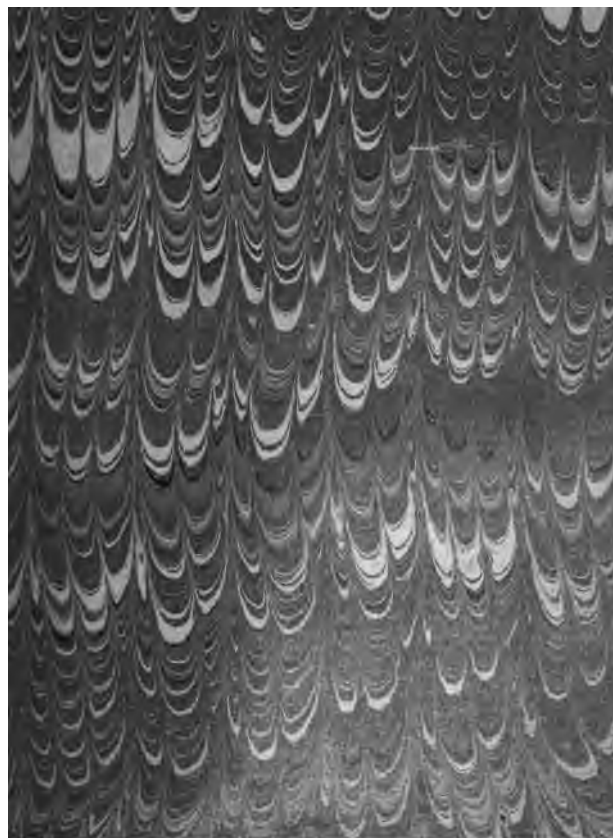
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**A N E C D O T E S**  
**O F**  
**EMINENT PAINTERS**  
**I N S P A I N,**

**During the Sixteenth and Seventeenth Centuries;**

**W I T H**  
**CURSORY REMARKS**  
**U P O N T H E**  
**PRESENT STATE OF ARTS**  
**I N T H A T K I N G D O M.**

**By RICHARD CUMBERLAND.**  
**I N T W O V O L U M E S.**

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**V O L. I.**

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**L O N D O N:**  
**PRINTED FOR J. WALTER, CHARING-CROSS.**

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**M.DCC.LXXXII.**

the same time, the *Journal of the American Medical Association* (JAMA) has been a leading voice in the medical profession, often publishing articles that challenge the status quo and advocate for reform. The *JAMA* has a long history of publishing articles that have shaped the medical landscape, from the early days of the profession to the present.

One of the most significant articles published in the *JAMA* was the "Declaration of Independence" of the medical profession, which was published in 1915. This article, written by a group of medical professionals, declared the medical profession's independence from the state and its commitment to the highest standards of medical practice.

Another significant article was the "Declaration of Sentiments" of the medical profession, which was published in 1928. This article, written by a group of medical professionals, declared the medical profession's commitment to the highest standards of medical practice and its commitment to the welfare of the patient.

The *JAMA* has also been a leading voice in the medical profession's efforts to reform the medical system. In 1934, the *JAMA* published an article that called for the creation of a national medical board, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice.

In 1947, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice. This article was a landmark in the medical profession's efforts to reform the medical system.

The *JAMA* has also been a leading voice in the medical profession's efforts to improve the quality of medical care. In 1954, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice.

In 1967, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice. This article was a landmark in the medical profession's efforts to reform the medical system.

The *JAMA* has also been a leading voice in the medical profession's efforts to improve the quality of medical care. In 1974, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice.

In 1987, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice. This article was a landmark in the medical profession's efforts to reform the medical system.

The *JAMA* has also been a leading voice in the medical profession's efforts to improve the quality of medical care. In 1994, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice.

In 2007, the *JAMA* published an article that called for the creation of a national medical council, which would be responsible for regulating the medical profession and ensuring the highest standards of medical practice. This article was a landmark in the medical profession's efforts to reform the medical system.

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A N E C D O T E S  
O F  
E M I N E N T P A I N T E R S  
I N S P A I N, &c.

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**S**PAIN has given birth to so many eminent Painters, of whom there is no memorial in the rest of Europe, and abounds with so many admirable examples of their art, dispersed in churches, convents and palaces, where the curiosity of modern travellers rarely carries them, that I persuade  
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myself it will not be unacceptable to the public to have some account of men and works so little known and yet so highly worthy to be recorded. I am not aware that this has been professedly attempted by any Spanish writer, except by *Palomino*; who in an elaborate treatise on the Art of Painting, in two folio volumes, has inserted the lives of two hundred and thirty-three Painters and Sculptors, who flourished in Spain from the time of *Ferdinand the Catholic* to the conclusion of the reign of *Philip the Fourth*; of these materials I have principally availed myself in the following sheets, but not without due attention to other authorities, that interpose accounts differing

differing from his, or extend to particulars, which he has failed to enumerate. He is said to have written with a competent knowledge of his subject, as an art, of which he was himself a professor; and in rules for the practice of painting he is very diffusive: If he had been more communicative or entertaining in those matters, for which I chiefly consulted him, I might have needed less apology for the present publication: Many particulars however have been furnished to me from tradition, which help out the sterility and dryness of his catalogue; and I must not omit to acknowledge the assistance I drew from the treatise of *Pacheco*, a book now become

B 2            extremely



extremely rare and hardly to be obtained. I know there was an English abridgement of Palomino's Painters published in the year 1739, but the original is in very few hands ; so that, unless some Spanish biographer shall speedily be found with public spirit to engage in the task of rescuing the fame of his ingenious countrymen from approaching extinction, their histories at least will soon be lost, whatever may be the fate of their works. The world is in possession of many memoirs of the artists of Italy, France and Flanders ; and the Painters, who distinguished themselves in England, have by happy fortune found a biographer, whose entertaining talents

ments will secure to them a reception with posterity; whilst of all the Painters, to whose memory I have dedicated this slight attempt, scarce a name is heard without the limits of Spain, except those of *Velasquez*, *Murillo*, and *Ribeira*: The paintings of the latter it is true are very generally known, many excellent performances of his being dispersed through Europe: Some respectable remains of *Velasquez* are to be found in Italy, but the principal exertions of his pencil were reserved for his own country, and the Sovereign, who entertained him in his service; these, we may naturally suppose, can never be extracted: And as for *Murillo*, al-

though some pieces of his have in time past been extracted from Seville, yet I think I may venture to say, that not many of them, which pass under his name, are legitimate; and in a less proportion can we find amongst such, as are true pictures, any of so capital a rank, as to impart a competent idea of his extraordinary merit.

The candid reader will observe, that I do not profess to give the Lives of the Painters, who are treated of in this catalogue, for which my materials do not suffice; nor shall I hazard many criticisms upon their respective works, for which more science would be requisite than I can pretend to; still I hope there will be found sufficient

cient novelty to amuse, such of my readers, as can endure to hear of paintings, as they strike the feelings of an ordinary observer, without presuming to dissect them in the learned jargon of a Virtuoso: It will be remembered therefore that I offer nothing more to the public than Anecdotes of the Eminent Painters, who have flourished in Spain during the two centuries last past; and in this description I include all such illustrious foreigners, as have resorted to Spain for the display of their talents under protection of the Princes or Nobles of that kingdom; these are a pretty numerous class, and in treating of them I shall study to avoid repeating

what may have been better told by others; but even of these perhaps some local anecdotes will occur, which may at least be supplementary to the accounts already in existence. My residence in Spain, and some advantages incident to my peculiar situation there, gave me repeated access to every thing I wished to see; almost every religious foundation throughout the kingdom contains a magazine of art; in resorting to these nothing will be found, of which a stranger can complain, unless of the gloominess of some of the edifices, and the unfavourable lights, in which many capital paintings are disposed: In private houses it is not unusual to discover

discover very fine pictures in neglect and decay; thrown aside amongst the rubbish of cast-off furniture; whether it be, that the possessor has no knowledge of their excellence, or thinks it below his notice to attend to their preservation; but how much soever the Spaniards have declined from their former taste and passion for the elegant arts, I am persuaded they have in no degree fallen off from their national character for generosity, which is still so prevalent amongst them, that a stranger, who is interestedly disposed to avail himself of their munificence, may in a great measure obtain whatever is the object of his praise and admiration:

tion: As for the royal collections at Madrid, the Escorial and elsewhere, he will meet a condescension so accommodated to his curiosity, that the one is as little likely to be exhausted as the other; the facility of access to every palace in possession of His Catholic Majesty is only to be equalled by the gratification it produces.

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THE Arts, which revived in Italy during the 14th century, did not reach Spain till the time of *Ferdinand the Catholic*; *Antonio Del Rincon*, a native of *Guadalaxara*,

*ara*, may be considered as the father of the Spanish school; he studied in Rome, and, returning to his native country, was taken into the service of *Ferdinand*, who bestowed on him the Order of *Santiago*, and made him Groom of his Chamber. There are two portraits of *Ferdinand* and *Isabella*, painted by him, still to be seen at *Toledo*, in the church of *San Juan de los Reyes*, and several pictures by his hand perished in the fire, that destroyed the palace of the *Pardo* in the year 1608. This artist died in the year 1500.

The unhappy catastrophe of *Torrigiano*, the Florentine, followed in the year 1522: After having enriched the cities of *Andalusia* with



with several pieces of sculpture, not unworthy the disciple and rival of *Michael Angelo*, he was condemned to death by the Inquisition, and expired in the prison of *Seville* under the horrors of an approaching execution: The story is as follows; *Torrigiano* had undertaken to carve a Madona and child of the natural size, at the order of a certain Spanish Grantee; it was to be made after the model of one, which he had already executed; and promise was given him of a reward proportioned to the merit of his work. His employer was one of the first Grantees of Spain, and *Torrigiano*, who conceived highly of his generosity, and well knew what his

his own talents could perform, was determined to outdo his former work; he had passed great part of his life in travelling from kingdom to kingdom in search of employment, and, flattering himself with the hope, that he had now at last found a resting-place after all his labours, the ingenious artist with much pains and application compleated the work, and presented to his employer a matchless piece of sculpture; the utmost effort of his art; the Grandee surveyed the striking performance with great delight and reverence; applauded *Torrigiano* to the skies; and, impatient to possess himself of the enchanting idol, forthwith sent to demand it;

at.

at the same time, to set off his generosity with a better display, he loaded two lacqueys with the money, that was to defray the purchase; the bulk at least was promising, but when *Torrigiano* turned out the bags, and found the specie nothing better than a parcel of brass maravedi, amounting only to the paltry sum of thirty ducats, vexation at this sudden disappointment of his hopes, and just resentment for what he considered as an insult to his merit, so transported him, that, snatching up his mallet in a rage, and not regarding the perfection, or (what to him was of more fatal consequence) the sacred character of the image he had made; he

broke it suddenly in pieces, and dismissed the lacqueys with their load of farthings to tell the tale : They executed their errand too well. The Grandee in his turn fired with shame, vexation and revenge, and assuming, or perhaps conceiving, horror for the sacrilegious nature of the act, presented himself before the Court of Inquisition, and impeached the unhappy artist at that terrible tribunal ; it was in vain that poor *Torrignano* urged the right of an author over his own creation ; Reason pleaded on his side, but Superstition sat in judgement ; the decree was death with torture. The Holy Office lost its victim ; for *Torrignano* expired under the horrors,

rors, not under the hands of the executioner: That he was of a fierce impatient spirit we may well believe from what is related of his maiming the great *Michael Angelo* by a violent blow on the face; the heretical reader perhaps will think this blow a more inexcusable, offence, than that, for which he suffered; and an enthusiast in the arts will scarce lament the punishment; which by a just transition fell upon him; for my part, I lament both his offence and his punishment; the man, who could be so frantic with passion, as in the person of *Michael Angelo* to deface one of the divinest works of heaven, might easily be tempted to demolish his  
 own;

own; and it has been generally observed, that hearts, so prone to anger, have on occasion been as susceptible of apprehension and fear; it is to be supposed, that *Torrigiano's* case was not better in the eyes of the Holy Office for his having been resident in England and employed by King *Henry the Eighth*: Whether they considered him as tinctured with the heresy of that Royal apostate does not appear; I am inclined to believe he more resembled Henry in temper than in opinion: At least, if we are to credit his assault on *Michael Angelo* and try him on that action; since the days of *Diomed*, few mortals ever launched a more impious blow.

The arts, being thus transplanted from Italy into Spain, found a ready naturalization in a country, then abounding with genius : The province of Andalusia took the lead on this occasion, and has in all times been productive of extraordinary talents ; it was the cradle of most of the Spanish painters ; it's natives continue to be remarked for quick and volatile parts, differing much in manners and disposition from the Castilians. Certain it is that Spain has many local qualifications for becoming a nursery of Painters, which other countries are in want of. It enjoys a clear and vivid sky, with a dry and healthy air, favourable to the preservation if not

to the production of works of art ; the human countenance there is in general of a grave historical cast ; the intermixture of the Jewish and Moorish tribes have marked the lower classes with a strong peculiarity of features ; the forms of the children, till they attain the age of eight or ten, are good, and oftentimes their faces beautiful ; the eyes of the women black and piercing, and, as they use much action when they converse, and are universally addicted to the Moorish modes of dancing, which almost every peasant can accompany with his voice and instrument, their groupes become extremely picturesque : To these may be added the character of their

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dress,



dress, particularly that of Andalusia, which both in male and female is uncommonly antique and graceful; the cloak alone may be folded twenty different ways for different applications, and each attitude presents a specimen of drapery worthy the study of an academy. The Painters have availed themselves of this, Italians as well as natives, and the *Capa* will be found frequently upon their canvasses, even where the scene does not lie in Spain. In speaking of Spain, as a country favourable to Painters, I think it is just to except painters of landscapes; in these it has neither excelled nor abounded; and the general want of trees and verdure readily

readily supplies a reason : Groves and rivers and scattered habitations, emblematic of rural tranquillity, which furnish the most pleasing subjects to the imagination of the scenist, are there but thinly spread ; the face of Nature is austere and frowning.

The Emperor *Charles*, though not very cordially attached to his Spanish subjects, nor over partial to their country, cultivated notwithstanding the genius of their Painters ; and this he effected not only by sending them to study under the Italian masters, but also by inviting the Italian masters into Spain ; the fertile genius of *Titiano* might have been alone sufficient to illuminate a kingdom,

and there were many others in the like employ ; *Julio* and *Alexandro*, Italians of the school of *Juan de Udine*, a disciple of *Rafael*, were artists of great eminence ; *Charles* employed them in a royal work, the beautifying the Alhambra of Grenada ; they enriched the Hospital of *Santiago*, in the city of *Ubeda*, with many noble paintings, and the famous Duke of Alva found employment for their talents.

*Alonso Berruguete*, a Castilian, educated in the school of the great *Michael Angelo*, the friend and contemporary of *Andrea del Sarto*, *Baccio Bandinello* and others, returned into Spain an eminent proficient in painting, sculpture  
and

and architecture; deeply skilled in the theory of his art, he exhibited to the world a new system of human symmetry and proportion, differing at once from the rules of *Pampania Gaurico*, *Philippe de Borgona* and *Alberto Durer*, over whom he finally triumphed both in principle and practice; leaving many illustrious monuments of his excellence in all the branches of his study, both at Madrid, the Pardo and the Alhambra of Grenada; for which he was suitably honoured and rewarded by the Emperor *Charles*, and died full of years and replete with fame and fortune, in 1543, in the city of Madrid. I should observe in this place, that in the

choir of the cathedral in *Toledo*, there are an innumerable number of beautiful carvings by *Berruguete*; *Philip de Borgona* executed one side of the choir, and *Berruguete* the other.

The success of this artist was an encouragement to others, and the school of *Michael Angelo* was eagerly resorted to by *Baptista Bergamo* and *Gaspar Becerra*, of *Baiza* in *Andalusia*; these illustrious students returned together to Spain, and were immediately taken into the protection of the Emperor. The arts, which *Rincon* had transplanted into Spain, which *Berruguete* had so prosperously advanced, they (but especially *Becerra*) pushed into maturity;

rity; this man, who even in Rome (at that period in her zenith) had attracted general admiration, excelled in sculpture, equally as in painting; in the latter art his mode of colouring, and his management in the relief of his figures, greatly improved the practice of the Spanish school, and taught his countrymen to look upon their first manner with contempt: As a statuary, he seems to have found ample field for the exercise of his talents; the altars now began to wear a different form, instead of the distorted barbarous shapes of Gothic masonry, crucifixes, saints and virgins now took place, in all the grande gusto of *Michael Angelo*. The churches

churches of *Astorga*, *Zamora*, *Burgos* and *Salamanca* contended which should first engage him in their service; he executed all these commissions to the satisfaction of the Fathers, and, when they had equipped his images in wide hoops and furbelowed petticoats, they applauded the artist, and adored his manufacture. It was not so easy to satisfy the caprice of *Isabella* of *Valois*; she commissioned him to carve a wooden image of our Lady of the *Solidad*, for the convent of *San Francisco de Paulo*; *Becerra* received her Majesty's commands, and addressed himself with diligence to the work; after the labour of a year he completed an image

image to his infinite satisfaction; he presented it to the Queen with an assurance of success, but in vain; his image did not reach the ideas of the Queen; the expression did not please her; and he was commanded not only to make a better, but to take less time in making it: He executed his order a second time, and produced an image to the admiration of all beholders; even the Fathers of the Convent acknowledged it to be a perfect and exact representation of nature; it was again submitted to the Queen, and again condemned for falling short of her Majesty's conceptions of our Lady of the *Solidad*; the unhappy artist was threatened to be superseded



feded in the commission by some  
 abler master; but, anxious to pre-  
 serve his pre-eminence, and ful-  
 fil her Majesty's ideas, he again  
 applied himself with ardour to the  
 task; he racked his imagination  
 without ceasing to frame some vi-  
 sage, and devise some form, that  
*Isabella* might confess bore a re-  
 semblance to the image in her  
 mind: Wearied out with the tor-  
 menting investigation, the ex-  
 hausted artist one day fell into a  
 profound sleep; whilst this was  
 passing, he saw, or thought he saw,  
 a female figure presenting herself  
 at the feet of his bed; he looked,  
 in hopes perhaps to have ob-  
 tained a model for his image; but  
 the lady unluckily concealed her  
 face;

face ; at length, addressing him in the most courteous stile, she desired him to open his eyes, get out of bed, and take the log, that he would find burning on his hearth, and set to work upon it, and he would find an image to his mind ; *Becerra*, overjoyed, lost no time in following her advice ; he found the log, quenched it ; 'twas a convenient piece of timber ; and with this supernatural aid completed a figure to the heart's content of *Isabella* ; the Monks, whose prayers assisted the execution, received the miraculous image with joy ; it was erected on the high altar of the convent in *Valladolid*, with all proper ceremonies fitting the solemnity ; it was

was habited in the weeds of Queen *Joanna*, widow of *Philip the Handsome*, and remains to this day, not indeed a monument of *Becerra's* art (for no part of that is to be seen); but of his patience; and proves, that, however eminent might be his talent for sculpture, if it had not been for his faculty of dreaming, he would have made a shameful shipwreck of his fame: Happy had it been for poor *Torrighiano*, if he had had *Becerra's* discretion, or *Becerra's* dreams.

*Antonio Flores*, and *Fernando Galleges* (the one of *Seville* and the other of *Salamanca*) were Painters of great merit, and much in the favour of the Emperor, particularly

particularly the latter; they formed themselves in the school of *Alberto Durer*, and *Gallegos* copied the manner of his master so closely, that many of his pictures cannot be distinguished from *Durer's*: Some of his works remain at Salamanca, but most of them so impaired by time, and by the cloister where they hang, that they are become scarce visible. Charles the Vth also brought with him into Spain, out of Italy, the celebrated *Pedro Campana*, a Fleming by birth, who had studied twenty years in the school of *Rafael Urbino*: When Charles made his entry into *Bologna*, in the year 1530, *Pedro Campana* devised the grand triumphal arch, under which

which he passed: *Campana* soon after came into Spain, residing chiefly at Seville. In the chapel of the Purification in that city there is still to be seen a capital painting by this master on the subject of the ceremony, to which the chapel is dedicated; a Descent from the Cross and a Nativity, both celebrated pictures, are yet to be seen in the church of *San Lorenzo*; and in the convent of *San Pablo*, in a small chapel adjoining to the Chapter-house, there is a picture by *Campana* on the subject of the Circumcision; all which are much extolled by *Pacheco* in his treatise on the Art of Painting. *Campana* died in the year 1570 at Brussels, where his

portrait

portrait is still to be seen in the Consistory.

It was this visit made by the Emperor Charles to Bologna in 1530, which brought about an event of the first importance in the history of the arts in Spain; I mean the introduction of the works of *Titiano*, and some time after of *Titiano* himself; that great master was in Bologna, when Charles made his entry, and like Charles was then in the full lustre of his fame; scarce a character of eminence in Europe, but was to be found on the canvass of *Titiano*; to be delivered to posterity in the glowing colours of his pencil seemed an object of general ambition, and in some degree an anticipation

of immortality; *Alonso de Ferrara*, *Federico Gonzaga* (Duke of Mantua) *Francisco Maria*, (Duke of Urbino) the *Marquis del Basto*, *Pescara*, *Alva*, *Francisco Sforza*, *Antonio de Leyva*, *Diego de Mendoza*, *Arretino*, *Bembo*, *Fracaſtorio*, *Ferdinand* (King of the Romans) and his ſon *Maximilian*, both afterwards Emperors, the Popes *Sixtus IV*, *Julius II*, and *Paulus III*, the great Emperor *Soliman* and the Sultaneſs *Roſa* were amongſt the illuſtrious perſonages, who had been painted by *Titiano*: The Emperor ſate to him at Bologna, as he paſſed through that city in the year above mentioned; he was in the meridian of life and, though he could not be ſaid to inherit the beauty

beauty of *Philip the Handsome*, he was nevertheless of a majestic comely aspect; the portrait pleased him well and, though so weak an ingredient as vanity was not to be found in Charles's composition, yet he was not insensible to impressions, and henceforward determined never to commit his person to any other limner than *Titiano*. He was a lover of arts, not an enthusiast; he knew the force of their effects, and revered them for their power, without being captivated by their charms; to men of eminence he was liberal without familiarity; in short, his affections in this particular, as in every other, were directed regularly to their object by reason, not driven impetuously by constitution



or passion: Upon this principle he rewarded *Titiano* for his portrait with a thousand golden scudi, consulting thereby no less his own magnificence, than the artist's merit; he paid him 200 ducats for a small piece; and, upon *Titiano's* presenting him with a picture of the Annunciation, for which his countrymen the Venetians had refused to pay him more than 200 scudi, Charles rewarded him for the present with a thousand. He invited *Titiano* into Spain, and pressed him to comply, using many promises and some intreaties; anxious to wrest the palm of glory from the brows of his rival *Francois* in arts, as well as arms, he perceived there was no other living

merit

merit but *Titiano's*, which he could oppose to that of *Leonardo da Vinci*. *Carlos Rodolfi*, the biographer of *Titiano*, says he never came into Spain, but he is mistaken ; it was not however till the year 1548 that he complied with the Emperor's invitation ; from that period till 1553 he resided in Spain ; during this residence he composed many admirable works, and received many princely rewards ; Charles gave him the key, the order of *Santiago* at Brussels, and in 1553 constituted him a Count Palatine of the empire at Barcelona by an instrument worthy to be recorded ; viz. Carolus V. divinâ favente clementiâ Romanorum Imperator augustus ac Rex Germa-

niæ, Hispaniarumque spectabili  
nostro et imperii sacri fideli dilecto  
*Titiano de Vecellis*, sive equiti au-  
rato, et sacri Lateranensis palatii,  
aulæque nræ et imperialis consisto-  
rii comiti gratiam Cæsaream et  
omne bonum.

Cum nobis semper mos fuerit,  
postquam ad hujus Cæsariæ digni-  
tatis celsitudinem divis auspiciis  
evecti fuerimus, vos potissimum,  
qui singulari fide et observantiâ  
erga nos et sacrum Romanum im-  
perium præditi egregiis moribus,  
eximiis virtutibus et ingenuis ar-  
tibus industriâq; clari et excel-  
lentes habiti sunt præ cæteris be-  
nevolentiâ, favore et gratiâ nostrâ  
prosequi. Attendentes igitur singu-  
larem tuam erga nos, et sacrum  
Romanum

Romanum imperium fidem et observantiam, ac præter illas egregias virtutes tuas et ingenii dotes, exquisitam illam pingendi et ad vivum effigiendarum imaginum scientiam, quâ quidem arte talis nobis visus es, ut meritò hujus sæculi Apelles dici merearis, &c. Motu igitur proprio et certâ nostrâ scientiâ, animo deliberato, fano quoque Principum, Comitum, Baronum, Procerum et aliorum nostrorum et Imperii sacri dilectorum accidente consilio, et de nostræ Cæsareæ potestatis plenitudine te prænominatum *Titianum* sacri Lateranensis palatii, aulæq; nræ, et Imperialis consistorii comitem fecimus, creavimus, ereximus, et comitatus Palatini ti-

D 4.

tulo,

titulo clementer insignivimus :  
 Prout tenore præsentium faci-  
 mus, creamus, erigimus, attoli-  
 mus et insignimus ac aliorum  
 Comitum Palatinorum numero  
 et consortu gratanter aggregamus  
 et adscribimus, &c.

These favours alarmed the jealousy of the nobles both of Germany and Spain, but their envy drew no other answer from Charles, than that he had many nobles in his empire and but one *Titiano*; the artist, who was at some distance, employed upon a picture, overheard the retort with conscious satisfaction and, as he made his reverence to the Emperor, dropt a pencil on the floor; the courteous monarch took it up and, delivering it to  
 him

him confounded by this second mark of his condescension, added, *that to wait on Titiano was a service for an Emperor*. Charles did not only grace this eminent artist with the splendid ornaments and titles above mentioned, he gave him more solid marks of his favour, appointing him rents in Naples of two hundred ducats annually each, besides a munificent compensation for every picture he executed: *Palomino* says, that Charles regarded the possession of a capital piece of *Titiano* more than he did the acquisition of a new province to his dominion; but *Palomino* was a painter, and more familiar with the pictures of *Titiano*, than with the politics

Etics of the Emperor : This would  
 have been a caprice unworthy of  
 any prince ; but Charles's charac-  
 ter was not the sport of caprice ;  
 whilst to the very moment of his  
 life, when he resigned his domi-  
 nions, it was evident that ambi-  
 tion was his ruling passion ; had  
 he been capable of that preference,  
 which *Palomino* ascribes to him, he  
 would hardly have taken such pains  
 to the last hour of his reign to  
 persuade his brother Ferdinand to  
 make a sacrifice of his succession  
 of the empire, nor have retired  
 into the unfurnished cell of his  
 convent with his puppets and his  
 birds without one consolatory re-  
 membrance of his favourite author  
 to cheer his solitude, or to enflame  
 his

his devotion : I can hardly be persuaded, that Charles's abdication of his empire was any proof of caprice ; he plainly enough perceived his health was gone, and he was not willing that his fame should follow it.

*Titiano* had quitted Spain, before Philip took possession of the throne ; the arts however had rapidly advanced : Charles had made some improvement to the royal edifices, but all with a view to accommodation rather than magnificence ; he had fronted the old palace of Madrid, beautified and repaired the venerable Alhambra of Grenada, planted and disposed the walks and avenues of Aranjuez in the Flemish taste,  
and



and built the Pardo at two leagues distance from the capital in a retired situation and in a stile by no means imperial; it is a square building of moderate dimensions, flanked with four small towers at the angles, and environed with a foss exactly on the scale of a nobleman's seat in his native country: Superstition soon engaged Philip in a more important undertaking and, having made a vow upon the victory of St. Quintin to dedicate a church and monastery to *San Lorenzo*, he began in the midst of a solitary and frightful desert to displace the rocks and compel them to take the shape of an edifice: on the feast-day of St. George with much temporal

temporal and spiritual pomp he laid the foundation-stone of the monastery of *San Lorenzo*, called the Escorial, with the following inscription :

*Deus O. M. operi Aspiciat !*  
*Philippus II. Hispaniarum Rex*  
*a fundamentis erexit*  
*MDLXIII.*  
*Joan̄ Baptista Architectus*  
*IX Ka. MAII.*

So much has been said on the subject of this extraordinary edifice, and the Spanish writers make such a pompous display of its magnificence, that I might appear to affect a singularity of opinion, if I was to offer freely what my imperfect

Imperfect judgment suggests on the matter; to such of my readers, as have seen the Escorial, what I should have to say would have little novelty; and in their opinions, who have not seen it, and been taught to respect it, it might have too much. The scale undoubtedly is magnificent, though the mass is graceless; as a monastery it is vast and awful, fitly calculated to entomb the living and the dead; as a palace, it is justly emblematic of its founder, who on the summit of the superincumbent mountain was accustomed to sit and survey his rising fabric in silent contemplation and delight. *Francisco de los Santos*, the monk, who wrote a pompous description

description of the Escorial, observes that the sensation, which a spectator feels upon entering the great court, is the same as at suddenly hearing a delightful concert; *the soul*, says he, *in both cases is absorbed in extasy*—what then must have been the sensations of Philip, as he sat upon the top of the mountain, where at one glance he took in the whole birds-eye of the edifice? Certainly, if the good Father heard a concert upon his entering only one of the courts of the monastery, His Catholic Majesty, when stationed on the mountain, must have enjoyed a full chorus of musical extasy: For my part, taking into consideration the scrupulous performance of his vow,

I am

I am inclined to believe his chief pleasure consisted in observing how exactly he had made the building correspond to the *gridiron* of *San Lorenzo* ; this he did in honourable commemoration of the martyrdom of the Saint above mentioned : He also took the pious precaution of disposing a number of relics in the balls of the cupolas, crosses and different parts of the building, to preserve it from fire, storm, or any other injury : These holy preservatives have not been very successful in their office, for great part of the edifice, with not a few of the relics in charge, were consumed by a dreadful conflagration : Nor is this the only element at war with the Escorial, the furious gusts

of wind, that occasionally sweep from the impending mountains; surpass description: The Escorial is placed in the very eddy of these furious gusts; as neither man, nor beast, nor carriages can stand before them, a subterranean passage is cut through the rock, under the area of the court, for a communication with the town, which is better sheltered from the blast: The massy walls of the building are proof against the violence of the storms, but the covering of the roof, though fortified with all possible care against the attack, continually exhibits melancholy proofs of its insufficiency; whilst the architect, by disposing the windows to resist the wind, seems to have

forgot, that one part of their office was to admit the light.

If the architect however finds something to condemn, the painter will find much to admire: It is undoubtedly a repository of noble arts. As soon as Philip had conceived the idea of enriching the royal convent with every thing suitable to the magnificence of its scale, and which the mines of America, that flowed in upon his treasury, could procure, he cast his eyes towards his father's favourite painter *Titiano*, then returned into his own country: Whether he solicited him to come again into Spain does not appear; but he had certainly given him several commissions for pictures: In a letter, which

which Philip writes to *Titiano* of the 13th of July 1558 from Ghent; he acknowledges the receipt of one from *Titiano* of the 19th of the preceding month, and expresses the satisfaction it gave him to hear, that he had completed his picture of Calixtus and one also of Diana bathing: He tells him that he had wrote to *Garcías Fernández* at Genoa to forward these pictures for Spain, and desires *Titiano* himself to superintend the packing and to direct the cases, that no other of his valuable productions might be again exposed to the like misfortune, as had befallen his painting of the Christ, which had been ruined by the way: He earnestly requests of *Titiano* to restore that



less by another of the same composition, which he shall highly prize, as coming from the hand of so great a master: In conclusion he expresses his regret to hear that the rents, settled upon him in Milan and Naples, had fallen into arrear, and tells him that he will put those payments in such train, that there shall be no cause of complaint in future. This in effect he performed by a peremptory mandate to his governor of Milan, directing him to satisfy the arrears due to Titiano from the date of the grants in 1541 and 1548, and put the same in regular course of payment for the future, either from the Ducal chamber, or such other funds as might be more conveniently applied to that purpose.

This

This mandate bears date the 25th of December 1558, and at the foot of it the King writes these lines with his own hand: *You know how I am interested in this order, as it affects Titiano; comply with it therefore in such a manner, as to give me no occasion to repeat it.* The King had the further attention to continue to him the grant of his Key, and nominated him First Painter of the chamber.

The pictures, which *Titiano* made in Spain, and those he sent into Spain, form of themselves a large and magnificent collection; the catalogues of the Escorial and Madrid give some idea of them, but do not nearly reach the amount; to particularize their re-

spective merit is not the object of this work, and would be an undertaking far above my hands : In a posthumous publication of *Antonio Rafael Mengs*, printed at Madrid in 1780, there are some observations on *Titiano's* pictures in the palace at Madrid ; I could wish, for the reader's better gratification, that more had been said by *Mengs* upon the subject ; and in general it is to be regretted, that he had not entered into a fuller description of the Madrid collection, of which he professes to give an account : But it is not in these collections of the Escorial and palace of Madrid, as I before observed, that we can find the sum of *Titiano's* works in Spain ;

many

many capital pictures are dispersed, many perished in the deplorable fire, that destroyed the Bardo, some have been by late decree coiled for their dishonesty, and some condemned and executed in the flames: Amongst the pictures, that perished at the Bardo, many portraits of the Austrian family were lost, together with one of *Titiano* himself, painted by order of Charles V. a celebrated work, in which the painter is represented, holding in his hand the portrait of Charles; transferring by this courtly device the honour of the representation from himself to the Emperor. On the subject of the exiles and martyrs above mentioned I am un-

willing to enlarge, it will suffice to say, that being most in the nude, their crime will in some people's judgment appear their recommendation; certain it is that the unparalleled and inestimable figure of the sleeping Venus, which was given by Philip the IVth to our Charles the First, when Prince of Wales, upon the visit he made in Spain, and which, after the death of that unhappy monarch, was purchased by the Spanish ambassador in England, has been rescued from execution by the address of *Mengs*. I frequently visited this matchless deity in her hiding-place, where I found her miserably lodged, though respectably attended by an *Atalanta* in the

the race by Guido, divinely executed, a Helen and Paris by *Rabens*, and three Graces of the same master, coloured to a miracle, but much more *embonpoint* than their principal. To attempt any description of this sleeping Venus appears to me as impossible, as it would be to condemn such perfect and withal such modest beauties to the flames; a graceful turn of the neck gives the full countenance to the spectator, in which the master-artist has displayed beauty and sweetness of the divinest sort, with the most perfect innocence of character; the limbs are elegantly and decently disposed, the hues are glowing and transparent, the outline round

round and glittering, and the local lights and shades produced by those tender and imperceptible touches, that form the *magic* of *Corregio*; in short it is a miracle of art, and was so decidedly the *chef d'oeuvre* of the master, that, after several efforts to rival his own matchless work, he quitted this self-emulation in despair. It is to the honour of *Don Antonio Mengs*, that he saved it from destruction: It had another escape from the flames of the *Pardo*, which fatal accident being reported to Philip the IVth, then on the throne, he instantly demanded, if the *Titian-Venus* had escaped the conflagration; the messenger assured him that it was saved, *then* replied

replied the King *all other losses may be supported*: I cannot dismiss this enchanting object without observing, that, by testimony of all the best judges of its merit, it yields in no particular to the Venus of Medicis, but in the weaker nature of it's material: twice rescued from the flames, it still exists in perfect condition: May no future age of the world produce a hand to raise an ax against the one, or to construct a funeral pile for the other!

There are several paintings of *Titiano* in the Madrid collection, upon fabulous subjects, and in particular a Tarquin and Lucretia so naturally executed, that, what between the excess of chastity in one prince,



prince, and the notorious abuse of it in the other, it must be owned the lady has had an escape. But of all his pictures upon subjects of this description, the most beautiful are two celebrated compositions, the one a groupe of Bacchanals, the other of Cupids, in the apartments of the Princess; the figures in each are of the third part of the natural size. In the fore ground of the groupe of Bacchanals there is a young female votarist asleep, of which *Don Antonio Mengs* in his critique above mentioned speaks with rapture; he says that he never saw it without that striking novelty of delight as if he had never discovered it before; The colouring of this figure

figure he observes is in *Titian's* clearest manner, and the degradation of tints through the whole groupe, (which is all in the *nude*, and which with an infinite variety of nice discriminations composes one uniform tone) is wonderfully contrived; and constitutes such a model in the art of colouring, as he never met with in any other example; he concludes his remarks on this picture by observing, that all the harmonious accompaniments of sky, variegated soil, with deep and tender shades of the trees, form such an assemblage of beautiful objects in nature perfectly imitated, that a better picture in this stile he does not think the world can produce:

The

The other picture represents a very numerous groupe of beautiful Cupids, disposed in a wonderful variety of attitudes, employed in puerile sports, under a grove of apple-trees, the fruit of which they have scattered about the ground, and are playing with in the most gay and natural manner: The same curious degradation of hues in the carnations of the flesh and colours of the hair obtains in this picture, as in the former, and to an equal degree of excellence; the same remarks therefore, as I have quoted in that case, are applicable to this: *Don Antonio Mengs* adds, that these pictures were formerly in the Ludovici palace at Rome, and were a present

sent to the king of Spain: *Sanderott* reports of this groupe of Cupids, that it served for a study to *Dominiquino*, *Poussin* and *Flamenco*; *Albano* has transcribed a part of this groupe into a composition of his painting, and there are two copies made by *Rubens* of these pictures to be seen in the palace; the ingenious author above quoted adds with rather too much critical severity, *that these copies of Rubens are like an elegant author translated into Dutch, where the sentiments of the original may be guess'd at, but all the grace is vanisb'd.*

Of scriptural subjects, treated by the hand of this great master, the Escorial presents a host of valuable

huable examples; not a few are also to be found in the palace at Madrid; the celebrated picture of the Last Supper in the refectory at the Escorial has been repeatedly described, and is known to all Europe as a miracle of art: In a letter of *Titiano* to Philip, which is preserved, he informs the King, that he had been seven years employed in painting it; this must surely be understood with latitude as to other intermediate compositions; for, although the artist, as it is well known, lived to a very uncommon age, yet the life of a Patriarch would scarce suffice to warrant undertakings of such labour, nor would the reward of 2000 golden  
I
seudi,

scudi, which the King sent him by way of Genoa, and which was in fact a magnificent price in those times, be a proportionable compensation for the dedication of so great a portion of his time.

The composition, which is called *la gloria de Titiano*, that of Christ in the garden and the Santa Margarita with the Dragon, would claim some description, if much more capable judges had not already passed the due encomiums on these excellent performances; the scrupulous sanctity of the monks was offended at some liberties taken by Santa Margarita in tucking up her robe and discovering part of a very graceful leg; a thing not seemly to be

done, when in company with a Dragon; especially as all Dragons have not the prudence and good faith of that, which was in keeping by the Hesperides: But *Jordan's* rapid pencil pieced the petticoat, which now, like Raphael's wings,

*Her feet  
Shadows from either heel.*

*Titiano* was born in 1480, and consequently was 68 years old when he came into Spain; he staid there five years and, after Charles's abdication, painted many pieces for Philip; it is to be expected therefore, that there will be found some tokens of natural decay.

decay in his later works, and certain it is, that though his colouring is always good, some pictures there are in the royal collection of another pencil from his Venus, and far less bright than his slumbering Bacchant: He prattles sometimes with the privilege of old age; but still it is the prattle of Nestor.

It is not to be understood that all the pictures of *Titiano*, that are in the royal collection, were painted by him, whilst he was King's painter to Charles and to Philip: Many are of his earlier and better age, and were either presented to the Crown, or purchased in Italy after the death of *Titiano*: An instance of this occurred in the case



of the famous pictures above-mentioned extracted from the Ludovice palace, which were a present to Philip: There is also in the sacristy of the Escorial a San Sebastian in his best manner, which was given by the *Conde de Benavente*; and several pieces of *Titiano* were collected by the great painter *Velazquez* in his excursion to Italy by order of Philip the IVth. Whilst Philip the II<sup>d</sup>. was thus solicitous to enrich his royal convent of *San Lorenzo* with the valuable works of *Titiano*, extracted out of Italy, his own kingdom of Spain offered to his choice many eminent professors and disciples in the art; the residence of that great master in Spain, and the emulation  
of

of contemporary genius, roused into action by the study of his brilliant compositions, as well as by the introduction of other distinguished foreigners, engaged in compleating and adorning that vast fabric, operated to produce an Augustan age in Spain. I shall proceed to name some of the principal painters, as well foreigners as natives, who were employed in furnishing and adorning the Escorial.

*Juan Fernandez Ximenez* of Navarre, commonly called *El Mudo* or *the Dumb*, and generally acknowledged as the *Titiano* of Spain, was born at *Logrono*, of a respectable family; the defects of nature (for he was deaf as well as dumb)

were in some degree compensated to him by most quick and brilliant sense in the remaining faculties. He was first instructed in the art of painting, by *Fray Vicente de Santo Domingo*, a monk of *Santa Catalina* in a convent at Talavera in Castile, of the order of Geronimites; his early marks of genius were such, that *Fray Vicente* proposed to the parents of *El Mudo* to send him into Italy, which being accordingly done, he travelled to Florence, Venice, Milan and Naples, visiting many of the most famous academies; but principally forming himself in the school of *Titiana*: He soon established so general a reputation in Italy, that Philip, being apprized of his fame, recalled

recalled him into Spain and appointed him one of his painters at the Escorial; after having given some sketches of Prophets in black and white, in the adornments of the sacristy, as samples of his art, he proceeded to compositions of greater consequence, and painted the Baptism of our Saviour in the Prior's cell; he was after that employed in several paintings for a chapel, which King Philip caused to be erected in the wood of Segovia; these paintings were removed to the upper cloyster of the Escorial, and in one of these, which represents the beheading of Santiago, *El Mudo* has inserted the portrait of Santoyo in the character of the Executioner, in re-

venge for some ill offices, which that minister had done him. Santoyo complained to the King, making suit that the figure might be expunged, and his person not delivered to posterity in the disgraceful occupation of a hangman; the King, who probably knew the cause of the offence, did not disapprove of the nature of the revenge, and, excusing himself to *Santoyo* on account of the excellence of the performance, would not allow the picture to be defaced. The Twelve Apostles on the great pillars of the church next to the high altar are also painted by *El Mudo*. When *Titiano's* famous painting of the Last Supper arrived at the Escorial, *El Mudo* was employed,

ployed, and upon Philip's proposing to cut the canvass to the size of the pannel in the refectory, where it was destined to hang, *El Mudo* to prevent the mutilation of so capital a work made earnest signs of intercession with the King to be permitted to copy it, and reduce it to the size of the place allotted, offering to do it in the space of six months; upon the King's expressing a hesitation on account of the length of the time required by *El Mudo* for the work, and proceeding to put his design in execution, *El Mudo* repeated his supplications in behalf of his favourite master with more fervency than ever, offering to compleat his copy in less time, than he at first demanded,

manded, rendering at the same time his head, as the punishment of non-compliance, laying his hand on his breast as a sign, that he claimed the order of *Santiago* as his reward if he should succeed; the offer was not accepted and execution was performed upon *Titiano*, accompanied with the most distressful attitudes and distortions of *El Mudo*. He died soon after at the Escorial to the great regret of Philip, at the age of 40, in the year 1572, generally intitled the *Titiano* of Spain, and was honoured with an epitaph by *Fra. Lope Feliz de Vega Carpio*.

*El Divino Morales* was born at Badajoz in the province of Estremadura, in the beginning of the sixteenth

sixteenth century. He was instructed at Seville in the academy of *Pedro Campana*, a disciple of *Raphael*; from his constant choice of divine subjects and the extreme delicacy of his pencil he acquired the appellation of *El Divino*, and is known to the present age by no other name than that of *El Divino Morales*. All his paintings are upon board or copper, and almost generally heads of the crucified Saviour; no instance occurring of his having executed any composition or figure at full length. His heads are finished off with infinite care and laboured to the utmost, yet not so as to diminish the force of the expression; for I have seen some examples of his



his *Ecce Homo* of a most exquisite and touching character ; also some heads of the Christ bearing the cross approaching very near to the Saviour in the famous *Pasmo de Sicilia*. Though *Morales* never fails to impress the countenance with the deepest tints of human agony, I never met with any instance of his doing violence to our ideas of the divinity of the object he represents : His conception of the countenance seems to be original and his own, more resembling however the face of the Christ in *Raphael's* picture above-mentioned, than any other ; and worked, as it appears to me, after the manner of the highly-finished heads of *Leonardo da Vinci*. He was undoubtedly

doubtedly an artist of a very limited invention and design; in aerial perspective and the clear-obscure I have sometimes found him evidently deficient, nor has he any tincture of art or academy in grouping his figures and disposing his attitudes; every thing is left to a simple expression of affecting nature: His *Mater dolorosa* is the very extreme of sorrow; nor is he anxious to maintain any trace of beauty amidst his expressions of affliction: I am of opinion that no imagination, which had not been aided by the spectacles of exhausted nature, which a nunnery exhibits, could have devised an object so extremely woe-begone: It is in short the aggravated portrait

trait of an emaciated devotee expiring in her vigils. It may readily be believed in a country, where paintings of this sort are amongst the objects of devotion, and where every private house is furnished with its oratory and its altar, that the pictures of *Morales* must have been in general request; it has been for the same reason extremely difficult for travellers to extract out of Spain any piece of this author; and as he worked very slowly and was not very industrious or interested in his art, his pictures are both very rare and very permanent in their stations\*.

Enough

\* Since this book went to the press, I have received out of Spain an *Ecce Homo*

by

Enough may be had of illegitimate or suspicious pretensions, but in general they are easily to be distinguished. One would expect to find in *Morales's* private life a character in unison with his studies; but the contrary of this appears from his history. When *Morales* was summoned to the Escorial by Philip, he left Badajoz at the King's command, and putting himself in the best array, that his whole substance could procure, presented himself to the sovereign more like an Ambassador upon the

by *Morales*, painted upon stone, which was affixed to a private oratory in the house of the Duque de Osuna, and transmitted to me by the favour of that distinguished Grandee.

delivery

delivery of his credentials, than a rural artist, called to labour at his profession for hire: Upon the King's remarking on the unexpected splendor of his appearance, he answered with an air of national gallantry that, being resolved to dedicate every thing he possess by nature, or by fortune, to the service of his sovereign, he had presented himself in the best condition and attire, that his means admitted in obedience to his summons. It does not appear, that his reply displeased, neither was the King dissatisfied with his performances, for which he liberally rewarded him: However, when upon completion of his undertakings he returned to Badajoz, he seems

seems to have carried home the same spirit of extravagance ; for, when Philip passed through that place in 1581 on his way to take possession of the kingdom of Portugal, *Morales* presented himself in a far different condition, reduced by poverty and age, for he was then 72 years old ; *Morales*, says the King, *methinks you are grown very old, since last I saw you. True, Señor*, replied he, *and also very poor.* Philip, (of whom the arts at least have nothing to complain) directly turning to the city treasurer ordered him 200 ducats, telling him it was to purchase him a dinner—and a supper too ? said *Morales* ; *No*, answered the King, *give him a hundred ducats more : a*

fortunate encounter for poor *Murales*. He survived this event some years and died in 1586. Some of his paintings are preserved at Cordova and Seville; and at Madrid in the chapel of *our Lady of the Soledad*, belonging to the convent of the Trinitarians, I have been shewn a *Santa Veronica* by his hand: There is also an *Ecce Homo* in the convent of the nuns of Corpus Christi; which with other specimens I have met in private cabinets, confirm to me his title to the appellation of *El Divino*.

*Miguel Barroso*, (a disciple of *Beccerra*) and *Domingo Beltran* the Jesuit, a native of Victoria, were men of eminent talents; they were both excellent architects and of great

great erudition: The former was employed at the Escorial in painting part of the principal cloyster, the latter, who had formed himself in Italy, executed some statues in the great church of admirable workmanship, and in the grande gusto of *Michael Angelo*. *Beltran* also carved a crucifix for the high altar at the Imperial college, lately occupied by the Jesuits at Madrid, a work of infinite merit and expression; there is another on the high altar of the college at Alcala de Henares, which I have not seen, but which is no less celebrated: Both these ingenious artists died in the year 1590, both were men of amiable manners,



manners, great candour and remarkable modesty.

The same year was also fatal to *Teodosio Mingot* the Catalan, (a disciple of *Michael Angelo*) and *Luis de Carvajal* of Toledo, both eminent painters, and both employed at the Escorial: Part of the principal cloyster is painted by *Carvajal*, and amongst the paintings in the church specimens of a respectable sort are to be found of both these masters.

But amongst the principal artists, employed by Philip in the paintings of the Escorial, the Elder *Coello* was one in the chief favour and esteem of that sovereign, who in his letters styles him *Titiano Portugues* (for he was of  
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that nation) and addresses him by the affectionate appellation of my beloved son *Alonso Sanchez Coello*. He studied at Rome in the school of *Rafael de Urbino*, and compleated himself in his art under the instruction of *Antonio Moro* in Spain; he passed from Spain into Portugal, and was in the service of Don Juan, and afterwards of his widow Donna Juana, sister of Philip the second: Upon the retirement of Antonio Moro, the King of Spain solicited his sister to supply the loss of that great artist by sending him *Coello*; upon his arrival at the court Philip lodged him in an apartment near at hand, with which he had a private communication, for the purpose of visiting

him, whilst he was at work : On these occasions he treated *Coello* with great familiarity and condescension ; he was in such favour with all the Royal family, that his apartment became at times their general rendezvous ; and in these visits *Coello* made several portraits of Philip on foot and horseback ; and of all the Royal or distinguished personages, that composed the court : In short he became considered as a man in such high degree of favour, that his protection was lookt up to by the Courtiers and Grandees and his house and table frequented by the first persons in the nation, not excepting Cardinal Grambela, Don Gaspar de Zucroga, archbishop of Toledo,

ledo, and Don Rodrigo de Castro, archbishop of Seville: *Coello* was no less in favour with Pope Gregory the XIIIth and Sixtus Quintus, with the Dukes of Florence and Savoy, Cardinal Farnese and many other illustrious characters of that time. After endowing a charitable foundation for the reception of poor orphans at Valladolid, *Coello* died in the sixty-fifth year of his age in 1590; an æra fatal to the arts in Spain.

If *Coello* cannot properly be considered as a native of Spain, he must be acknowledged to rank high amongst the chief artists, who have flourished in that kingdom: His paintings in the Escorial, which are chiefly of Saints af-

fixed to the respective altars, do great honour to his memory; the portrait, that he made of the great patriarch San Ignacio, drawn from an impression of his face, taken in wax after his death, is much celebrated; and his original figures of Sisyphus and Titius, as well as his copies from *Titiano* of Tantalus and Ixion, now in the palace of Madrid, are noble specimens. His portraits of many royal and noble persons, which are spoken of as excellent, perished with many other of his capital works in the unfortunate fire of the Prado; of all which survive, the principal in point of composition is preserved in the church of San Geronimo in Madrid, representing

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ing the martyrdom of San Sebastian; on the right hand of the Saint stands the figure of Christ, on the left the Virgin Mary, and lower in the front San Bernardo and San Francisco; above a glory and a figure representing El Padre Eterno; the whole is executed with great majesty of design, a bold relief and a strong and matterly expression: He colours in the stile of *Titiano* and seems to draw with great facility and freedom. He died universally regretted by the artists, lamented by Philip, who regarded him highly, and celebrated by the famous *Lopez de Vega* who wrote his epitaph.

Philip in the decline of fortune and life, by the death of *Coello* lost  
his

his best and perhaps only resource against the vexations of state and the intrusions of remorse: Haughty by nature and harsh through disappointment, there were still some moments, when his pride sought the relief of familiarity, and when his temper for a while relaxed into complacency: In those moments he would mount the ladder, (the only one he ever climbed without ambition or disgrace) that privately communicated with the painting-room of *Coello*. Philip had deserved well of the arts, and in company with them he found himself for once amongst his friends: *Coello* had discretion, good manners and much acquaintance with the world: if  
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the King encouraged conversation, *Coello* knew every body and every thing; and out of those could chuse his topics suitably and treat them agreeably; if the King was disposed to silence during his visit, as was frequently the case, *Coello* pursued his work with fixt attention, he pressed his canvass into life with all the energy and spirit of his genius: The king sat by, contemplating the new creation, which the hand of art was forming in his sight; and for a while perhaps forgot the breaches he had caused in that of nature's producing: By the easel of *Coello*, if he was not defended from the cares, he was at least secure from the intrusions of Royalty. Whoever has  
been



been accustomed to look on during the operations of industry or art, must have experienced a repose of thought, an interval from worldly inquietude, that steals insensibly and gradually upon the mind, as sleep does on the body: If such are our sensations, whilst contemplating the labourer at his task, or the mechanic at his trade, how much do we improve the avocation, when the eye is called off from every other object and fixed upon one of the most pleasing and surprizing in the whole circle of human arts and inventions! We may naturally believe that Philip felt the benefits of this resource: In his council-chamber the defec-

and the dispersion of armadas thwarted his ambition: In his closet the injured Perez stung his conscience and the unhappy Don Carlos haunted his imagination; but in the academy of *Coello* he saw himself in his most favourable light, and perhaps the only one, which can reflect a lustre on his memory.

The great works, which Philip was carrying on at the Escorial, and the magnificent collection of paintings he was there amassing, attracted the attention of all the artists in Europe, whilst the wealth and munificence of the King held out ample encouragement to adventurers of merit. Spain at that brilliant æra was in possession of  
many

many native painters, who had they been happy enough to have found an historian to have done justice to their fame, would at this day have ranked with the most distinguished masters of the age in Italy; but their names are buried in the obscurity of time, and their works in that of cloysters and convents.

Philip pressed his favourite undertaking with such ardour, and the immeasurable walls of the convent of *San Lorenzo* offered such a field for emulation, that the harvest could not be reaped by natives only, however numerous; so that to conclude the work within the period of his reign it was necessary to call in the assistance of more labourers,

labourers, and a great body of ingenious emigrants accepted the invitation : My design is to present the reader with a few local anecdotes relative to the principal characters of this description, the gleanings of their better history, which in general is so well known, as to make any more diffusive relation superfluous and impertinent.

In selecting these I shall principally follow the order of time, in which they flourished, for the present however confining myself to the reign of Phillip the II<sup>d</sup>.

*Antonio Moro* (Sir Antony More) the predecessor and preceptor of the elder *Coello* above mentioned, was born at Utrecht,

where

where in the early years of his life he studied in the school of *Juan Escorelio*; from thence he passed into Italy, where he ultimately formed himself upon the models of the great masters *Michael Angelo* and *Rafael de Urbino*. He came into Spain 1552, Charles V. being then on the throne, under the protection of his countryman Cardinal Grambeli; he made a portrait of Prince Philip, and, being recommended by the Cardinal to the service of the Emperor, he was sent by him into Portugal to take the portrait of the Princess Donna Maria, then contracted to Philip: At the same time he painted John III. of Portugal and his queen Donna Catalina,  
Charles's.

Charles's youngest sister; by all which portraits he gave entire satisfaction, and was magnificently rewarded both by Charles and the Royal personages above-mentioned. Having succeeded so well in this commission, he was next dispatched by the Emperor into England to the court of Mary, to take the portrait of that princess, previous to her espousals with Philip: *Moro* employed all the flattering aids of his art in this portrait, and so captivated the courtiers of Spain with the charms of Mary's person, that he was employed by his patron the Cardinal and many of the Grandees to make copies of his picture, one of which I have seen in possession of a noble

family, and by which it should appear that *Moro* was not only a very good painter, but an excellent courtier. Having enriched himself by his embassy to England, he returned into Spain upon the conclusion of peace between that kingdom and France, and was eagerly received into the service of Philip II. then on the throne. His excellence in the painting of portraits supplied him with ample employ in this court, Philip, who made slaves of his friends and friends of his painters, treated *Moro* with extraordinary familiarity. This great artist had not all the courtly discretion of his scholar *Coello*, and met the King's advances with the same ease

that they were made ; so that one day, whilst he was at his work and Philip looking on, *Moro* dipt his pencil in carmine, and with it smeared the hand of the King, who was resting his arm on his shoulder : The jest was rash, and the character, to which it was applied, not to be played upon with impunity ; the hand of the Sovereign of Spain (which even the fair sex kneel down to salute) was never so treated since the foundation of the monarchy ; the King surveyed it seriously a while, and in that perilous moment of suspense the fate of *Moro* balanced on a hair ; the courtiers, who were in awful attendance, revolted from the sight with horror and



amazement (could *Luca Jordano* have seized the groupe in that moment and dashed it off with his rapid facility, what a subject for a painter!) caprice, or I would rather say pity, turned the scale, and Philip passed the silly action off with a smile of complacency: The painter, dropping on his knees, eagerly seized those of the King, and kissed his feet in humble atonement for the offence, and all was well, or seemed at least so to be; but the person of the King was too sacred in the consideration of those times, and the act too daring to escape the notice of the awful office of the Inquisition; these holy and enlightened Fathers, maturely weighing all the circumstances

cumstances of the case, learnedly concluded that *Antonio Moro*, being a foreigner and a traveller, had either learnt the art magic, or obtained in England some spell or charm, wherewith he had bewicht the King : Nor let the heretical reader treat this story as a fiction, or think that the Fathers according to the premises, on which their judgments then were and still are formed, reasoned much amiss ; for a disbelief in witches is a species of criminal infidelity to the present moment condemnable at that sacred tribunal, of which I could give a late very notable example, if it was proper to make public a gentleman's disgrace, for which he has suffered punishment,

and of which it is hoped he has duly repented. If *Antonio* had contended that he practised no other charms upon Philip, than those of his art, which over some minds has a kind of bewitching influence, such a plea would scarce have passed with his judges, whose hearts were far out of reach of such mechanical fascination; and as little would it have served his cause to plead the natural gaiety and good-humour of the Monarch, such an argument would have been fairly set down amongst those *que non admittuntur*; so that his condemnation would have been inevitable; for as it is hard to suppose how any man could daub the fingers of a King of Spain with

carmine,

carmine, unless by the correspondence and conspiracy of the Devil, or some of his agents in witchcraft, no doubt the tragedy of poor *Torregiano* would have been revived on this occasion, had not the same Devil, in the shape of one of Philip's ministers, luckily snatcht *Antonio* from his fate, whilst the tortures were preparing to force out the impious secrets of his black and diabolic art : This same minister of Philip, or I should rather say of the Devil, spirited away his brother imp of darkness to Brussels without loss of time, upon the feigned pretence (which on such occasions is readily enough supplied to the wicked) of an immediate and pres-

king's avocation. It was in vain that Philip moved him to revoke his resolution, in vain that he solicited him by letters under his own hand, expressed in terms the most kind and condescending, and declarations even of affection to his person, as well as of esteem for his talents; the terrors of a tribunal, from which even the Royal hand, that he had so familiarly treated, could not snatch him, weighed down all the caresses, all the solicitations of the King, and he departed, loaded with the rewards of Philip's munificence, and penetrated with the proofs of his complacency and indulgence. He left many portraits and some historical pieces in  
the

the Royal collection, but most of them perished at the Pardo.

As the elder *Coello* supplied the loss of *Antonio Moro* in the list of Philip's painters, so that of *El Mudo* was filled by *Luqueto*, or *Lucas Cambiaso*, or according to Spanish orthography *Cangiaso*, of Genoa, one of the most celebrated painters of his time : His principal work at the Escorial is the roof of the choir, for which it is recorded that he received the sum of 12,000 ducats ; a work of infinite labour, consisting of a vast multitude of the blest, received into heaven, with a great host of angels surrounding the holy Trinity, placed in the center of the groupe : The disposition of these figures is  
void

void of all grace or art as to picturesque effect, being seated regularly upon benches one behind the other, a direct counterpart of the reverend Fathers below : The whole composition presents to the spectator's eye one living range of heads, amongst these the painter has taken the liberty of introducing his own and that of his friend *Fra. Antonio de Villacartin*. Considering it as a pavement of faces, worked by the square yard, *Lucas Cangiasso* has executed his commission like an able and honest mechanic ; the honour of the design is due to certain Theologians of the time, who, regarding the beauty of effect with pious contempt, considered only how to dispose

dispose the assembly in decent form and order, most resembling, as I before observed, the congregation of the monks in the choir. King Charles the II<sup>d</sup> would have engaged *Luca de Jordano* to undertake the re-painting it to dispose it after his own fancy and design; but that painter excused himself from the task, probably for other reasons than the respect he pretended to entertain for the merit and superior excellence of the original. *Lucas Cangiafo* was accompanied out of Italy by *Lazaro Tabaron* and his brother *Horatio Cangiafo*, on whom Philip settled proportionable appointments. *Lucas* died at the Escorial much enriched



ed by the munificence of the King, by whom he was highly favoured.

*Mateo Pérez de Alejo*, a Roman by birth, was amongst the many eminent foreigners, that migrated into Spain during the reign of Philip, though I do not find that he came thither by invitation of the King, or that he executed any thing at the Escorial. His great work was a magnificent fresco on the subject of St. Christopher in the cathedral of Seville, which those, who have visited that church, speak of with rapture. It will be sufficient for me to observe of this artist (whose history authors of better information have already recorded) that after abiding

ing some time in Spain, where he was held in universal estimation, he departed for Italy, candidly declaring, that a country in possession of so great a living master as *Luis de Vargas*, then residing at Seville, of which place he was native, could not be benefited by his talents, nor needed his assistance; and so high was the opinion he conceived of *Vargas's* superior merits, that one day, whilst he was contemplating a picture by that artist of Adam and Eve, and observing upon the masterly foreshortening of some of the parts, *that single limb*, said he, pointing to the leg of Adam, *is more worth than my whole Saint Christopher*; alluding to the great fresco painting

ing above-mentioned: On which artist of the two this testimony reflects most honour I leave with the reader to determine.

*Federico Zucaro* is well known to all, who are conversant in the histories of the Italian masters; the dissatisfaction that his performances in Spain gave to Philip is no less notorious; insomuch that his works were removed out of the Escorial by order of that King, and his fresco paintings in the cloyster replaced by others of *Peregrino Tibaldi*. Whether Philip's expectations were raised too high by the report his emissaries in Italy had made of *Zucaro's* talents, or whether the vanity of the man disgusted him, which might well

well be the case, so it was, that of all the artists employed at the Escorial, he alone fell short in execution and failed of success. At the same time, that Philip dismissed him from his service, he compensated him in so princely a manner for his undertaking, that I am inclined to think upon the evidence of some letters, which passed between the King and his ambassador at Rome *Don Juan de Zuniga* and the *Conde de Olivares*, that the payments made to *Zucaro* were larger, than to any other painter, which came into Spain; but however he might profit in respect of interest, he certainly was a considerable loser in point of reputation by his adventure: *Señor*,  
says

says *Zucaro*, as he was displaying a painting of the Nativity for the great altar at the Escorial, *you now behold all that art can execute ; beyond this, which I have done, the powers of painting cannot go* : The King was silent for a time, and so unmoved, that neither approbation nor contempt could be determined from the expression of his countenance ; at last, preserving still the same indifference, he asked if those were eggs, which one of the shepherds, in the act of running, carried in his basket ; the painter answered him they were : *'Tis well, he did not break them*, said the King, and turned away ; the picture was dismissed. Upon another occasion, when Philip expressed

pressed his dissatisfaction with a composition *Zucaro* had made upon the subject of the Visitation, he excused himself by saying it was painted by his scholars; Philip desired him to paint the same subject with his own hand; he did so, and the second work fell short of the first, and Philip remained still more dissatisfied than before. At length he gave him his dismissal, paying him, as I before observed, with an extraordinary munificence. *Antonio El Obrero*, who had been instrumental in recommending him to the King, kissed his Majesty's hand on the occasion, and returned him thanks for his extraordinary bounty to *Zucaro*: *It is not* *Zucaro*, *replied the King, that is in*  
 VOL. I. I fault,

*fault, the blame is their's; who recommended him. Peregrin Tibaldi, or Peregrin of Bologna, was a copyist of the grand stile of Michael Angelo, and, as Palomino informs us, his scholar; but according to the testimony of Zanoti, whose authority is to be preferred, he studied under Bagnacabalo. Philip sent for him to paint the lower cloyster of the Escorial in fresco, having expunged the unsuccessful attempts of Zucaro; Peregrino acquitted himself of this invidious task to the entire satisfaction of his royal employer; the figures are models of correctness, and drawn in a free and masterly stile, with great attention to truth and nature: In these paintings he has*  
treated

treated the subjects of the Purification, the Flight into Egypt, the Slaughter of the Innocents, Christ in the Temple, the Temptations in the Wilderness, the Election of the Apostles, the Resurrection of Lazarus, the Expulsion of the Money-changers out of the Temple and the various passages of the Passion and Resurrection of the Saviour, with other subjects of sacred history. The cloyster is of the conventual sort, sad and gloomy, and neither very spacious nor lofty ; it was, when I saw it, very uncleanly, and I found it in the same condition upon repeated visits : The frescos have received great injury, not only from time and climate, but from actual violence



and notorious want of care; their effect in my opinion is by no means pleasing, whether owing to the cause above-mentioned, or the dry harsh uniformity of the colouring, of a red and bricky hue, unrelieved by any accompaniment, or compartment, and the sizes disproportionate to the cloyster, which as I before observed is neither lofty nor wide: I have no doubt they would make a conspicuous figure as engravings, and the date of their existence might be thereby prolonged; but that I conceive will reach its final period without reprieve of this, or any other sort. Several paintings of *Peregrino* are to be seen in the great church, particularly a *St. Michael with the*  
Fall

Fall of the Angels, a Martyrdom of San Lorenzo and two very grand compositions of the Nativity and Adoration, which he executed to replace those of *Zucaro* on the same subjects, which Philip had rejected: The paintings in the Sagrario are by *Peregrino* on the subject of Abraham and Melchisedech; but what above all things else establishes his reputation in Spain is the cieling of the Library: In this composition the painter has personified the Arts and Sciences in different compartments; the four Doctors of the church, with several eminent antient philosophers, Socrates, Plato, Aristotle and Seneca, accompanied with all their proper attributes and

I 3                      insignia,

insignia, interspersed with many beautiful groupes of children and figures in the nude, supporting the cornice and festoons, in various postures and foreshortenings of grand force and expression in the stile of *Michael Angelo*, in perfect drawing and admirable perspective. *Peregrino* was liberally rewarded by Philip and returning to Italy died at Milan in 1600, aged 73 years.

In the same year died *Romulo Cincinnato* the Florentine; he also was one of Philip's painters, and contributed to illuminate this æra of arts and sciences by a residence of many years in Spain, during which he made many excellent paintings, particularly in fresco, not only in the Escorial, but also  
at

at Guadalaxara in the palace of the Duque del Infantado, a grandee of an illustrious family. In the Escorial part of the great cloyster is painted by *Romulo Cincinnato* ; in the church there are several of his paintings, particularly one of San Geronimo reading, and another of the same Saint, dictating to his disciples, and in the choir two fresco paintings, taken from passages in the life of San Lorenzo ; also a picture in the chapel of San Mauricio, appertaining to that church : In the Jesuits' church at Cuenca there is a Circumcision of his painting greatly celebrated, particularly for the admirable effect in the foreshortening of one of the figures, which

is represented with his back turned to the spectator ; of this he was so conscious, that he is reported to have declared that he prized one limb of this figure above all his paintings in the Escorial. He died in the year 1600 in an advanced age universally esteemed and lamented.

In this year *Cæsar Arbasia* came into Spain upon the invitation of *Pablo de Céspedes* canon of Cordova, with whom he had formed an intimacy at Rome: He remained in Cordova long enough to paint the cieling of the cathedral and returned into Italy.

*Bartolome de Carducho* accompanied his master *Zucaro* into Spain and was employed in the Escorial :

al : He was a native of Florence and of great eminence in his art ; he was concerned with *Peregrin de Bologna* in painting the famous cieling of the library ; the figures of Aristotle, Euclid, Archimedes and Cicero are his, and do him high honour both for their execution and design : Part of the fresco in the cloysters is of his painting, and gave entire satisfaction to Philip, who rewarded him with two hundred ducats over and above his salary, and when *Carducho* was invited into France by order of his most Christian Majesty, Philip expressed such regret at the proposal of his departure, that he excused himself to the French Ambassador in the handsomest manner he could,

and

and continued in Spain. There is no doubt but *Carducho* passed some time at Valladolid, where several of his pictures are remaining; he painted also some pictures for the palace of Madrid, particularly one of the Last Supper, and another on the subject of the Circumcision, which is an excellent performance; but the picture, which of all others establishes his reputation in Spain, is a Descent from the Cross, which now hangs in a small chapel near the side door of the church of San Phelipe el Real in Madrid; a piece of such superior execution, that it may well be taken for one of *Raphael's*. In the church of San Gerónimo in the second chapel on the right hand there is an excellent figure

figure of San Francisco, the seraphic Patriarch, in which according to custom he is represented wounded; there is also in the chapel of the old palace at Segovia a very respectable composition of this painter on the subject of the Adoration of the Magi, and another over it with the supposed representation of the *Padre Eterno*. *Carducho* continued in Spain several years after the death of Philip the second, and was appointed by the succeeding King Philip the third to paint a gallery in the palace of the Pardo; the subject was to be taken from the life and actions of the Emperor Charles: *Carducho* begun the work, but died at the Pardo, aged 50 years, before  
he



he had made any great progress in the completion of it. His brother *Vicencio*, who had studied with him, undertook to finish the gallery, which he did, but took the history of Achilles instead of that of Charles the Vth. *Bartolome Carducho* was not only an eminent painter, but a statuary and architect; he was also a man of an exemplary character, patient and content with a little, a hard student and exceedingly industrious in his profession: He was much in favour with Philip the 4th and his son, but he does not appear to have shared much of their liberality, though we hear of a gratuity from Philip the 4th, of which I have already taken

taken notice. He died in the year 1610.

I have now enumerated the most eminent painters employed by Philip the II<sup>d</sup> in the Royal monastery of San Lorenzo; it remains to say something of the contemporary artists, who were not engaged in his service at the Escorial; and of these one of the first in time and of the most distinguished in point of merit was the celebrated *Blas de Prado*, a Castilian, born in the neighbourhood of Toledo, and educated in the academy of *Berruguete*. Some of his paintings are to be found in the city of Toledo, particularly in the chapel dedicated to San Blas, but in general they have suffered

suffered great injury by length of time and unfavourable exposures ; in the churches and convents at Madrid I have been shewn some compositions of *Blas de Prado*, particularly in the parish church of San Pedro a Descent from the Cross, which is evidently the work of a great master. In the early part of his life, he passed into Africa upon the solicitation of the Emperor of Morocco to take a portrait of his daughter, and passed some time at that court in high favour ; returning into Spain much enriched by his expedition *Blas de Prado* died at the age of 60 in the year 1557 in the city of Madrid.

*Sofonisba Angusciola* of Cremona, with her three sisters, passed some

years in Spain in the household of Queen Isabella: I have seen a letter written by *Sofonisba* to Pope Pius the fourth, dated from Madrid the 17th of September 1561, transmitting a portrait of the Queen above mentioned, the receipt of which his Holiness acknowledges by an answer from Rome of the 15th day of the succeeding month, highly extolling her performance, and assuring her that he has placed it amongst his most select pictures, expressing at the same time much paternal affection for the illustrious lady, which it so exactly represents. *Palomino* thinks, that *Sofonisba* died at Madrid in 1575, aged somewhat more than fifty years; this circumstance he mentions

tions doubtfully, but perhaps it is cleared up by *Vasari*, whose account of her I have not read. These examples will serve to shew that the fair sex had their share of fame at this illustrious æra of the arts; the religious orders also subscribed to the national stock of genius many eminent names; in particular Father *Nicolas Fattor*, a Franciscan monk, born in the city of Valencia; *Pablo de Céspedes* of Cordova, a dignitary in that church, Father *Francisco Galeas*, of the order of Carthusians, a native of Seville, and Father *Juan de la Miseria*, a Carmelite friar, by birth a Neapolitan; of these *Céspedes* was the most eminent, a man of such diffusive talents, that there is

scarce a branch of literature in which he was not profoundly versed: He had a deep knowledge of the oriental and classic languages, and spoke several of the living ones: He composed many works, which his modesty withheld from the world, and some, that he published: Amongst the latter is a treatise on the antiquities of his church, proving it to have been a temple of Janus, and explaining many emblems and inscriptions in proof of his position. In the art of painting, whether in respect of theory or practice, *Céspedes* holds his rank with the very first names Spain has to boast of; in pursuit of this study he went twice to Rome, and formed his

file upon the model of the great *Michael Angelo*, not in painting only, but in architecture and sculpture also; in both which, by the happy fertility of his genius, he acquired great fame. It was his practice to model the heads of his principal figures, when he was engaged in any great historical composition, and several of these are yet to be found in his native city of Cordova. When he was at Rome he supplied a head to a famous antique trunk of his countryman Seneca in white marble, and acquitted himself so happily in this arduous undertaking, that he was generally thought to have excelled the original, and, in testimony of his triumph, the Romans

caused to be engraved upon it the following words—*Victor il Spagnuolo*. He composed a treatise, in which he compares the antient and modern art and practice of painting: His contemporaries speak of this work in high strains, but it is unfortunately lost to the world, together with one in verse on the general subject of painting; for the talents of this extraordinary man, amidst the circle of arts and sciences, which they embraced, are reported to have excelled in that of poetry. *Cespedes* composed several pictures during his residence at Rome, and in the church of the Holy Trinity he was employed amongst the principal artists of the time, and left there



some paintings in fresco of distinguished excellence : Amongst these artists *Federico Zucaro* was engaged, with whom *Cespedes* formed an intimate and lasting friendship ; as I have been led to give some instances of *Zucaro's* vanity on a former occasion, I am more happy in recording, to the credit of his candour and modesty, that, when he was applied to by the Bishop and Chapter of Cordova for a painting of Santa Margarita, to be affixed to the high altar of the cathedral, he peremptorily declined the commission, giving for answer, that while *Pablo de Cespedes* was in Spain, there would be no occasion to send into Italy for pictures : Though the works of  
*Cespedes*

*Cespedes* are dispersed in Seville and the cities of Andalusia, it is in Cordova, that we must expect to find his principal performances, particularly his famous composition of the Last Supper in the high church: *Palomino* gives this picture great commendation for the nice discrimination of characters in Christ and his disciples, and relates a circumstance of the disgust, which *Cespedes* conceived from the silly adoration of some of his countrymen, who were so enchanted with the execution of some vases and jars of porcelain introduced into the piece, that they totally overlooked the superior parts of the composition, and, this being repeated upon several visits by

the mob of spectators, which the fame of so great a work drew together, it angered him to that degree, that he would have proceeded to strike out all these subservient ornaments from his piece, if he had not been diverted from his purpose by the intreaties of his friends and the submission of these false and contemptible admirers.

As a colourist, Spain never produced a painter superior to *Gespedes*: In anatomy, drawing and perspective he was peculiarly correct: His angels in the Martyrdom of Santa Catalina, a picture which he painted for the late Jesuits' college at Cordova, are touched with all the colouring and effect of *Coregio*, whom he much resembled

resembled in those particulars. This great man is no less celebrated for his extraordinary virtue, modesty and humility, than for the variety and extent of his genius; he died at Cordova in 1608, being turned of seventy, and is interred in the cathedral under a stone, on which the following words are engraved, viz. *Paulus de Cespedes, hujus almæ ecclesiæ Porcionarius. Picturæ, sculpturæ, architecturæ, omniumque bonarum artium, variarumque linguarum peritissimus, hic situs est, obiit anno Dom. MDGVIII. septimo Kalendas Sextilis.* Of the other religious artists before mentioned Bather Nicolas Fattor died in the year 1588, after being admitted to a conver-

sation in person with our Lady of Atocha : *Francisco Galeas* died in 1614, and *Juan de la Miseria* two years after him : This last-mentioned person travelled into Spain, as a hermit, to visit the tomb of the holy apostle Saint James, and, coming afterwards to Madrid, was taken into protection of the court, and received into the house of *Alonso Sanchez Coello*, painter and favourite of Philip the II<sup>d</sup>, with whom he studied several years, and painted many excellent pictures, chiefly portraits ; amongst these one, which he was admitted to draw of the person of Santa Teresa the nun, by which he gained great reputation ; and another of the most blessed Virgin, with which he

he is said to have performed many miracles.

*Luis de Vargas* was one of the greatest painters of the sixteenth century ; he was born in Seville, and studied painting in Italy, as well as in his own country ; he returned to Seville, after seven years residence at Rome, and, finding himself excelled in his art by *Antonio Florez* and *Pedro Campana*, he returned without delay back to Rome, and, after serving another apprenticeship of seven years to his art, returned so complete a master, that the famous *Perez de Alesio*, contemplating his picture of our First Parents in the cathedral of Seville, exclaimed in rapture at the performance, that one limb

limb of the Adam of *de Vargas* was worth more than the whole composition of his colossal Saint Christopher; and, returning into Italy soon after, gave that remarkable testimony of his own candour and the merit of *de Vargas*, of which we have before taken notice.

There are several paintings by *de Vargas* in the famous cathedral of Seville, particularly in the tower, which was his last work. *Luis de Vargas* was not less remarkable for his devotion, than for his talents, and, following the example of the great emperor Charles, he used at his private hours to deposit himself in a coffin, which he kept in his closet, and in that posture

posture pursue his meditation upon death: This event, for which he used such edifying preparation, took place in the year 1590.

In endeavouring to apportion their due degrees of merit to the several Spanish painters of this æra, so fruitful in arts, I sensibly feel the insufficiency of description, and have more than once desisted from my work in despair of giving any thing to the world worth its notice and acceptance. The description of a picture, like that of a battle, rarely brings its object before the reader, though it be ever so scientifically executed: I know no method of speaking intelligibly on the subject of any particular Spanish painter,



painter, whose name and character are unknown to the rest of Europe, except by comparing him with some artist of general notoriety; and yet Spain has produced some, whose manner is so much their own, that it will not be illustrated by any known comparison; of this sort was the great artist whom I am next to mention, *Juan Baul. Juanes*, a native of Valencia; a man, whose celebrity would rank with that of the first artists of the age of Leo X, if his works laid in the track of travellers, or by happy emancipation could be set at liberty, and made to circulate through the cabinets of Europe. *Juanes*, like *Morales*, selected his subjects, without

without an instance to the contrary, from the most sacred passages of revelation; but his life, unlike that of *Morales*, was in unison with the purity and austerity of his taste; prepared by confession and fasting, he first approached the altar before he visited the easel; painting with him was an act of piety and devotion: The characters, which filled his canvases, were of the holiest sort, and, as he gave them life, he gave them adoration: As the exercise of his art was in him an office of devotion, so his moderation kept him from engaging in any private commissions with a view to gain; and I am inclined to doubt if any picture of *Juanes* is at this hour in lay pos-

session : Both *Pacheco* and *Lauren-  
 tio Sario* give him high encomi-  
 ums ; these he most unquestionably  
 merits, but credulity will never  
 go such lengths upon their autho-  
 rity, or that of *Palomino*, as to  
 rank him not only before *Morales*,  
 but above *Rafael* himself : As there  
 is much to be ascribed to national  
 prejudice, so there is something to  
 be excused in it : Certain it is, the  
 pictures of *Juanes* are finished with  
 astonishing truth, colouring and  
 beauty ; though they are laboured  
 to a minuteness, that lets not even  
 a hair escape, still their force is  
 unimpaired, and the sublimity of  
 design suffers no prejudice by the  
 delicacy of its execution ; as every  
 work is the work of the heart,  
 nothing

nothing is neglected or left, every figure is laboured into life, and the labour is the labour of love, not the task of the hireling: It is greatly to be lamented, that these precious remains are shut in the convents of Valencia, without any hope of delivery and that free display, of which the mortmain of superstition seems for ever to deprive them. In the sacristy of the church of *San Pedro* in Valencia there will be found a Christ by *Juanes*, a San Sebastian and a San Francisco de Paula in the convent of the last-named order: In the chapel of San Francisco de Borja there is a Santa Ines, and in the chapel of Santo Thomas de Villanueva, belonging to the Augustine

tine monks of San Julian, there are three grand compositions by this master; that in the middle on the subject of the Nativity, with the Martyrdom of Santa Ines on one side and the Burial of a devout priest of that chapel, named *Moses Baut<sup>a</sup>. Agnesio* on the other side. As soon as you enter the cathedral of Valencia, on your left hand hangs a picture of the Baptism of Christ in the river Jordan by this artist; he has introduced the persons of some Saints, present at this scene, by privileged anachronism; as *Rafael* has done in his famous Madona del Pez in the Escorial: This composition of *Juanes* is entirely in the stile of the great master above - mentioned;

the

the heads are excellent, the expression just and natural, and the execution delicate in the highest degree ; the glory above, with the Padre eterno and the groupe of Seraphim is managed with infinite art and effect. That *Juanes* was a copyist of *Rafael* appears from the example of a Holy Family, painted by him, now in the cathedral of Valencia, in which the Nino Jesus is an exact transcript of that in *Rafael's* Madona del Pez, but touched with all the spirit of an original ; many other paintings of *Juanes* will be found in Valencia ; but care must be taken to distinguish his true pictures, as several of his scholars have passed their works under his name ; that,

for which he is chiefly celebrated, is his composition on the subject of the Immaculate Conception in the late college of the Jesuits in that city; this picture is the object of general veneration, and by the devout and credulous considered as an actual original, or very little removed from an original; for the tradition runs, that it was painted by the order of Father *Martin Alberto*, to whom the blessed Virgin condescended to appear on the eve of the Assumption, and required the holy Father to cause her portrait to be taken in the dress she then wore, which was a white frock, or tunic, with a blue cloak, together with the following accompaniments, viz. at her

her feet the moon, over head the Padre eterno and her most blessed Son, in the act of placing a crown on her head, with the Holy Ghost, in the form of a dove, hovering over the groupe. *Alberto*, who was all obedience to the sacred visitor, communicated to *Juanes* the honourable office of fulfilling the commands, which he himself was unable to execute: the devout painter fate to work with extraordinary preparations for the task, and, having sketched a groupe after the description of *Alberto*, presented it to the Father for his opinion; the first design being found imperfect and unlike, *Juanes* was incited to address himself to the undertaking with fresh and more



elaborate acts of penitence and contrition ; no austerities deterred *Juanes* ; whilst the Father assisted him with his prayers the work succeeded, for every touch was sanctified, and his pencil, like a sword blest and made invincible by the Pope, never missed its stroke. Some intervals there were, in which the work stood still, and then the painter would sit looking and pondering on his canvass, till the happy inspiration seized him and the prayers of Father *Alberto* gave him fortitude and vigour to resume the task. *Pacheco* relates an anecdote so much to the credit of the parties concerned, that it would be wrong to omit it ; which is, that the pious *Juanes*, being  
one

one day seated on a scaffold at work upon the upper parts of this picture, the frame gave way, and the painter, being in the act of falling, the holy personage, whose portrait he had finished, leapt suddenly forward out of the canvass, and, seizing his hand, preserved him from the fall: This being done, and *Juanes* safe landed on the floor, the gracious Lady with all possible composure returned to her post, and has continued there ever since, dispensing her favours to her supplicants and worshippers, and is universally believed, upon the testimony of *Alberto*, to be an exact counterpart of the original; and indeed, if we admit the circumstance of the rescue, I do not

see how we can dispute the likeness, which I should guess, from the same circumstance, had not erred on the unfavourable side: With legends of this sort *Pacheco's* book is filled; a specimen or two will serve to shew the credulity and superstition of the time: I shall give this very sparingly, and I hope without offence to the opinions of any reasonable man. This great artist died in 1579, in the town of Bocairente in Valencia, after having painted the great altar of that church, which was his last work. In the year 1581 his body was removed agreeable to his last will and testament to the parish church of Santa Cruz in Valencia from that of Bocairente,

attended

attended by a considerable train of secular priests and others. Reduced by religious austerities and mortifications, he died at the age of fifty-six years: By his piety he merited a place in the calendar of Saints, by his genius a name amongst the first class of his art; high in the school of *Rafael* at least, if not on a level with the great master himself.

*Juan Labrador* a Spaniard, was a scholar of the *Divino Morales* and the best painter of fruits and flowers and of still-life in general, that Spain ever produced; he died in 1600 at Madrid at a very advanced age.

*Juan Pantoia de la Cruz* was born in Madrid, and studied under the

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celebrated *Alonso Sanchez Coello*, whom he succeeded as painter of the chamber to Philip the II<sup>d</sup>; he chiefly excelled in portraits and died in 1610.

I have now nearly enumerated the principal artists, who flourished in Spain during the reign of Philip the second; that prince died in September 1598, at his favourite monastery of San Lorenzo in the most deplorable and loathsome state of misery, to which human nature can be reduced before its actual dissolution: It must be acknowledged he was a liberal protector of the arts; the great work of the Escorial, in which his pride and superstition engaged him, gave occupation and display to many eminent

eminent men: The genius, which this encouragement called up, appears to have lost none of its force during the reign of his son and successor Philip the III<sup>d</sup>. Artists of distinguished abilities will be found in this period. *Bartolome Gonzalez*, a native of Valladolid and a disciple of *Patricio Caxes*, came to Madrid in 1606, and was made King's painter upon his arrival; he made many portraits of the Austrian family for the palace of the Pardo in a very excellent stile; though he was of an advanced age, when he entered into the service of King Philip the III<sup>d</sup>. for he died at the age of sixty-three, in the year 1611, in the city of Madrid.

*Juan de Solo* and *Juan de Chisinos*  
were

were natives of Madrid, both eminent artists and both died in the year 1620. In the same year died *El Doctor Pablo de las Roellas* of Seville, and the Cartusian monk *Padre Luis Pasqual Gaudin*, born at Villafranca in Biscay; the former of these was a scholar of *Tiziano's*, and left many respectable monuments of his art at Cordova and Seville. *Phelipe de Liano* was born at Madrid, was a scholar of *Alonso Sanchez Coello*, and became so famous for portraits of a small size, which he executed with such spirit, that he got the name of *El Tiziano Pequino*; he died in 1625. This year was also fatal to the famous *Patricio Caxes*, a noble Florentine, in the service of Philip  
the

the III<sup>d</sup>. who engaged him to paint the Queen's gallery at the Pardo in fresco. The story which *Caxes* chose was that of Joseph and the wife of Potiphar, a subject not very flattering to female delicacy, but it perished with many other works of art in the lamentable fire, which consumed that palace.

*Dominico Teotocopoli*, commonly called *El Greco*, flourished in this æra; there are many remains of his art, both as painter, statuary and architect in the cities of New Castile. He came so near the manner, of his master *Titiano*, that many of his pictures have passed upon the world under that character; this it seems was not fame sufficient for the vanity of *Dominico*; but in his efforts



efforts at originality he has exposed himself to the ridicule of all good judges : When he departs from *Titiano*, he departs from nature and substitutes in her stead an extravagance of design, with so faulty a mode both of colouring and drawing, that he is no longer the same master : Of this sort are his paintings in the convent of Donna Maria de Aragon at Madrid, and the picture which he drew for the Escorial by order of Philip the II<sup>d</sup>. on the subject of the martyrdom of San Mauricio and his companions : Philip was too good a judge not to see the extravagance of his composition, and refused it a place in his collection ; *Dominico Greco* made humble suit to save the credit

of his work, and it is likely was convinced of the errors, into which he had been led by an affectation of singularity, for he made some corrections ; after which his picture was, with some degree of difficulty, admitted to a place, though not very conspicuous in the Sala de Capitulo ; whilst *Romulo Cincinnato* was deputed in his stead to the more honourable task of painting an altar-piece for the chapel of the Saint above mentioned. In the cathedral of Toledo there are some pictures by *Dominico* in his best manner, which are admirable performances, particularly a grand composition on the parting of the raiment of our Saviour before his crucifixion, which hangs in the sacristy,

crifty, and is so entirely in the stile and manner of *Titiano*, that his reputation could have suffered no injury by its adoption. In the same place are the twelve Apostles by the same master, but in an inferior stile. In the parish church of Santo Tomé is a very capital picture of *Dominico's* on the interment of *Don Gonzalo Ruiz* of Toledo; this illustrious person, who was *Conde de Orgaz*, founded an Augustine convent under the title of San Estevan in the city of Toledo, in commemoration of which pious act *Dominico* has represented San Augustin and San Estevan in the act of placing his body in the tomb: This picture cost the Cardinal Archbishop of Toledo, *Don Gaspar de Quiroga*, two thousand ducats,

ducats, a great sum in the year 1584, when it was executed at the suit of the parish priest of Santo Tomé and put up in that church, which, as well as the convent before mentioned, was founded by this noble and devout person: This picture, and that on the parting of our Saviour's raiment are the most capital performances of this author in Spain; there are various others however both at Toledo and Madrid, but chiefly at the former city, which would well repay the curiosity of a traveller: At Illescas, which is half way between the said cities, the church of the Hospital de la Caridad was designed by *Dominico*, and is, with its altars, carvings and

and paintings, a very respectable proof of his merit, in the several elegant arts which he professed: He was near eighty years old, when he died at Toledo in 1635, and was interred in the parish church of San Bartolomé. *Dominico Greco* was the first painter in Spain, who had the spirit to oppose the exaction of a royal tax upon the pictures painted and sold by living masters, which he litigated and obtained a favourable decree.

*Diego de Romulo Cincinnato* was son and scholar of the elder *Romulo*, painter to Philip the II<sup>d</sup>; he entered into the service of *Don Fernando Enriquez de Ribera*, third Duke of Alcala, and went with him to Rome, when he was appointed

pointed ambassador extraordinary from Philip the IVth, for the purpose of doing homage to Pope Urban the VIIIth; he painted his Holiness three several times, and so much to his satisfaction, with such applause from all the artists at Rome, that he was rewarded with many handsome presents and made a Knight of Christ in Portugal, where the ceremony was performed by Cardinal *Trexo Parriagua*, a Spaniard: This was done in presence of the Duke of Alcala, his patron, in the house of the Cardinal before-mentioned, who gave him a gold chain and the medal of the order: This passed in December of the year 1625, and in the year following this in-

genious artist died in the city of Rome, and was buried in the church of San Lorenzo, with all the ceremonials due to a Knight of the order and a man of so distinguished a genius. Philip the IVth of Spain had the consideration to solicit his Holiness to transfer the dignity of Knight of Christ to *Francisco* the brother of *Diego*, which was accordingly done.

*Francisco* and *Juan Ribalta* were father and son, born in Valencia, and painters of such equal eminence, that it is exceedingly difficult to distinguish their respective hands; the father's pictures are however rather more finished than those of the son's, which, on their part, have the advantage in force

force and effect: In many of his pictures he appears to have proposed his countryman *Juanes* for his model, and sometimes paints so like his contemporary *Vicencio Carducho* the Florentine, as scarce to be distinguished from him; of this sort is his picture of the Last Supper on the high altar of the college of the Patriarch in Valencia, which, if compared with that of *Carducho* on the same subject upon the high altar of the church of the nuns of Corpus Christi in Madrid, will be found so exactly corresponding in stile and manner, that both might pass for the work of either master. One of the best works of *Ribalta* in Valencia is a dead Christ in the hall of the chap-



ter-house of the Carmelitan convent, copied from *Sebastian del Piombo*, the original of which is in the Royal collection: In this same place are two other copies from *Piombo* of admirable execution. It is related of *Francisco Ribalta*, that, having painted a crucifixion for the Pope's nuncio in Spain, the picture was carried to Rome, and, upon being shewn to an eminent painter in that city, he immediately exclaimed—*O Divino Rafaelo!* judging it to be a capital performance of that master; upon being told of his mistake by the nuncio, he proceeded to examine it afresh with great attention, and concluded with a common Spanish proverb, *Que verdadera-*  
2 *mente*

*mente donde yeguas bay patras nacen;*  
 viz. Where there are mares there  
 will be colts; importing, that all  
 countries may at times produce  
 extraordinary men. *Francisco Ri-*  
*balta* died in Valencia in 1600, and  
 his son in 1630; he had the ho-  
 nour of being the first master of  
*Ribera* called *Spañolet*.

*Adriano* of Cordova was a lay  
 brother of the barefooted Carme-  
 lites; his works are few and con-  
 fined to the city abovementioned;  
 the chief composition is a cruci-  
 fixation, in which he has introduced  
 the mother of Christ, San Juan  
 and la Magdalena, with other fi-  
 gures of half length, in the man-  
 ner of *Rafael Sadeler*, to whom he  
 was greatly attached; this picture

is in the antichamber to the sacristy of the Carmelitic convent at Cordova, in which city *Adriano* died in the year 1630. This artist was so diffident of himself, that he used to deface or destroy his pictures, as soon as he had executed them; and so general was this practice with him, that his friends took occasion to intercede with him for the preservation of his valuable productions in the name of the souls in purgatory, knowing his attachment to the holy offices in their behalf: By this mode of exorcism, the destroying spirit, which his self-dissatisfaction had conjured up, was kept in check, and thanks to the souls in purgatory! some very valuable pictures were

were rescued from extinction by their influence and authority.

*Vicencio Carducho*, a Florentine, the brother and scholar of *Bartholome Carducho*, was King's painter in the reigns of Philip the IIIrd and IVth : He was in singular esteem and favour with those princes and employed in many eminent works at the palace of the Pardo ; the works of this master are to be found in all the cities of Castile, in Toledo, Salamanca, Segovia, Alcála and Valladolid, as well as in Madrid, where he died in 1638 ; this date is ascertained by the following memorandum, inscribed on a picture of San Geronimo, in the great church of Alcála de Henares—*Vincentius Carduchi Floren-*

M 4 *tinus,*

*titus, hic vitam non opus fuit*  
*anno 1638.* He died at the age of  
 70 years: He instructed the fa-  
 mous *Rizi*, who was painter to  
 Philip the IVth and Charles the  
 IIId, and formed many other dis-  
 ciples in his academy.

Philip the IIId died and was  
 succeeded in 1621 by his son Phi-  
 lip the IVth, a great patron of  
 the arts, in whose time flourished  
 men of very illustrious talents.  
 In 1623 Charles Prince of Wales  
 came to Madrid, upon a youthful  
 folly of gallantry, to throw him-  
 self at the feet of the Infanta, sister  
 of Philip, and conclude, as he be-  
 lieved, a treaty of marriage, which  
 had been long in dependance and  
 obstructed by many difficulties and  
 delays:

delays : In this expedition he was accompanied by *Pedro Pablo Rubens* of Antwerp : This great master was then in his forty-sixth year ; had concluded a long course of study in Italy, being in high estimation, upon his return to Flanders, and greatly in favour with the Archduke Albert and the Infanta Donna Isabel Clara Eugenia his spouse ; he had painted several pictures by order of the Emperon and of the King of England, and had visited Paris, where, by order of Mary of Medicis, he had executed his famous paintings for the Luxembourg palace with great credit and success. Charles had an early passion for the arts, and was greatly attached to his fellow traveller ;

traveller; the honours, which the King of Spain lavished upon his Royal visitor with all the profuse magnificence, that Spanish gallantry could devise, extended themselves to the person of his ingenious companion. Olivares, then the minister of Spain, had splendor, and Philip was in possession of taste: Rubens was in turns carested by both; the Royal collections of the Escorial, Pardo and Madrid opened to his view an inexhaustible magazine of arts. Mr. Horace Walpole is mistaken in thinking Rubens was in Spain, during the administration of the Duke of Lerma: This was not so. Rubens had studied *Titiano* and *Pablo Verones* at Venice with

6. distinguishing

distinguishing attention ; the cabinets of Philip now displayed such superb compositions of these masters, particularly of *Titiano*, as equally captivated both the painter and the Prince ; *Rubens*, by order of the Catholic King, copied the *Europa*, the *Baths of Diana*, and several other pictures of *Titiano*, which Charles had particularly admired ; when these copies were finished, it was expected, that Philip should present them to the Prince of Wales, and the compliment would surely have been a worthy one both to Charles and to his favourite artist ; but the generosity of Philip meditated greater lengths, and in truth it scarce knew any bounds towards his princely



princely guest: He retained to himself the copies and sent to Charles the originals. It is proper in this place to observe, that these valuable originals returned again to the possession of the King of Spain, when Charles, by the instigation of Buckingham, made occasion to dissolve his engagements with the Infanta: to reject the sister and yet to retain the presents of the Catholic monarch would have been a conduct irreconcilable to the spirit and principles of Charles; though his attachment to the arts was as ardent as any man's, he had the sentiments of a gentleman and pride of honour superior even to his love of the art of painting. In  
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the event of things it has come to pass, that Charles, instead of taking from the Royal stock in Spain, has been the means of some additions to it of the highest value. Charles, having taken his departure for England, and the high punctilio of the Spanish monarch having supported itself to the latest moment of his abode, by erecting a pillar on the spot, where they parted, *Rubens* at the same time returned to Flanders; and Philip, having now compleated his hunting-seat of the Torre de la Prada, in the neighbourhood of Madrid, applied to that artist for several pictures in character with the palace, with exact descriptions of the sizes of the canvasses and the

rooms

rooms and positions in which they were to be hung; all these were executed by *Rubens*, and transmitted to the King, who highly approved of them: many of the dogs and other animals in these hunting-pieces were put in by his scholars *Azneira* and *Pedro de Vos*, who excelled in that branch of the art. About this time the *Conde Duque de Olivares*, Philip's minister, had compleated his foundation of a convent of barefooted Carmelites, at the little town of *Locches*, in the neighbourhood of Madrid, now belonging to his Excellency the *Duque de Alba*. Philip, to do a grace to his favourite and to make a merit with the religious of that order, commissioned

missioned Rubens for some pictures, which he executed in his grandest stile, and richest glow of colours: Two of these, which flank the altar, are of considerable dimensions, and, in point of execution, not to be exceeded by any of the master; the first is an allegorical composition on the Triumph of Religion, which he has personified and habited very gracefully: This figure is seated in a superb triumphal carr, drawn by four angels, with others in attendance, bearing the cross and other symbols, properly in character; four figures, that express the various characters of Infidelity, or Ignorance, over which Religion is supposed to triumph, follow the carr,

earr, like slaves or captives, bound  
 with chains; whilst the piece is  
 crowned with beautiful cheru-  
 bims, that hover over the groupe,  
 with chaplets of various descrip-  
 tions in their hands, disposed with  
 singular art and astonishing effect:  
 The other, which companions it  
 in size, is the Interview of Abra-  
 ham and Melchisedech, who of-  
 fers him bread and the tenth of  
 the spoils; in the drapery of the  
 priests, and the armour of the sol-  
 diers, *Rubens* has exhausted every  
 resource, that his fund of colour-  
 ing could supply; there are two  
 other pictures in this small but  
 precious collection of the same  
 author, and of equal size and ex-  
 cellence with the above, that can-  
 not

not be passed over in silence; they hang in the choir, that on the left-hand represents the four Doctors of the church with Santo Thomas, San Buenaventura and Santa Clara; its companion on the opposite side represents the Four Evangelists, with their proper emblems, compositions of unspeakable majesty and expression: The original sketch of this latter piece is preserved in the Sitio of the Buen Retiro, that of the Doctors in the palace of Madrid. It is painful to observe, that these magnificent performances are suffering daily for want of new straining and the obvious repairs, which, if not speedily applied, these monuments of art

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will be in ruin : In the nave of the church there are two other large compositions by Rubens, the one of Elias and the Angel comforting him in the desert, the other of the Israelites gathering manna ; the scenery in both these pictures is uncommonly beautiful, so is the sky in the latter : The drapery of Elias is finely disposed ; but, as the painter has neglected to dress the Prophet in the habit of a Carmelite, the holy Fathers, who claim him as the founder of their order, are not a little scandalized by the omission. I cannot inform myself upon what proofs these rigid devotees carry up the pedigree of their order to the aforesaid prophet ; but, whatever flaws a scrupulous

pulous enquirer might find in their title, this I am sure of, that the strength of their faith can make up for the weakness of the authority: The Angel in this piece is coloured to a miracle, and, as the Fathers do not claim to derive from him, there is no exception to the habit, which the painter has thought fit to give him. The figures in these pieces are above natural size.

The three great kingdoms of Europe (Spain, France and England) were at this time governed by the ministers Olivares, Richelieu and Buckingham, it was the reign of favourites: Buckingham, who had more caprice and less genius than either of his contemporaries,



had nevertheless contracted a great esteem for *Rubens*, during their expedition to Madrid; this was not directed to his professional talents, but to those qualities and good conduct, which undoubtedly he had, and which Buckingham sagaciously enough determined to call forth, when any great occasion should present itself: Such was now in view; Buckingham was at Paris, negotiating a marriage between Charles, who had lately succeeded to the throne, and the princess Mary, whom that prince had seen at Paris in his way to Spain, and of whose beauty and attractions we have such striking testimonials under the hand of *Vandyke*. Though Buckingham at Madrid had

had wantonly avowed eternal enmity to the minister of Spain, he now entered upon a correspondence with *Rubens* on the means of reconciling the kingdoms, and this produced the second visit, which that artist paid to Madrid in quality of ambassador extraordinary from the court of Bruffels in the year 1628. He staid nine months in Madrid on this negociation, and, being at times confined to his chamber by the gout in his feet, he took the opportunity of working at his easel; in which time he compleated eight grand pictures for the great saloon of the palace, of which his famous Rape of the Sabines was one, and also his Battle of the Romans and the Sabines. In this period, such

was the rapidity of his pencil, that he took five several portraits of King Philip, one of which is equestrian and grouped with several other figures ; a magnificent performance, and for which he received a magnificent reward, with the honour of knighthood, of naturalization and the golden key, as gentleman of the chamber. He painted the Infanta a half-length, and the King of the same size by commission from the Arch-duchess Isabella ; he made five or six other portraits of illustrious persons.

Superior to the little vain punctilios of his art, he returned with ardour to his task of copying the most capital works of *Tiziano* in the royal possession, such as the  
Venus

Venus and Adonis, the Venus and Cupid, the Adam and Eve, and many others, with several portraits, particularly of the Landgrave, the Duke of Saxony and the great Alva; he made a considerable addition to his grand composition on the Adoration of the Magi, which now holds so conspicuous a place in the Madrid collection; of all the crown of Spain possesses of the works of this eminent master, this picture of the Adoration appears to me the most superb and brilliant; and his dead Christ in the Sala del Capitulo of the Escorial the most touching and expressive; I have never yet found any picture, that speaks so strongly to the passions as this last:

Amongst the capital performances of *Rafael*, *Titiano* and others, this composition has attracted, and will probably continue to attract little notice or applause, but I am bold to believe every spectator, who shall review this wonderful collection with independent taste and determination not to be told what he is to feel, and where he is to admire, and will stop a while to contemplate the tragic spectacle of a mangled Saviour, surrounded by a groupe of such mourners, as seem to feel a sorrow, like the object, which creates it, more than human, will own with me that *Rubens* in this affecting piece has touched the passions with something more than a painter's, with a poet's

poet's hand. Contemplating this picture, I could not help calling to mind the bitterness of *Mengs'* criticism, when he is comparing *Rubens'* copy of *Titiano* to a Dutch translation of an elegant author; and in this train of thinking I could not avoid drawing a comparison in my mind between the piece before me and that, which *Mengs* himself has composed on the like subject: The scene is the same, the actors the same, and the catastrophe not to be diversified: But with *Mengs* all is lifeless, cold and flat; methodized by art and measured by rule; the groupe of an academy, fitters for attitudes and hirelings; for sorrow; the dead body of the Christ is laid out and in like man-

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ner exposed to view in the one case as in the other, but what a contrast! *Mengs* has indeed laboured hard to make a beautiful corpse; he has rounded the muscles, and polished the skin, and given it such a hue, that it ceases to be flesh, and is a shining waxen figure with no trace of pain or sufferings past; look upon the other, and you contemplate, as it should seem, the very person, *who himself bore our sorrows on the tree, by whose stripes we are healed*: Yet *Mengs* is the author, whom courtly prejudice has put above comparison in Spain, whom not to admire is treason against state, and whose worship is become canonical, a part almost of the orthodox ido-

larry of their religion : *Mengo* is the critic, who, professedly treating of the collection of pictures in the palace at Madrid, can afford no commendation or description of *Reubens's* capital picture of the Adoration and records his name apparently with no other view but to make a needless sacrifice of it to that of *Titiano*, whom it seems he had had the temerity to copy.

It is hardly to be believed, that *Rubens* during these nine months finished several other considerable pictures, particularly his Martyrdom of the apostle San Andres, which now makes the altar-piece of the Flemish chapel, an enchanting composition. I have related that he arrived in Spain in the year 1628 ;



1628; on the 26th of April in the year following he took his departure, not without many distinguishing tokens of favour from his Catholic Majesty, by whose order the Conde Duque de Olivares presented *Rubens* with a ring worth two thousand ducats; he was also made secretary to the privy council at the court of Brussels for his life, with the succession to his son Alberto, a very considerable benefice. Having now attended him to the time of his leaving Spain, I shall commit him for the remainder of his career to his more professed biographers, observing only, that he formed a friendship in Madrid with the great Spanish painter *Diego Velasquez de Silva*, which

which friendship was continued by a correspondence, that lasted many years.

*Juan del Castillo* of Seville was a painter of eminence and in great repute as a master and instructor in the art ; he had the double honour of being disciple of *Luis de Vargas*, and teacher of *Bartolome Murillo* ; the famous *Alonso Cano*, and *Pedro de Moya* were likewise his scholars : He died at Cadiz, aged 56, in the year 1640.

At this period of time, under the fostering auspices of Philip the fourth, such a host of artists present themselves to my view, that, whilst I perceive the impracticability of recording all, I feel repugnance at omitting any, as I would  
not

not willingly present to the public a mere catalogue of painters and their works, so neither would I strain the truth of circumstances by endeavouring at variety. In this dilemma therefore I have judged it best to select some of the most eminent, and pass over the less interesting in silence. amongst the former *Eugenio Cabrer* undoubtedly deserves a place; if it were only that he was found worthy to be of the list of King's painters, and to enter into competition with the celebrated *Velasquez* in the branches both of historical and portrait painting. Though he was a native of Madrid, yet his father *Barrio*, by whom he was educated in his art, was a  
Florentine :

Florentine : Philip the fourth gave in person to *Eugenio*, but what became of the picture, or whether it is in existence, I have not been able to discover ; it was his fate, with many others, to be eclipsed by the superior lustre of *Velazquez's* talents, and from the time that artist entered into the royal service and employ, *Eugenio* principally employed his talents in painting for the convents and churches, who, in emulation of the court, held forth a very liberal encouragement to the arts : The convent of San Phelipe in the city of Madrid contained the chief collection of this master's works, where they perished by fire together with the convent itself in 1718. He was jointly

jointly engaged with *Vicencio Carducho* in the frescos of the Pardo, where the like fatal accident again consumed his labours with many others equally to be lamented: He died in 1642, at the age of sixty-five.

In the same year died *Pedro Orrente*, by others called *Pedro Rente*, born in Murcia, and Familiar of the Inquisition in that city, a disciple of *Bassan*, and protected by the minister Olivares, who employed him in the paintings, then collecting at the palace of the Buen Retiro: Many of his works are to be found in Valencia and Cordova, and some at Toledo; particularly a Santa Leocadia coming out of the sepulchre, over the door

door of the sacristy of the cathedral, and in the chapel de los Reyes nuevos belonging to the said church a Nativity, which companions an Adoration of the Magi by *Caxes* before-mentioned; both which are excellent compositions and finely executed: He coloured in the stile of his master, but in his choice of nature did not imitate his vulgarity of taste; in correctness of drawing he has been rarely exceeded: He was buried in the parish church of San Bartolome at Toledo, in which he died far advanced in years, and is deservedly to be numbered amongst the most eminent Spaniards of his profession,

*Francisco Fernandez and Alonso*  
 VOL. I. O *Vazquez,*

*Vazquez*, were the favourite disciples, the one of *Carducho* and the other of the celebrated *Luis de Vargas*: *Vazquez* was a native of Ronda, and practised his art in the city of Seville: His figures in the nude are drawn with great truth and anatomical skill; they are slight and sketch-like, but executed with effect and force; whilst he was painting in Seville, *Francisco Pacheco* (from whose treatise some of these anecdotes are drawn) was keeping an academy in that city, with great reputation and success; *Velazquez*, who afterwards rose to such high honours and favour with his King, was a disciple of *Pacheco's* at this time, *Vazquez* and *Pacheco* were

○

rival

rival artists and painted some pictures professedly in competition for the cathedral of the convent of barefooted Carmelites, and other places; the manner of *Pacheco*, though learned and correct, was harsh and dry in the extreme, so that *Vazquez* was much the more popular painter of the two; and young *Velazquez*, who about this time married *Pacheco's* daughter, did not think fit to espouse his taste and formed himself upon other models. There is a little couplet upon a crucifix of *Pacheco's*, which satyrizes this harshness of manner with so much smartness, and such neatness of versification, that I present it in the original to the reader:



+ *Quien os puso así, Señor,*  
*Tan desabrido y tan seco,*  
*Vos me direis que el amor.*  
*Mas yo digo, que Pacheco.*

Nothing can be more musical than the chime of the words, but the idea cannot be well conveyed in English. It seems natural for academicians like *Pacheco*, who are so much concerned in the grammar of their art, to contract a stiff pedantic stile, as was the case, but his pictures are said to be good studies, and, if he was not a painter of the first manner, he appears to have been a great master and author in his art. He was a man of liberal sentiments, strict morals and uncommon modesty :

deſty: He died in Seville in 1654; having ſurvived his competitor *Vazquez* four years. As to *Franciſco Fernandez*, who was unqueſtionably one of the firſt artiſts of his time, he died in 1646 at Madrid, of which place he was a native, being killed by *Franciſco de Baras* in a ſudden fit of paſſion, at the age of forty-two years, univerſally regretted.

*Jofef de Ribera*, known to Europe by the name of *Il Spagnoletto*, was a native of Xativa in the kingdom of Valencia; a country rich in natural productions and of a moſt happy temperature in point of climate: In this particular it has been frequently compared to Greece, and, like Greece,

has been found uncommonly prolific in giving birth to men of genius and talents. How far the growth and culture of the human mind may, like vegetable nature, depend upon the skiey influences, there is no need at present to enquire; the seeds of genius, like those of any other tender plant, may well be supposed susceptible of nutrition, advancement or repression, by the operations of the atmosphere; and if this obtains in the general, I think we may conclude for it more strongly in favour of the particular art now under consideration, than of any other perhaps in the whole catalogue of human study or invention: Painting, which is an operation

ration manual as well as mental, demands the joint vigour and exertion of body and mind; it should seem that there is in demand a force of atmosphere to brace the corporeal system and at the same time such a degree of genial warmth and relaxation of climate, as shall give imagination its full play and scope; these can only be obtained in those happy latitudes, where our scene is now laid. It is needless perhaps to observe, that there must be proper lights for the creation of the art and there should be a commodious temperature for their preservation and continuance: These are to be had in their highest perfection in Spain, as well as Greece. If the Ice-

lander in his native climate ever should experience the impulse of a painter's genius, the year itself would not supply many hours in which his fingers could obey its summons; and in the other extremity of climate, where every fibre is unstrung by relaxation, all, who have experienced, know the inaptitude both of mind and body towards any action or employ of either; unfit alike for arts and arms, the emasculate and soft inhabitant sinks into sloth and slumbers away a life, that scarce deserves a better name than vegetation. Upon the whole I think we may admit, that there are some portions of the habitable earth, where nature has declared herself against the production

duction of painters, and no portion yet discovered where an assemblage of more happy requisites ever centered, than in the climate and country, in which the artist now before us had his birth.

It may be proper to observe, that, although there cannot be found amongst the Spanish painters a greater instance of poverty in the extreme, than what *Ribera* experienced, yet his pretensions in respect of family were as high and his blood as pure as most in Spain : This pride of pedigree is there to the full as much at heart, and as ceremoniously maintained amongst men in the last degree of worldly misery, as it is with the rich and great.

To

To enumerate a line of ancestors, unadulterated with Moorish or Jewish blood, and not made vile by any ignoble and dishonourable trades, is the glory of an old Castilian, though in rags and wretchedness: The house of *Ribera*, tho' it had branched into *Valencia*, was in its original rooted in the pure terra firma of Old Castile; and I dare say his parents would as soon have brought up their son to the occupation of a hangman, as apprenticed him to the trade of a shoemaker: This is amongst the occupations, which an old Spaniard calls *dishonest*, and by which he would as effectually pollute his blood, as an Indian would forfeit his cast by eating hog's-flesh out of

of the unclean platter of a Portuguese: To be a mender of shoes, or in vulgar phrase a cobbler, is no degradation to a Spaniard's dignity; but to be a maker of them in the first instance is corrupt and vile, and such an artisan cannot consort or intermarry with the persons, that are uncontaminated with any thing but poverty and vermin.

With these principles, and no other earthly possession for his inheritance young *Ribera* entered himself a disciple of *Francisco de Ribalta*, as I have already related; how long he continued, or how far he proceeded to form the peculiarities of his taste under the tuition of this master, I cannot precisely ascertain;



tain; he was certainly very young, when he first went to Rome, because it was there he first received the puerile appellation of *Il Spagnuolo*, or the Little Spaniard; and that this was in early time is also manifest from other reasons: As for his singularity in chusing subjects of terror and expressions of pain, that was not owing to the infusions of precept, or the effect of imitation, but was in him at once characteristic and original. He had a strong mind hardened by adversity and naturally superior to those passions, which, though soft and enervating, have operated to produce the beautiful in art. In the sublime and terrific *Ribera* stands forth as a great master: In  
 tragic

tragic compositions, the distortions of agonized nature, and in the strong and horrible reliefs of the deepest lights and shades he is eminently distinguished : England is in possession of so many examples in this cast of the author, that I shall not enter into a minute description of his works in Spain ; but I cannot dispense with myself from observing, that he is capable of expressing his ideas with uncommon elegance and delicacy : Some of the characters of his Baptist, some Magdalens and Madonas, which I have met, are equal in grace and tenderness of expression to the best heads of *Guido* and *Guercino* : I confess my surprize was great in discovering him in a character,

character, which was new and unknown to me before I went to Spain; at the same time in a private closet at the Escorial, where there is an altar belonging to the Prior, and to which admittance is rarely allowed, I felt equal surprise and delight at being shewn a small Holy Family by *Michael Angelo Banarota*, finished and coloured to a miracle. In this inestimable little piece the face of the Madona is of a most singular cast, such as I had never before seen; extremely beautiful, but not by the result of the correctest symmetry of features; for the face is lengthened beyond its proportion, by which and other means, with a peculiar action of the eyes and muscles an

I expression

expression is obtained, which at the same time that it exceeds nature, does not violate it; appearing to be at once above, and yet within it.

Young *Ribera*, though suffering the extreme of poverty, felt within himself such powers of genius, as were superior to depression, and in the school of *Ribalta* meditated an excursion to Rome, there to receive the last finishings of education in his art: Thither he repaired, and, enlisting himself in the academy, pursued his studies with an industry, which knew no remission; but whilst he was in pursuit of the scanty necessities for the demands of life, these he obtained by the sale of some of his sketches and drawings  
in

in the academy. Without friends and at times almost without food or raiment, he persisted in his course with a stubborn virtuous perseverance, which nothing could divert from its object; if such a mind and imagination are found to delight in images of savage greatness and terrific sublimity, it is little to be wondered at, and a greater proof of his excellence cannot be given, than the high estimation, in which his pieces of the character above-mentioned continue to be held, notwithstanding the false effeminate delicacy of modern taste and fashion in pictures, now prevailing in England, which discourages all attempts at tragedy in painting and  
shrinks

shrinks from an *Ugolino* and *Prometheus* with as much dread and horror, as a modern petite maitresse would from the spectacle of a bull-fight. Such an academician as young *Ribera* could not long remain undistinguished in the mass of common students; Rome was not a place, where merit could be long hidden, nor was his merit of a sort, that could be concealed any where; his fellow-students and teachers soon discovered the superiority of his talents, and *par excellence* gave him the name of *Il Spagnoletto*; and a certain Cardinal, one day passing in his coach, observed a tattered figure employed in painting a board, affixed to the outside of one of the ordinary

houses in the streets of Rome; the youth and wretchedness of the spectacle engaged his pity, and the singular attention, with which he pursued his work, attracted his curiosity. It was *Il Spagnoletto* in the act of earning his bread, of which his appearance made evident he was absolutely in want. The Cardinal called him to his coach-side and, ordering him to his palace, immediately domiciliated the lucky youth. Here he lived in ease and affluence; but that virtue, which the frowns of fortune could not shake, was no proof against her caresses: Young *Ribera* became a slave to pleasures, of which he had not before even speculative enjoyment; but  
his

his virtue, though repulsed, was not subdued; his apostacy from the purity of his native principles pressed upon his conscience, and the ruin, which his genius was now menaced with, alarmed his pride of nature; with one gallant effort he burst the shackles of temptation, and, fallying out of the palace of the Cardinal, reassumed his dignity of soul, and poverty at once: Perhaps the history of human nature will afford few examples of so strong an act.

He had now all his former miseries to encounter with the aggravating contrast of experienced delights: In addition to all these he was to suffer the reproaches of his protector, who, occasionally meet-



ing him, upbraided his ingratitude in the severest terms: The virtuous Spaniard made a suitable reply, and, cheering himself with the resources of his art and the applauses of his conscience, persisted in his poverty. The clear obscure of *Caravaggio* became his favourite manner, and in the language, tho' not with the motives, of Doctor Young's Zanga he might have said that *horrors now were not displeasing to him*. The meagre encouragement he found in Rome determined him to seek his better fortune at Naples: For this place he set out in a ragged jacket, having pledged his cape for a viaticum. In Naples he let himself out to a common painter for hire: This man

however had great humanity and some science; the abilities of *Il Spagnoletto* surprized him; he clearly saw how superior his talents were to the low occupation he had engaged in; a further acquaintance opened to him the singular virtues and good qualities he was possessed of, and he soon conceived the design of converting his servant into his son-in-law: He had an only child, a daughter; the girl being exceedingly handsome, and the father very rich, an abundance of suitors presented themselves to the choice of her parents, but, the moment which Providence had decreed for rewarding the virtues of poor *Ribera* being now arrived, all their pretensions availed nothing

with the father, who had determined upon his part and, calling *Ribera* aside, proposed at once to bestow his daughter with the better part of his means immediately upon him; a proposition so totally above expectation or hope staggered his belief, and he entreated his master not to make his misery and ill fortune the object of his raillery and ridicule; he was at a loss to think what presumption could have escaped him to merit this rebuke; he was not conscious of having conceived or entertained a thought, that aspired to a match so totally above his reach; with some difficulty the father conquered his incredulity, when young *Ribera*, transported with joy and gratitude,

gratitude, was in one moment from being the poorest made the happiest of beings. Behold him now occupying a whole floor the palace of the Viceroy, with all the comforts of life and the conveniences of his art in abundance around him ; at the height of his fame, in request of all the great and eminent in Europe, and honoured by his Holiness the Pope with the knighthood of Christ. A new choice of subjects now presented themselves to the world, and people saw, with a terror partaking of delight, martyrdoms, executions and torments expressed to the truth, nay in some cases even aggravated beyond it : He selected all that sacred or classic history afford-

ed in the terrible ; all that the pagan theology or the poetical hell had represented to appall the guilty was to be found on the canvasses of *Ribera* ; a martyred San Bartolome, stript to the muscles, became a study for anatomists : Cato of *Utica* in the act of tearing out his bowels brought the horror of self-murder to the eyes and hearts of men : Hercules struggling in the throes of death and all the tortured in the fabulous realm of Pluto were now exhibited, like Eschylus's furies on the stage of Athens, and in some instances with the same effects ; for it is related, that a certain lady of Amsterdam named Jacoba de Uffel having miscarried upon seeing some paintings of Sisyphus, Tantalus and Ixion by *Ribera*, her husband's

band's gallantry induced him to dispose of them, and being carried into Italy they were purchased on the part of His Catholic Majesty and transported into Spain, where they are now preserved in the palace of the Buen Retiro. Many other pictures of this master were collected by the Viceroy of Naples for the King and also for particular Grandees and brought into Spain: In the royal collections of Madrid and the Escorial there are many; the great altar-piece of the church of Santa Isabel on the subject of the Conception is by *Ribera*; and the head of the Virgin is the portrait of his daughter. He died at Naples in 1656, aged 67 years, leaving only one child above mention;

tioned, whom he married to a man of distinction in Naples. He left behind him a tract in manuscript on the principles of the art of painting, which is reported to have been a most elaborate and excellent composition.

*Luis Tristan*, a disciple of *Dominico Greco*, was born in a small village near the city of Toledo: He certainly exceeded his master in correctness of drawing and purity of taste. It does not appear that *Dominico* had any of the jealousies of his art about him in his treatment of *Tristan*, whilst he was under his tuition; on the contrary he took early notice of his talents, and brought them into practice and display with all the advantages in his power to give; the monasteries

of Spain, as I have elsewhere observed, were in that period considerable patrons of the elegant arts of painting and sculpture; most of these religious Societies are rich, and those, whose funds did not enable them to set the artists at work, found benefactors amongst the great, whose devotion or vanity disposed them to beautify and enrich the churches and altars, which they frequented, and where such donations would be accepted in the way of atonement, or recorded as acts of voluntary piety and meritorious munificence: The monks of La Silla in the neighbourhood of Toledo had applied to *Dominico Greco* for a picture of our Lord's last supper to be painted for their



their refectory, in the manner that *Titiano* had adorned that in the monastery of San Lorenzo. *Dominico* being obliged to decline the commission on account of indisposition, recommended his young pupil *Luis Tristan* to the undertaking; the monks accepted his services, and upon delivery of the picture were with reason satisfied with the performance; nothing remained to be adjusted but the price, and the demand of the artist being for 200 ducats was deemed exorbitant; the Fathers referred themselves to *Dominico*, who being then in a fit of the gout was put into a coach and conveyed to the convent; as soon as he arrived there and had deliberately surveyed the piece, he

turned

turned suddenly to his disciple and with a menacing tone and air, lifting up his crutch, exclaimed against *Tristan* for disgracing his art and all who professed it, by demanding 200 ducats for the picture in question. The triumph of the Fathers upon this testimony of their umpire, so decidedly as it seemed in their favour, was however soon reversed, when *Dominico* directed his disciple to roll up the picture and take it away with him to Toledo, for that he should not leave it there for five hundred ducats; then, launching out into rapturous encomiums on the performance, he began to put his decision into execution; Vexation and surprize now took possession of the convicted monks,

monks, their murmuring and complaints were changed to intercessions, and, after sufficient atonement on their part, the money was paid and the picture surrendered to the refectory and oblivion: Certainly it is a capital composition, and whenever the Fathers shall repent of the bargain made by their predecessors, there is not a collector in Europe but will give them their principal with ample interest upon their purchase. *Tristan* died at Toledo in the year 1649, at the age of fifty-four, with the honour of being imitated by the celebrated *Velazquez*, who declared himself his admirer and, quitting the precepts of *Pacheco*, professedly modelled himself after  
the

the stile and manner of *Luis Tristán*.

*Juan Baptista Mayno*, a monk of the order of the Predicadores, was a contemporary of *Tristán* and a disciple also of *Dominico Greco*. In the convent of San Pedro the Martyr at Toledo there is an altar-piece in four compartments representing the subjects of the four Pasquas, viz. the Nativity, the Resurrection, the Descent of the Holy Ghost and the Mystery of the Holy Trinity: There is in the same church a Saint Peter weeping, of which many copies are dispersed through Spain; an affecting natural idea of that zealous yet offending disciple in the moment of recollection and remorse. The college

college of San Estevan at Salamanca contains some works of this master, whose excellence as an artist and whose irreproachable sanctity gained him universal esteem and promoted him to the honour of being drawing-master to Philip the IV th. who was not only a lover of the arts but a proficient. *Mayno* was employed by the King at the palace of the Buen Retiro, where he painted a fine battle-piece, in which the Conde Duque de Olivares is introduced animating the troops to action by presenting to their view a portrait of King Philip, a brilliant thought and a courtly compliment to both parties. *Mayno* died in his sixtieth year,

year, in the city of Toledo, in 1654.

In the same year died *Pedro Nuñez* a native of Madrid, of whose celebrity there needs no better testimony, than his being one in the following groupe of artists, recorded by the famous *Lope de la Vega* in the following lines :

*Pero porque es razon que participe  
L'el Laurel la pintura generosa  
Juntos llegaron a la cumbre hermosa  
Sulcando varios mares.  
Vincencio, Eugenio, Nuñez y Lan-  
chares.*



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**EMINENT PAINTERS**  
**I N S P A I N,**

**During the Sixteenth and Seventeenth Centuries;**

**W I T H**  
**CURSORY REMARKS**

**U P O N T H E**  
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**V O L. II.**

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**L O N D O N:**  
**PRINTED FOR J. WALTER, CHARING-CROSS.**

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**M.DCC.LXXXII.**



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A N E C D O T E S  
O F  
E M I N E N T P A I N T E R S  
I N S P A I N, &c.

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**T**HE city of Seville, in the language of Spain the Paragon of Cities, the World's Eighth Wonder and the most famous, which the sun surveys, has the honour of giving birth to *Diego Velazquez de Silva*, a painter, who by eminence in his art rose to every title and emolument, which his

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merit

merit could claim, or fortune could bestow: He was born in the year 1594 of *Donna Geronima Velazquez* by *Juan Rodriguez de Silva*, natives of the same illustrious city, and both descended from antient and honourable houses; he bore his mother's name *Velazquez* antecedent to that of his family, according to the usage of Andalusia. The family of *Silva* is of Portuguese original and by long and honourable descent claims to derive from the antient kings of Alba-Longa. The house of *Silva* in point of splendour and antiquity is unquestionably respectable; but I have little doubt, that it may say with many more that contend for Pagan original

ginal in the language of the Pharisee " Have we not Abraham for " our father ?" In like manner the family of Galvez, a family from the dregs of the people, availing themselves of a fortuitous similitude of name, pretend to derive from the Emperor Galba ; a silly vanity in men, whom chance has elevated into station and who by stirring a question, which no prudent man would have touched, only provoke an enquiry, which traces them through a few obscure generations to their true Moorish extraction. In short, Spain, which has as much or more of this pride of pedigree than any kingdom in Europe, is the one of all others with most bars in its genealogy

and that from very obvious causes  
adherent to its history.

∴ The parents of *Velázquez*, though  
in very narrow circumstances, gave  
their son a liberal education, and  
tradition has preserved many cir-  
cumstances of his early docility as  
well as excellent disposition : But  
when every paper, on which he wrote  
his puerile tasks, exhibited sketches  
and drawings on the back and  
those of such a stile as plainly in-  
dicated a new and extraordinary  
genius in its dawn, the good sense  
of his parents did not hesitate upon  
humouring the impulse and accor-  
dingly put him under the instruc-  
tion of *Francisco de Herrera*, com-  
monly called *Old Herrera*, a rigid  
master, but of consummate ability  
in

in the art he taught. The manners and temper of *Old Herrera* were however so unsupportable to young *Velazquez*, that he left him and entered himself in the academy of *Pacheco*, a man of equal erudition and of an admirable nature : Here his genius began to display itself in several sketches from nature of peasants and ordinary people in peculiar habits and occupations, as they struck his fancy in the streets or posadas of the city. These first sallies of his imagination give a striking representation of the manners and characters of the vulgar : They exhibit also a luxury of still-life, that he has introduced in the scenery of his pieces, in all which the costume is



observed to perfection: One of his first productions is to be seen in the palace of the Buen-Retiro and represents an old Aguador in a tattered garment, which through its rents discovers naked parts of his body, giving water to drink out of his barrel to a boy; a piece of wonderful nature and expression with a degree of science and precision in muscular anatomy, which is uncommon.

In subjects of this rustic sort young *Velazquez* suffered his imagination to disport itself in its first fallies, replying to some, that moved him to assume a higher stile of painting, that the foundation of his art must be strength; delicacy might follow after as the superstructure.

superstructure. It should seem in his first productions, that he coloured in the stile of *Caravaggio*, but upon his seeing some pictures of *Guido*, *Pamarancio*, *Cavallero*, *Ballioni*, *Lanfranco* and *Ribera*, which were brought to Seville out of Italy, he altered his manner; but the artist, upon whose model he chiefly studied to form himself at this time, was *Luis Tristan* of Toledo, a scholar of *Dominico Greco*. Of *Tristan* he declared himself an admirer and professed imitator; his design, colouring and vivacity of invention, were the standard, to which he directed all his studies. In portraits *Dominico Greco* was his model, the air of his heads *Velazquez* held in the highest

estimation, and frequently observed, "that what this master did well was best of all good things, and what he did ill was bad in the extreme."

Whilst *Velázquez* was thus engaged in the practice, he by no means neglected the theory of his art; he read every author of credit, that could form his judgment, or enlarge his science, and some he diligently studied, in particular *Alberto Durer* for the symmetry of the human figure; *Andres Bexalio* for anatomy: He read the treatise of *Daniel Barbaro* on perspective; *Vitrubio*, *Viñola* and others on architecture, and at the same time perfected himself in the propositions of Euclid; elements, that  
prepare

prepare the mind in every art and every science, to which the human faculties can be applied ; which give a rule and measure for every thing in life, dignify things familiar and familiarize things abstruse ; invigorate the reason, restrain the licentiousness of fancy, open all the avenues of truth and give a charm even to controversy and dispute.

After five years thus studiously employed in the academy he married *Donna Juana*, the daughter of his master *Francisco Pacheco*, of a family and name as noble as any in Spain ; this respectable artist in his *Treatise de la Pintura* (Lib. i. cap. 9), after an elogium on the merit of his pupil, declares, that  
he

he was moved to bestow his daughter upon him from the many demonstrations he gave of a most virtuous and liberal disposition, and the high expectation he had formed of his talents after an experience of five years, which he had spent in superintending his education; and, after pronouncing prophetically of his scholar's rising fame, he declares, that so far from regarding it with an eye of envy, he considered his own reputation advanced thereby in the same manner as *Leonardo da Vinci's* was by *Rafael*, *Castelfranco's* by *Titiano*, or *Plato's* by *Aristotle*. *Velazquez*, who by his marriage with *Donna Juana* had established himself to his content, felt himself tempted to undertake

dertake a journey to Madrid, where and at the Escorial so many treasures of art were amassed : In short, having sacrificed to the softer passions, ambition came in turn to take dominion of his mind and, leaving *Donna Juana* at Seville, he set out with one attendant only for the capital, where he arrived in April of the year 1622, being then in his twenty-eighth year, an age when the mind of man demands expansion and a larger field of action than its native scenes present. *Velazquez* upon this visit to Madrid, not finding an opportunity of painting any of the royal persons of the court, returned after a short stay to Seville in some degree of disgust ; and here per-  
haps

haps he might have staid, as *Murillo* afterwards did, for the remainder of his life, if he had not been earnestly solicited to return by the minister *Olivares*; who employed *Gongora* the court poet to invite him in his name and to offer the accommodations of his house and family to him. Such an invitation was not to be withstood and in the year following (viz. 1623) *Velazquez* for the second time arrived in Madrid.

He was now lodged in the house of the prime minister and was soon admitted to take the portrait of the King, the Infants and *Olivares* himself: This was the most immediate crisis of his fame and fortune. Philip had been painted by  
most

most of the eminent artists of the time, *Vincencio Carducho* and his brother *Bartolome*, *Angelo Nardi*, *Eugenio Caxes* and *Joseph Leonardo* had successively exerted themselves to the utmost in portraying the royal person of a young sovereign in possession of every thing, which could rouse their emulation and reward their diligence: In the house of the minister Philip sat to *Velazquez*, and the date of this event is thought important enough to be preserved to posterity, it was on the 30th of August 1623: The portrait was upon a large scale, the King was drawn in armour and mounted upon a magnificent steed and displayed with all the advantageous accompaniments of a beautiful



tiful scenery in the back-ground : The artist succeeded to his wish , the court rang with applause and all the cognoscenti joined in giving the palm to *Velazquez* above all his predecessors : So compleat was his triumph on this happy occasion, that the minister was commanded to inform his inmate that the Royal person of Philip would in future be committed to no other pencil but his. In consequence he proceeded to paint the Infants Don Carlos and Don Fernando, and after them he made a portrait of his patron Don Gaspar de Guzman Conde de Olivares, mounted, like his Royal master, on a noble Andalusian courser, richly caparisoned. If I may venture an ob-

7 servation

fervation in the general upon these  
 and others of his royal portraits, it  
 is, that there seems a labour in the  
 artist, working under the impres-  
 sion of the personal dignity of his  
 sitters, to force a character of the  
 sublime, which sometimes borders  
 on the tumid and bombast: Every  
 thing swells and flutters; rich as  
 the Spanish horses are by nature,  
 still there seems a pleonasm in their  
 manes and tails, that borders on  
 extravagance: But the reader  
 should be reminded, that *Rubens*  
 was now at Madrid in habits of in-  
 timacy with *Velazquez*, that he  
 had painted his figure of San  
 Giorgio slaying the Dragon, the  
 very quintessence of colouring  
 and the most captivating example  
 of

of extravagance which the art of painting can perhaps exhibit.

On the 17th day of March in this year Prince Charles of England had made his entry into Madrid; that Prince honoured *Velazquez* with peculiar attention. He did not sit to him, but *Velazquez* took a sketch of him as he was accompanying King Philip in the chace. When *Velazquez* had finished his portrait of the King, he hung it up by royal permission in a public street of the city, opposite the convent of San Phelipe; whilst the courtiers applauded it to the skies, and the poets made sonnets in his praise, the artists silently passing by, pined with envy at the sight. Fortune now be-

gan to open all her treasures to the meritorious and happy *Velazquez*.

On the last day of October 1623 he was made King's painter with a salary of twenty ducats per month, exclusively of which he was paid for his pictures by tale: The royal munificence assigned him a handsome house to live in of two hundred ducats a year; Philip paid him three hundred ducats for his portrait and granted a pension of three hundred more by year specifically for this performance. Great rewards being thus heaped upon *Velazquez*, great things were expected from him and, though the public subscribed to his superiority in portraitures, he had not executed yet any capital historical

sovereign. In the same year he was made Usher of the Chamber, an office of great rank and honour; and in further support of his new dignity Philip added a stipend of a daily ration of twelve rials and a yearly suit or habit of ninety ducats value. In this year *Rubens* made his second visit to Madrid in quality of Ambassador; the intimacy, which he formed with *Velazquez* and the ideas he thereby inspired into him of the state of the arts in Italy, raised an irresistible desire in that ambitious artist of prosecuting further improvements in the study of the antique and in the schools and collections in Rome. *Velazquez* was now in such favour, that he had no sooner expressed his wishes for

for a tour to Italy, than he found himself anticipated in every preparative for his undertaking, that the indulgence of his Sovereign could provide. His Majesty gave him four hundred ducats and two years salary to defray his expences, and Olivares upon parting added two hundred ducats more in gold and a medal with the head of the King and many commendatory letters: He left Madrid in company with Don Alonso Espinola, the King's general in Flanders, and embarked at Barcelona on the feast of San Lorenzo: In August 1629 he landed at Venice, and was lodged at the Spanish ambassador's house, who shewed him all possible kindness and directed

his servants to attend him, whenever he went out. In Venice he copied a picture of Tintoreto's, but, not chusing to make any long abode there, he took his route to Rome, passing through Ferrara, where he was very honourably entertained by Cardinal Sacheti, who had been nuncio in Spain, with whom he passed two days: In Rome he was lodged in the Vatican by favour of Cardinal Barberino, who gave him access at all times to the works of *Rafael* and *Michael Angelo Bonarrota*: Of these great authors he studied the most capital productions with unremitting attention and delight; but his health being impaired by intense application, he was directed  
into

into a more airy part of the city, in the house of the Florentine ambassador through the favour of the Conde de Monte-Rey, Philip's ambassador at Rome: Being now convalescent, he gave himself up to the study of the antique for the space of two months. During his abode in Rome he painted his celebrated history of Jacob, when his sons shew the bloody garment of Joseph, a picture, which in all the great requisites of perfection is scarcely to be exceeded and is undoubtedly one of his most capital performances; he also painted the Discovery of Venus's Infidelity, as related by Apollo to Vulcan, who is represented at his forge attended by his journeymen the

C 4      Cyclops,



Cyclops, a wonderful piece of expression: Both these pictures he transmitted to King Philip, who ordered them to his palace of the Buen-Retiro, from whence that of Joseph was removed to the Escorial, where it now hangs, an illustrious accession to that invaluable collection.

*Velazquez*, after a year and a half's absence, returned to Madrid, taking Naples in his way, where he made a portrait of Donna Maria de Austria, Queen of Hungary, consort of Ferdinand the IIIrd: Absence had not impaired his favour with the King, who made him one of the gentlemen of his wardrobe and appointed him a painting-room in his palace, of which

which the King himself kept a private key ; resorting to him as Charles did to *Titiano* and Philip the IIId to *Coello* : *Fuit enim ea comitas illi, propter quam gratior Alexandro magno erat, frequenter in officinam ventitanti.* (Plin. Nat. Hist. lib. 31. cap. 10.)

In 1638 *Velazquez* made a portrait of Don Francisco IIId, Duque de Modena, who was then at Madrid, and in the same year he painted his famous crucifix now in the convent of the monks of San Placido at Madrid ; and surely, if there were nothing but this single figure to immortalize the fame of *Velazquez*, this alone were sufficient : It is of the size of life upon a plain back ground, disposed with great  
simplicity

simplicity and nature, but with an expression in the features, an air in the depression of the head and a harmonious tone of colouring, at once so tender and of such effect, that nothing can exceed it. I visited this exquisite production repeatedly and every time with new delight and surprize. The wretched cell or cabin, where it hangs, affords but little light thro' the iron grate of a window not glazed and that little is unfavourable: Mount Calvary itself was scarce more dismal. In the same year *Velazquez* finished a portrait of Don Adrian Pulido Paresa, Admiral of the King's fleet in New Spain: This officer was under orders for repairing to his command, when Philip,

upon

upon entering the chamber of *Velazquez* then at work upon this portrait, mistaking it for the Admiral himself, entered into sudden expostulation with him for staying at Madrid beyond his time ; declaring to *Velazquez*, after discovering his mistake, that it was so perfect a counterpart of the Admiral, that with no light in the room but what struck immediately upon the figure, he had for some time actually believed it to be the person himself, and was surprized at finding him there in disobedience to his orders. In painting this picture *Velazquez* used pencils with very long handles to produce more effect by distance ; this admirable  
 portrait

portrait was in possession of the late Duque de Arcos.

It may well be expected to find the performances of this period of *Velazquez's* life executed in his best stile, when his taste was formed by study at Rome, his judgment matured by experience and his fire not yet abated by years; carested by his sovereign, applauded by his contemporaries and at the summit of all worldly prosperity. In 1643 the minister Olivares was dismissed from his employments and confined to his town of de Toro, where he died on the 22d of July 1645, and his body was permitted to be removed for interment by the barefooted Carmelites at Loeches in the convent  
of

of his own foundation. The good fortune of *Velazquez* received no shock by the disgrace of his patron. It is to be mentioned to his honour upon this event, that he did not forsake his benefactor in misfortune, but took occasion, notwithstanding his employ at court, to see Don Gaspar de Guzman in his exile and give him one, and perhaps the only, example of an unshaken attachment; the healing consolation, which such a visit must bring with it to a mind galled by ingratitude and languishing under the inquietudes of disappointed ambition, need not be pointed out : It is an amiable trait in Philip's character, that he saw this attachment and suffered it without

without withdrawing any portion of his favour from *Velazquez* ; this I think is clear from his giving him this very year the honour of the gold key and taking him with him upon his second journey to Zaragoza : He had accompanied the King into Aragon the year before Olivares's disgrace, when Philip made his expedition for quieting the tumults in Cataluña ; this was repeated in 1644 and now his favourite artist attended him as groom of the chamber, and upon the submission of Lerida to Philip on the 31st of July of that year, who entered it in person on the 7th of August following, *Velazquez* made a magnificent portrait of the King in the habit he then wore with all  
the

the insignia of a general, an inestimable work : He drew the Cardinal Infante Don Fernando, Philip's brother, the Queen Donna Isabel richly habited, mounted on a beautiful white palfrey, and the prince Don Carlos, very young, in armour with a general's staff in his hand on a Spanish jennet in full speed : He made many other portraits of illustrious persons, Don Francisco de Quevedo Villegas, Cardinal de Borja y Velasco, Archbishop of Seville and Toledo, the learned Simon de Roxas and others. He drew the King again on horseback in armour with his titles as follows, viz. *Philippus Magn : hujus nom : IV, potentissimus Hispaniarum Rex Indiar :*



*Indiar : maxim : Imp : Anno Christ :  
XXV, Sæculi XVII, Era. XX. A.*

In the year 1648 *Velazquez* was dispatched upon a particular embassy to Pope Innocent X. and was at the same time commissioned by the King to purchase statues and pictures in Italy for the royal collection ; on this expedition he set out from Madrid in the month of November and embarked at Malaga with Don Jayme Manuel de Cardenas, Duque de Naxera, who was going to Trent a esperar a la Reyna Donna Maria Aña de Austria, daughter of the Emperor Ferdinando IIIId and Donna Maria Infanta of Spain. *Velazquez* landed in Genoa, passed through Milan, Padua and from thence to Venice, where he  
passed

passed sometime in reviving his acquaintance with the admired compositions of *Titiano*, *Tintoreto*, *Paulo Verones* and others; and here he had the good fortune to purchase some capital pictures, as likewise in Bologna, where he engaged *Miguel Colona* and *Agustin Miteli* to go into Spain to execute some paintings in fresco for the King. He made some stay in Florence and paid a visit to the Duke of Modena, who received him with great cordiality and showed him the portrait he had painted at Madrid, splendidly equipped and disposed to all possible advantage in the best apartment of the palace; from hence he went to Parma to view the works of the celebrated *Cor-*

*regio*, and whilst he was on his way from Parma to Rome, he was called away to Naples by express from the Viceroy Conde de Oñate, who had received the King's commands to confer with *Velazquez* upon the objects of his commission; here he was visited by the famous *Ribera*, a Knight of the order of Christ. When he arrived in Rome he was received with great kindness and distinction by the Pope, and as he found many hours, when the duties of his employ did not engage his attention, he painted many portraits in Rome of dignified persons after the example of *Rubens* during his embassy at Madrid. Innocent X. sent to *Velazquez* and, in token of

his satisfaction, gave him a magnificent golden medal. *Velazquez* sent a copy of this picture over to Spain. He made a portrait of *Juan de Parexa* the painter, which being exhibited to the public on the feast of San Joseph, after the departure of *Velazquez*, it was so universally applauded, that the academicians of Rome elected him of their body and sent his appointment after him to Spain. It was not till the year 1651, that *Velazquez* took his departure by sea from Genoa on his return to Spain, freighted with a very grand collection of antique statues, busts and some pictures of the most celebrated masters. He arrived in safety with his cargo, and was re-

ceived by Philip with his accustomed favour. The Queen Donna Isabel de Bourbon had died whilst *Velazquez* was absent, and the King had wedded Donna Maria Aña de Austria.

In 1652, Philip bestowed upon *Velazquez*, a very distinguishing mark of his favour by appointing him *Aposentador* major of his royal palace in the room of Don Pedro de Torres, an office to be filled by none but men of eminent pretensions either in rank or service, and after his return from Italy it appears, that Philip took him into absolute confidence, passing many hours in private with him and advising with him upon affairs of the greatest delicacy and importance.

It

It was at this time *Velazquez* designed and executed his famous picture, in which he has represented himself at his easel with his pallet in one hand and his pencil in the other; the picture, on which he is working, is the portrait of Donna Margarita Maria of Austria, Infanta of Spain, and afterwards Empress of Germany. It is related of this picture, that Philip with his own hand put in the order of Santiago upon the portrait of *Velazquez*, which at the time of painting this piece (viz. 1656) he was not yet possessed of. When Charles the II<sup>d</sup> of Spain shewed this picture to *Lucas Jordan*, he exclaimed with rapture and sur-

It was at this time *Velazquez* designed and executed his famous picture, in which he has represented himself at his easel with his pallet in one hand and his pencil in the other; the picture, on which he is working, is the portrait of Donna Margarita Maria of Austria, Infanta of Spain, and afterwards Empress of Germany. It is recorded of this picture, that Philip *his own* hand put in the order *antiago* upon the portrait of *uez*, which at the time of this piece (viz. 1656) *ver* possessed of. When *tain shewed Jordan, he and fur-prize,*

prize, *Señor esta es la Theologia de la Pintura.*

This year 1656 *Velazquez* received an order from the King to select a number of original pictures to augment the collection at the Escorial: They were taken out of those, which he himself had purchased for the King in Italy, with others, that had been collected in Naples by the Viceroy Conde de Castrillo, and the pictures, which had been bought in England at the sale of the late Royal Martyr's effects: Amongst these latter it is well known was the inestimable *Perla* of *Rafael*, an Holy Family by *Andrea del Sarto* and a capital piece by *Tintoret* of our Saviour washing his Disciples feet :



feet: These were amongst the selection made by *Velazquez*, and are now deposited in the sacristy of the Escorial, there to remain forever dedicated to San Lorenzo and obscurity, or until some such extraordinary revolution, as they have already experienced, shall again transplant them into other hands together with the magazine of wealth and precious things imprisoned with them. The extraction of such inestimable pieces of art out of any country may well be termed a national loss and misfortune, and, viewing it as such, we justly execrate the tasteless demagogues, that put them up to public sale; but this once done, we certainly have cause for self-con-

D 4      gratulation

gratulation and surprize, that any of the valuable reliques of that collection are left amongst us ; how it came to pass that the cartoons of Rafael were bought in by the Protector, when Philip's ambassador was a bidder, one is at a loss to account ; and it must be considered as a very happy chance, that they did not expatriate together with the Perla and its companions : Add to this, that at an æra when it was religion to break painted windows, it might have been meritorious to burn painted canvass ; so that it is well their sentence was not death, instead of banishment.

Much I know has been said both in poetry and prose upon the near  
alliance

alliance between freedom and the liberal arts; I hope it has been both said and sung with truth and reason; we are interested to wish, that such respectable parties should be upon the best of terms; but it must be remembered, in this instance at least, the party, who attacked freedom, was the collector and the party, who defended it, the seller: I might add, that the buyer was an absolute Prince: Certainly it is hard with the arts, when an arbitrary sovereign upon a scruple of conscience issues his edict for the demolition of all pictures in the nude: Such a manifesto in the teeth of taste can only be exceeded by Caliph Omar's order for the burning of the Alexandrian

andrian library. In such cases we cannot too much lament the mis-use of power, where such deplorable effects result from the exercise of it; but where is the tyrant who could issue edicts more compleatly barbarous than the following, viz.

July 23, 1645.

*Ordered, That all such pictures and statues there (viz. York House) as are without any superstition, shall be forthwith sold for the benefit of Ireland and the North.*

*Ordered, That all such pictures there, as have the representation of the second person in Trinity upon them, shall be forthwith burnt.*

*Ordered, That all such pictures there, as have the representation of*  
the

*the Virgin Mary upon them, shall be forthwith burnt.*

To all this on one side as well as the other there needs no other answer to be given, than that fanaticism is not freedom, nor the freaks of prudery true modesty of nature.

*Velazquez* in obedience to his orders removed forty-one capital pictures to the Escorial, collected by Philip, of all which he presented to the King a full and critical description and account. In 1658 *Colona* and *Miteli*, the two artists, whom *Velazquez* had engaged at Bologna, arrived at court and were immediately employed under the superintendence of *Velazquez* in many considerable fresco

fresco paintings of the galleries, cielings of the palace and theatre, as well as of the fountains and buildings in the gardens; in these works they were assisted by the celebrated *Don Juan Carreño* and *Don Francisco Rici*, both artists in the service of the King. *Agustin Miteli* died in 1660, much lamented, and was buried at the Royal charge with great solemnity in the convent of our Lady de la Merced with the following inscription on his tomb, viz. D. M. S. *Agustinus Miteli Bononensis, pictor præclarus naturæ æmulus admirandus ac perspectiva incomparabilis cujus manu prope vivebant imagines, ipsâ invidâ, occubuit Mantua Carpetanæ, postridie*

*postridie Kalendas Augusti anno MDCLX. HSESTTL.*

*Colona*, after concluding his commission much to the satisfaction of the King and his own emolument, returned to Italy in September 1662, though others have supposed, that he went to France.

In 1659 *Velazquez* by order of the King painted a portrait of Don Phelipe Prince of Asturias born 1651, which was sent into Germany to the Emperor. He also painted one of the Infanta Donna Margarita de Austria, an excellent piece, which portraits were the last works, that this illustrious artist lived to finish. In the year preceding this Philip had conferred upon *Velazquez* the military

litary order of Santiago ; the King was then at the Escorial and, having according to the rules of the order issued his mandate to the Marquis de Tabara the president to examine and report the proofs of qualification on the part of *Velazquez*, which being complied with and presented to the King, Philip turning himself to *Velazquez* with a smile, that exprest every thing most gracious and complacent, replied, *Give him the order, for I know his noble birth and the right he has to it* ; and thus at once made needless any further scrutiny and examination. As a further grace to this distinguished artist, Philip appointed his investiture for the feast of San Prospero, which



which was the day of the Prince of Asturias, who bore that amongst his names; and thus upon the grand gala of the court, amidst the utmost festivity and magnificence, *Velazquez* was invested with the insignia of the order by the hands of Señor Don Gaspar Juan Alonso Perez de Guzman, then Conde de Niebla and afterwards Duque de Medina Sidonia; his sponsor on the solemnity being the Marquis de Malpica, Comendador of the order. The functions of his office of Apofentador now occupied the chief part of *Velazquez's* time, who, full of fame and years, began to obey the summons of old age and abate of his wonted application to his art.

The

The King now prepared for his journey to Irun to meet the King of France, who by his ambassador extraordinary had demanded the Infanta Donna Maria Terefa in marriage; this journey took place in 1660, and *Velazquez* in execution of his office fate out before the court; the King followed with the Infanta; they passed through Alcala, Guadalaxara and Burgos, in which capital *Velazquez* waited to receive the further orders of his sovereign for fitting and preparing the ceremonials of the interview: The house appointed for this purpose was in the Isle de los fayfanes upon the river Vidasas near to Irun in the province of Guepuzcoa. *Velazquez* advanced to this place in

company with the Baron de Batebilla, Governor of San Sebastian, for the purpose of putting it in proper order and condition for the reception of the royal personages, who were there to meet; this interview took place in the month of June, when Louis the fourteenth, after being splendidly regaled and having interchanged several magnificent presents with the Catholic King, received his bride and Philip returned to San Sebastian. In all these splendid ceremonials *Velazquez* officiated in quality of his post, adorned with the insignia of his knighthood and other dignities, magnificently apparelled in a vest of golilla with rich silver lace of Milan, according to the fashion

of the times ; on his cloak the red cross, profusely adorned with diamonds and other precious stones; a beautiful silver-hilted sword of exquisite workmanship with figures in relieve, made in Italy ; a costly gold chain round his collar, with the order of Santiago appending to it in a magnificent setting of diamonds.

The King returned through Guadarrama and the Escorial to Madrid, and *Velazquez* at the summit of all worldly happiness and prosperity hastened to enjoy the congratulations and embraces of his family. What must have been his disappointment in the moment, when he was met with melancholy and dejected countenances by all  
his

his household, on account of his death being predicted to them by several of the court. *Velazquez* was too considerable a man to fall without some traditional presages of his death; this is a tribute, which the superstition of the time generally demands and, if chance does not furnish the fact, invention must supply it and biographers must record it: On the eve of San Ignacio, at the end of the month of July in 1660, *Velazquez*, having attended his functions at court, complained of being unusually fatigued and sickened that night; his family physician Don Vicencio Moles was immediately called in; the alarm of his illness soon reached the King; the royal physicians

Don Miguel de Alva and Don Pedro de Chavarri were sent to assist, and the fever, (as well may be believed) kept pace with their assistance. The King, after so many splendid favours bestowed upon *Velazquez* through the course of his reign, added the last melancholy office of friendship by sending to him a spiritual comforter in the person of Don Alonso Perez de Guzman, a good and pious prelate, Archbishop of Tyre in partibus infidelium and Patriarch of the Indies: He supported himself against the violence of his distemper and the medicines of his doctors till the evening of the 6th of August, when this great artist, at the age of 66, having compleated a life of  
uninterrupted

uninterrupted felicity and fame, resigned it with becoming fortitude and composure ; lamented by his Sovereign, and regretted by all but those, who envied his talents and prosperity. Philip who naturally was a lover of the arts, under the tuition of *Velazquez* had become a judge ; the hours, which he had dedicated to the society of this elegant and grateful instructor, were the most serene and pleasing passages of his life : His attachment to *Velazquez* had been caused by admiration of his talents, but it was closed and confirmed by experience of his discretion, fidelity and virtue : This attachment had been now coeval with his reign ; it had felt no interruption

or abatement, had outlasted all those political ones, to which for a time he had so absolutely surrendered himself: In the revulsion of his affection from his favourite Olivares, a shock which might naturally be thought decisive against *Velazquez*, Philip had the moderation to admit of sharing his attentions with a minister, whom he had discarded; a self-submission difficult for any man, but doubly so for one possessed of arbitrary power; the grateful vassal felt his Sovereign's magnanimity and knew the value of the sacrifice; from that period his devotion was unbounded, and Philip's confidence kept pace with it so effectually, in spite of all the peevish efforts of  
the



the envious, that he possessed his favour undiminished to the last hour of life : That event deprived the King of a resource and made a gap in his enjoyments, which he could never more fill up ; the loss to Philip was irreparable, and nothing now remained but to pay the last honours to the memory of *Velazquez* with a solemnity, that should at once mark the love he bore his person and the esteem he entertained for his merits : This was effectually performed and *Velazquez* was attended to his grave in the parochial church of San Juan, by a train of courtiers and Grandees, with the band of the Royal chapels and all the funeral ceremonies of the most splendid

church on earth. *Don Juan de Alfaro* of Cordova, a disciple of *Velazquez*, in partnership with his brother *Henry* a physician, composed the following epitaph, which, if the reader shall think deficient in elegance, will recompense him in quantity.

“ Posteritati Sacratum. D. Di-  
 “ dacus Velazquius de Silva His-  
 “ palensis, Pictor eximius, natus  
 “ anno MDLXXXIV. picturæ  
 “ nobilissimæ arti sese dicavit (pre-  
 “ ceptore accuratissimo Francisco  
 “ Pocieco qui de pictura perele-  
 “ ganter scripsit) jacet hic : Proh  
 “ dolor ! D. D. Philippi IV. His-  
 “ paniarum regis augustissimi à  
 “ cubiculo pictor primus, à ca-  
 “ mara excelsa adjutor vigilantif-  
 “ fimus,

“ finus, in Regio palatio et ex-  
 “ tra ad hospitium cubicularius  
 “ maximus, a quo studiorum ergo  
 “ missus, ut Romæ et aliarum  
 “ Italiæ urbium picturæ tabulas  
 “ admirandas, vel quid aliud hu-  
 “ jus suppellectilis, veluti statuas  
 “ marmoreas, æreas conquereret,  
 “ perfectaret ac secum adduceret,  
 “ nummis largiter sibi tradditis:  
 “ sic cum ipse pro tunc etiam In-  
 “ nocentii X. Pont. Max. faciem  
 “ coloribus miré expræssarit, aureâ  
 “ catenâ pretii supra ordinarii cum  
 “ remuneratus est, numismate,  
 “ gemmis, cælato cum ipsius Pon-  
 “ tificis effigie insculpta ex ipsa  
 “ ex annulo appenso; tandem D.  
 “ Jacobi stemmate fuit condoco-  
 “ ratus, et post redditum ex fonte  
 “ rapido

“ rapido Galliae confini Urbe  
 “ Matritum versus cum Rege suo  
 “ potentissimo e nuptiis Serenif-  
 “ simae D. Mariae Theresiae Bi-  
 “ bianae de Austria et Borbon, é  
 “ connubio scilicet cum Rege  
 “ Galliarum Christianissimo D. D.  
 “ Ludovico XIV. labore itineris  
 “ febris præhensus, obiit Mantua  
 “ Carpentanae, postridie nonas  
 “ Augusti, ætatis LXVI. anno  
 “ M.DC.LX. sepultusque est ho-  
 “ norificè in D. Joannis Parro-  
 “ chiali ecclesiâ nocte, septimo  
 “ Idus mensis, sumptu maximo  
 “ immodicisque expensis, sed non  
 “ immodicis tanto viro; Haroum  
 “ concomitatu, in hoc domini  
 “ Gasparis Fuensalida Graferii  
 “ Regii amicissimi subterraneo  
 “ sarcophago; suoque magistro  
 “ præclaroque

“ præclaroque viro sæculis omni-  
 “ bus venerando, Piçturâ colla-  
 “ crimante, hoc breve epicedium  
 “ Joannes de Alfaro Cordubensis  
 “ mœstus posuit et Henricus fra-  
 “ ter medicus.”

*Francisco Zurbaran*, though a native of Fuente de Cantos in the neighbourhood of Seville, studied in Estremadura under one of the scholars of *El Divino Morales*; before he had perfected himself with this master, his parents returned with him into Andalusia to the place of his nativity, and entered him in the school of the celebrated Canon *Pablo de las Roelas* at Seville, who, as we have before observed, was a disciple of *Titiano*. In this academy *Zurbaran* applied himself

himself with such diligence and success to his art, that he soon acquired the reputation of an eminent painter; struck with the bold effects of *Caravaggio's* clear-obscure, he adopted his stile of colouring, at the same time adhering closely to nature without extravagance or caprice: His first compositions acquired great fame, and are in the second cloyster of the barefooted Merced in Seville: They represent the history of San Pedro Nolasco, and all the religious being in white habits, the draperies are managed with great art and delicacy: Many other of his paintings are in this city and several in Cordova; such was the reputation of this artist, that when  
it

it was reported that he was about to settle at Fuente de Cantos, the magistrates and people of Seville, alarmed at the idea of losing so celebrated an artist and so excellent a citizen, deputed certain of their body to wait upon *Zurbaran* by commission and entreat him not to depart out of their city for the purpose of settling elsewhere: He obeyed the flattering deputation by revoking his design, but the commands of the King were soon after signified to him by *Velazquez* in the year 1650, calling him up to Madrid: To these orders the citizens of Seville opposed no remonstrance, nor could he easily demur in the case. Upon his arrival in Madrid he was employed  
in

in the Retiro, where he executed the paintings of Hercules and was in great favour with Philip the IVth. He painted several pictures for the Casa de Campo and the other Royal Sitios; many of his performances are dispersed in the churches, and not a few in private hands: He died at the age of 66 years in 1662. *Zurbaran* was made King's painter, and Philip, who had a mode of bestowing his favours peculiarly gracious, announced his appointment by telling him, that having been for some time King of the Painters, it was fit he should henceforward be Painter to the King; whilst this was saying Philip had gently rested his hand upon the shoulder of  
*Zurbaran,*



*Zurbaran*, accompanying his favour with one of those familiar actions of princely condescension, which are better felt than described and which, if they do not constitute the essence of generosity, certainly are the ornament of it.

*Antonio del Castillo y Saavedra* of Cordova, was of a very noble stock and studied painting under his father *Agustin del Castillo*, at whose death he went to Seville and perfected himself in the academy of the abovementioned *Zurbaran*: Many valuable paintings in the cathedral of Cordova bear testimony to *Castillo's* merit, and if his colouring had been equal to his drawing, it would not have been easy in this catalogue to have

found his superior. In the church of San Francisco in his native city of Cordova there is a composition of his representing the baptism of the Saint, which he painted in competition with *Alfaro*, and as that painter was in the habit of signing all his pieces with his name, which *Castillo* imputed to vanity, he wrote at the foot of this canvass, *Non fecit Alvaro*. In 1666 he returned to Seville, where he had not been since his youth; *Murillo* was then in general vogue and at the height of his fame; some of his productions were shewn to *Castillo*; he surveyed them for a time with mute astonishment and surprise; he saw Nature reflected in her most perfect shapes and with a  
 2 brilliancy

brilliancy of pencil, which he was conscious he did not possess, and probably did not believe to be within the power of the art; at length he recovered his speech and turning from the object exclaimed with a sigh, *Yà murid Castillo!* Castillo is no more: He returned to Cordova; seized with disgust he abstained from his art, and verified his prediction before a year had expired, pining away in melancholy and despair; with such painful sensibility are some men constructed, that to take away their opinion of their own superiority is in effect to take away their lives. I have enquired into this circumstance, as related by *Palomino*, and I find it well authenticated by un-

questionable tradition. The reader may be apt to conclude that *Castillo* was a man of insufferable self-conceit and corroded with envy ; to the contrary of this there is not to be found upon record an artist of more distinguished good qualities, or more complacent disposition : In accounting for the operations of a sensitive mind acting upon a delicate frame of body, there seems to be no occasion for making the malevolent passions accessory to an event like this which took place in the person of poor *Castillo* : The deduction, which I should recommend to be drawn from it, and in which I am persuaded I shall be anticipated by candour, is simply to reflect, that  
 3 such

such being the frail materials, of which men of tender feelings, and more especially professors of the fine arts, are too apt by nature to be compounded, we ought to regard their infirmity with compassion and be cautious how we attempt to derogate from that excusable self-opinion, which is so inseparable from talents and so essential to man's happiness: In this view of the case perhaps that species of detraction, which a court of law will not denominate a libel, in a court of conscience and in the eye of Heaven shall amount to murder. I had almost forgot to add that *Castillo* was a poet.

The genius of *Velazquez* was of that quality, that to be within the

sphere of its activity was in some degree to partake of its enthusiasm, at least where its attraction met with any particles that were of correspondent quality. A slave, by name *Juan de Pareja*, a Mulatto, was employed in mixing his colours and feeding his pallet; from pointing the arrows of Apollo he became ambitious of trying his strength at the bow: The disqualification of his condition nevertheless was such, that to touch the most liberal of arts with the hand of a slave was danger in the extreme: The Casts in India do not stand off at greater distance from each other, than degrees of men, do in Spain, and *Velazquez* was of all masters the least likely to brook

a violation so presumptuous as that which *Parefa* meditated: Hung round with chains of gold and courtly orders, of haughty pretensions in point of family and high in favour and familiarity with his Sovereign, *Velazquez* would have treated the insolence of his slave, as Jupiter did that of *Salmonus*, by extinguishing his existence: Notwithstanding the temptation was for ever present and the impulses of genius in the end became irresistible; in the stolen moments of his master's siesta, or when court avocations called him from home, *Parefa* seized the clandestine opportunities and by the force of talents became in time an accomplished artist. Ambition now

F 3. inspired:

inspired him with higher projects, and as the liberality of Philip held out a general asylum to merit, he determined upon a method of introducing his performances to the eye of the King: He observed it was his practice in *Velazquez's* chamber to order the pictures, that stood with their faces to the wall, to be turned that he might see them; this suggested to him the thought of substituting one of his own productions, and taking his chance for what should follow. The expedient happily took place, and the King coming in to the academy, ordered the canvases to be turned; *Parra* eagerly obeyed and presented to the royal view a piece composed by the audacious pencil

of



of a slave and a Mulatto, but such an one in point of excellence, as would have done honour to a freer and a fairer artist: It was not easy to appeal to better judgment than the King's, or enter upon his trial at a more merciful tribunal: *Pareja* fell upon his knees, and avowing the guilt of the performance, implored protection against the resentment of his master for having secretly purloined his art. *Velazquez*, says the King, you must not only overlook this transgression in *Pareja*, but observe that such talents should emancipate the possessor. The generous decree was obeyed by *Velazquez*, and *Pareja* had his freedom; the grateful freed man continued his voluntary

service till the death of *Velazquez*, and after his death to his daughter, who married Don Juan Baup-  
tista del Mazo. I wish I could add that I had seen any of his works, but I understand he was eminent in portraits and copied very ably the stile and manner of his master: *Pareja* died at Madrid in 1670 aged sixty years.

*Alonso Cano* may be stiled the *Michael Angelo* of Spain, he excelled as Painter, Statuary and Architect, and it is difficult to decide in which branch his talents were most conspicuous: He was born in the city of Grenada in 1600: His father was an eminent architect and educated him in his own profession; the genius of

*Alonso* was not to be limited to one department in the arts or sciences; he had industry to combat any difficulties, ardour to undertake and readiness to apprehend. When he had completed his theoretical studies under his father, as far as his instructions could carry him in architecture, he applied himself to the more animating study of sculpture and made an uncommon progress in a very short time; he next repaired to Seville and admitted himself as one of *Pacheco's* disciples, he staid eight months with him and then completed himself under *Juan del Castillo*, in whose academy he executed many noble paintings for public edifices in Seville, and at the

the same time gave some specimens of his excellence in statuary, which were perfectly astonishing in so early a proficient; being then only twenty-four years of age. *Canova* was of a noble family and so high-minded that in his early practice he would not admit of being paid for his productions, excusing himself by declaring that he worked for reputation and practice, and that he considered himself as yet so unfinished and imperfect in his art, that he could not in conscience admit of any recompence: Nevertheless in this early period of life he exhibited some statues of such superior workmanship, in particular a Madonna and Child, now in the great church of *Nebriga*, and

two

two colossal figures of San Pedro and San Pablo, that the Flemish artists, hearing of their fame, came into Andalusia to copy them, and returned in admiration at his talents.

*Cano*, who was generous and gallant in the extreme, was of a turbulent and fiery temper, and having upon some occasion quarrelled with *Sebastian de Llanos y Valdes*, a painter of eminence in Seville, he challenged him to single combat, and being a most expert swordsman wounded *Llanos* in the right arm: I have no doubt but *Cano* was wrong in the dispute, for he found it necessary to quit Seville upon the affair, and Philip the IVth chancing to pass through that city with his minister *Olivares*,

*varres*, *Cano* attached himself to the suite of the Conde Duque; and under his protection came to Madrid; an artist of his extensive capacity was not likely to be overlooked by Philip, and in a short time he was made First Royal Architect, King's Painter, and Teacher to the Prince Don Baltazar Carlos de Austria. As architect he projected several additional works to the palaces, some public gates to the city and a triumphal arch erected upon the grand entrance of Mariana de Austria, second consort to Philip the IVth; this was universally admired, as well for the novelty as for the sublimity of the idea. As a painter he executed many celebrated compositions;

positions; in the parish church of Santa Maria in Madrid there is a much-admired picture on the subject of San Isidro; a Saint Francis with an Angel in the parish church of Santiago; a Santa Cantalina, a San Joseph and some others in the church of San Miguel, and many more in the Imperial College and otherwise dispersed in Madrid, which any curious enquirer that is desirous of tracing the productions of this celebrated artist may readily enough find out. He was now at the summit of prosperity and fame; of course he was an object for envy and detraction. He takes his compositions, said the cavillers, from the refuse of the print-shops; and is not such plagiarism mean and unbecoming

becoming for so great a pretender? Granted, replied *Alonso*; but if you commit the same offence, gentlemen, I shall not make the same complaint.

An event now happened, which involved him in much trouble and persecution; returning home one evening he discovered his wife murdered, his house robbed and an Italian journeyman, on whom the suspicion naturally fell, escaped and not to be found. The criminal judges held a court of enquiry upon the fact, and having discovered that *Alonso Cano* had been jealous of this Italian, and also that he was known to be attached to another woman, they acquitted the fugitive gallant and  
with,



with a sagacity truly in character condemned the husband; no choice was now left to *Cano* but to fly and abandon Madrid in the midst of his prosperity; he caused it to be reported that he was gone to Portugal and took refuge in the city of Valencia; necessity soon compelled him to have recourse to his art, and his art immediately betrayed him; in this exigency he betook himself to the asylum of a Carthusian convent at Porta Coeli about three leagues from Valencia: Here he seemed for a time determined upon taking the order, but either the austerities of that habit, or some hopes of returning with impunity to a course of life more to his taste than a convent, put him

him by from his design, and he was even rash enough to return to Madrid, thinking to conceal himself in the house of his father Don Rafael Sanguineto. He made several paintings here as well as with the Carthusians, and not being of a temper to maintain any lasting restraint over himself, he neglected to keep house with Don Rafael, and was apprehended in the streets, and directions were given for putting him to the torture: *Cano* defended himself by the plea of *excellens in arte*, and he obtained so much mitigation as to have his right arm exempted from the ligation; he suffered the rack, and had the resolution under his tortures not to criminate himself by  
any

any confession, not uttering a single word. This circumstance being related to Philip, he received him again into favour, and as *Cano* saw there was no absolute safety but within the pale of the Church, he solicited the King with that view and was named Residentiary of Grenada: The Chapter objected to his nomination, and deputed two of their body to represent to Philip against the person of *Cano*, enumerating many disqualifications and amongst the rest want of learning: The King dismissed the Deputies bidding them proceed to admit his nomination, and telling them that if *Cano* had been a man of learning, he should perhaps have made him their Bishop

and not a Residentiary. " Priests  
 " like you (said Philip) I the  
 " King can make at pleasure, but  
 " God alone can create an *Alonso*  
 " *Cano*;" using the same retort to  
 these complainants, as Charles the  
 Vth did to his courtiers in the case  
 of *Titiano*: The Church of Gre-  
 nada profited by his appointment,  
 many sculptures and paintings be-  
 ing of his donation, and some he  
 also bestowed upon the church of  
 Malaga. A Counsellor of Grenada  
 having refused to pay the sum of  
 one hundred pistoles for an image  
 of San Antonio de Padua which  
*Cano* had made for him, he dashed  
 the Saint into pieces on the pave-  
 ment of his academy, whilst the  
 stupid Counsellor was reckoning  
 up

up how many pistoles per day *Cano* had earned whilst the work was in hand: You have been five-and-twenty days carving this image of San Antonio, said the niggardly arithmetician, and the purchase-money demanded being one hundred, you have rated your labour at the exorbitant price of four pistoles per day, whilst I, who am a Counsellor and your superior, do not make half your profits by my talents.—Wretch, cried the enraged Artist, to talk to me of your talents—I have been fifty years learning to make this statue in twenty-five days, and so saying he flung it with the utmost violence upon the pavement. The affrighted Counsellor escaped out of the

house with the utmost precipitation, concluding that the man, who was bold enough to demolish a Saint, would have very little remorse in destroying a Lawyer. Happily for *Cano* the story did not reach the ears of the Inquisitors, else he would have had a second rehearsal of his former tortures and the doom of *Torrigiano*; but he escaped with no other punishment than a suspension from his function by the Chapter of Grenada, to which however he was restored by the King, but not until he had finished a magnificent crucifix, which the Queen had commissioned him to carve and which he had long neglected to perform. This passed in the year

1658;

1658; from this period to his death he led an exemplary life of great charity and devotion; when he had no money to bestow in alms, which was frequently the case, he would call for paper and give a beggar a drawing, directing him where to carry it for sale; but to Jews he bore such antipathy that he considered every touch of theirs as a contamination, and in such cases would give away his cloaths, forbidding however his servant on whom he bestowed them, on any account to wear what he had cast off. On his death-bed he would not receive the sacraments from a priest, who attended him, because he had given them to the converted Jews; and from another

he would not accept the crucifix presented to him in his last moments, telling him it was so bungling a piece of work that he could not endure the sight of it; in this manner died *Alonso Cano* at the age of seventy-six in the year 1676; a circumstance which shows that his ruling passion for the Arts accompanied him in the article of death superseding even religion itself in those moments, when the great interests of salvation naturally must be supposed to occupy the mind to the exclusion of every other idea.

Had it not been that the persecution of his judges deprived *Cano* of that tranquillity, which is so necessary to the very existence of the  
fine



fine arts, I am inclined to think his talents would have produced a display superior to any Spain had given birth to ; in the early period of his life, when the great artists of Flanders thought a journey to Spain well repaid by surveying and copying his works, and when he had so strong an idea in his mind of further excellence, that he refused payment for productions he regarded as imperfect, he could have given no greater evidence of the true spirit and native genius of an artist ; the same spirit attended him to his last hour, the very eye that the hand of death was in the act of closing, and in which the light of life was all but absolutely extinct, revolted with

abhorrence from a disproportioned and ill-carved crucifix, though to that object the indispensable duties of his religion were affixed. Strong indeed must be the enthusiasm of that Virtuoso, who, when naked and starving, was to refuse entering the door that was opened to him, because the rules of architecture were not observed in its construction; if we may say of such a man that he loved his art better than his life, we may pronounce of *Cano* in stronger terms that it was dearer to him than his soul.

How it happened that he avoided the Inquisition when he broke Saint Antony in pieces is matter of just surprize; nor is it less to be wondered

dered at that he escaped self-crimination on the rack ; in that situation there is no defence but in absolute silence ; like the Divine Author of our religion to be dumb before our accusers is in that case the only part which innocence can take. If it be true that the Inquisition had its origin in the Crusades, it is the legitimate child of persecution, and has not degenerated from its stock to the present hour : False accusations are hard enough to bear, let them come from whom they may ; but to be compelled falsely to accuse one's self is a refinement on tyranny, for which mankind are indebted to the ingenious cruelty of the Holy Office : The law, or, speaking more properly,

only, that abuse of justice, which usurps its name, and which at present obtains in the afflicted and truly pitiable kingdom, where this account has chiefly been composed, participates much of the nature of inquisitorial proceedings, and I am in this place tempted to relate a fact, of which I was a very interested and anxious spectator, that will confirm what I have advanced. I had in my family at Madrid a young man of exemplary character, who lived with me in great trust and intimacy, and was a native of that city, universally known and respected in it; he had been my guest but one night, when the next day at the hour of dinner the officers of justice entered

tered my chamber, whilst a party of soldiers paraded at my gates, demanding the body of this unfortunate victim; it was as vain to ask to know the charge, as it was impracticable to avoid or resist it; after conditioning for the removal of the soldiers, and some promises of humanity on the part of the judge, I surrendered to that magistrate a young man, born of Irish parents, red-haired, of a fair complexion, and without impediment in his gait or person. I mention these circumstances because this officer and his alguazils were in search of his direct opposite in every particular, viz. of an old felon, an Asturian, black as a gypsy and lame in one of his feet by

a natural defect in its formation. In spite of the evidence of his own eyes, the judge conducted my guest to prison, hand-cuffed and hauled between two fiend-like alguazils, in the sight of hundreds of spectators, who followed him through the streets silently compassionating his ignominy and misfortune. The next day his books, papers and effects were seized and rummaged, where fortunately they found no food for the Holy Office, nor offence against the state. In the regular course of proceeding he should have laid in prison ten or twelve years, if nature could have subsisted for that time, before he was allowed to see his judge ; but at my instance he was speedily  
admitted

admitted to an examination, and I place it justly amongst the many marks of kindness I was distinguished with in that kingdom, that justice was made so to quicken her customary pace on my account. When he was brought before the judge, though every feature in his face swore to the mistake of his commitment, the necessary forms of inquisition were not to be passed over and he was called upon to recollect all the passages of his life and conversation, and to guess the cause for which he was arrested and imprisoned: In perfect simplicity of heart he exposed to his inquisitor all his history and habits of life with the whole of his correspondence and acquaintance, as well

well as a disturbed imagination could bring it to recollection: When this had passed and happily nothing had dropt on which his judge could fasten any new matter of crimination, he was coolly informed he did not answer to the description of the felon they were in search of, and that he was at liberty to return to the place from which he came.

To such uneven hands is the scale of justice delegated in some states; with such tenants are the towers of Segovia and Cadiz peopled; and who that reflects on this, and has the sentiments and feelings of a man, but must regret, nay execrate, that narrow, impious and impolitic principle of intolerance



rancy and persecution, which drives our Catholic subjects in shoals to seek a subsistence in a hostile service? Let the English reader excuse this short digression, whilst he can say within himself, My house is my castle, I shall know my charge, and face my accusers; I cannot be left to languish in a prison and when I am called to trial, I shall not be made to criminate myself; nor can I, if I would. Of such a constitution we may justly glory; our fathers have bled to establish it, and if in the course of this unequal war we follow our sons to the grave who die in its defence, we have not bought our privilege too dear, however painful may have been  
the

the purchase. Before I quite dismiss this account it may be some satisfaction to humanity to know that I extracted the above gentlemen safely out of Spain.

Don Juan de Alfaro y Gamon of Cordova was a painter of too great eminence to be passed over in silence; he was educated under *Castillo*, and compleated his studies with *Velazquez* at Madrid, whose stile he copied, particularly in his portraits; in his latter manner he inclined more to the simplicity and nature of *Wandyke*, and some of his paintings, particularly upon a reduced size, are not with certainty to be distinguished from that master; *Alfaro* attached himself to the Admiral of Castile and lived

lived in his family with the greatest intimacy and friendship till the time of the admiral's exile; upon that event the disconsolate *Alfaro* could no longer support a residence in Madrid and retired to Cordova his native city in 1678; here he lived in great privacy and obscurity, and an edict having been published for taxing pictures ad valorem, *Alfaro* then fore with the loss and misfortunes of his friend, and indignant against a principle so discouraging to the arts, totally abstained from painting, though his fame was at its height and his age not yet forty. Under this spirited self-denial he was suffering infinite distresses, when information was brought of

the releasement of his friend: To hear these glad tidings and to set out upon his journey of congratulation to Madrid was in *Alfaro* the operation of one and the same moment: His provision for the way was no impediment to his dispatch, and perhaps at that instant the concern never entered his mind; though the journey was long and the country difficult, yet the impulse of an ardent affection smoothed all obstacles; if *Alfaro* was destitute, yet he might presume upon encountering hospitality by the way, and if all other doors were shut against his necessities the doors of convents are ever open to the wayfaring man and the poor. He arrived in Madrid

did at length and hastened to the  
 palace of his patron and friend,  
 but whether the meanness of his  
 habit and appearance, or what  
 other pretence operated for his re-  
 pulse does not appear, but so it  
 proved that upon repeated visits he  
 could not obtain admission to an  
 interview with the admiral; pierced  
 to the heart with this cutting dis-  
 appointment, destitute of fortune  
 and abandoned to despair, the too  
 sensitive heart of *Misara* sunk under  
 the shock and a few days laid him  
 in his grave, at the age of forty  
 years in 1680. Thus perished one  
 of the most ingenious and elegant  
 artists, that Spain ever produced;  
 a man described to have been of  
 refined manners, and as well

appears of a most soft and susceptible spirit. A genius dedicated to science or the study of the fine arts is seldom capable of surmounting those worldly rubs, which ingratitude, or distress, or insult are for ever throwing in the way; such men should only tread in flowery paths through life, the thorns and briars which coarser feet either trample upon without pain, or kick aside with indifference, in them produce wounds and rankling sores, that in the end too frequently prove mortal, and from slight offences become serious evils: The fair sex and the fine arts should be treated with equal delicacy: Genius and Beauty, like blossoms of the choicest plants,

are

are not to be touched by profane and vulgar hands, but fostered with the tenderest attention and respect.

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 groupe or composition of *Murillo's* is in English hands; at least my enquiry 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 would 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 Titian*. 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,



ment, 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 *Guerrino*, *Velazquez*, *Coello* and others of inestimable value; the reputed relic 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

heretofore-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

it was upon sale, was in the hands of *Monsieur* 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

could admit of this course, and  
 only by *Kalamita* in a way, which  
 state received injury. I should not  
 have presumed upon interposing  
 this anecdote, but in the hope that  
 some one of my readers may rejoice  
 at this regulation, so inimical to the  
 fine arts, whose interests may end  
 tend to procure its abolition.

*Bartolomé Estévan Murillo*, known as  
 He is commonly styled the Spanish  
*Raphael*, was descended from a fam-  
 ily of respectable rank in the  
 province of Andalusia, and in times  
 past distinguished for their opu-  
 lency and possessions. The small  
 town of Pílas, about five leagues  
 distant from Seville, has the honour  
 of being the place of his birth,  
 which was in the year 1613. *Cas-  
 tillo,*

of whom we have frequently  
 spoken, was his uncle by the ma-  
 ther's side, and in his academy at  
 Seville he received his first instruc-  
 tions; How long he studied under  
 this master I cannot determine,  
 but I take 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 re-  
 quisites he was competent to the  
 profession of a teacher. It was  
 then the custom for the young no-  
 vices to expose their productions  
 at the fair, held annually in the  
 city of Seville; many of *Murillo's*  
 first

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. *Velasquez* 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. *Velasquez* 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

collections contained, and he was  
 too ardent in the prosecution of  
 his art not to profit by the oppor-  
 tunity. He copied several of the  
 best paintings of *Titian*, *Rubens*,  
 and *Vandyke*, by which he greatly  
 improved his method of colour-  
 ing: 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 ex-  
 pression, that his fellow citizens  
 were in astonishment; and as *Mu-  
 rillo* was of a solitary and studious  
 turn of mind, it was reported ge-  
 nerally and believed, that he had  
 sequestered himself in some retire-  
 ment.



ment 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 first great work in fresco, being the History of San Francisco, still to be seen in the famous cloyster 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 academy is to be discovered in his groupings. His Madonnas, his Saints and even his

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 Costume. 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.

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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,

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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 what he feels, and has within himself the counter-type 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 surprise of the whole court and city ;

many

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 Emminente to intercede with him to come up to Madrid ; and this was done by order of King Charles the II<sup>d</sup>, 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 ; Emminente

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finding

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 oppose 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 mean time therefore *Emminente*

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

show with what jealousy the court of Spain guards the possession of these valuable remains of his art. Besides the famous cloyster of San Francisco, which we have already noticed, there is at Seville in the christening chapel of the church of the *Miraculous Paduan* 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 lillies, 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



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 lillies 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 finall birds \*. In the same church there are two fine portraits of Leander and Isidor, brothers and archbishops of Seville; also two compositions on the birth

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

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 Lienza*; 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

ticularly a man in the fore-ground with his back turned to the spectator, that has a striking force of clear-obscure. In the high altar of the said church is a picture six yards in heighth, representing the Jubilee of the Porciuncula, illuminated with a glory; Christ is drawn with the 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*.

*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 any where to be seen.

*Marillo* executed many pictures for Cadix; there is one still to be seen

seen on the high altar of the church of San Phelipo 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

out 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 originally 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

remedy this difficulty *Murillo* executed the whole without *Iridarte'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 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  
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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



to him the inspiration of the Deity, previous to the commencement of his mission amongst the savages of America, represented at 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, 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

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an engraving was made in Flanders by *Nicholas Amazurino*. *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 and with 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.

*Claudio Coello*, of a respectable Portuguese family, was a native of Spain, born in Madrid in the seventeenth century, but in what precise year I have not been able to ascertain; he was a relation of the famous painter *Alonso Sanchez*

*Coello*

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*Coello,*

*Coello*, of whom we have already spoken. His father *Faustino Coello* was of the city of Tulbusino in the bishoprick of Viseo in Portugal. He was educated in the academy of the famous *Francisco Ricci* painter to King Philip III. and was his favourite disciple; giving early and repeated proofs of an extraordinary genius he completed his studies under the tuition of this great master, by whose means he had access to the royal collection, and copied many works of *Titian*, *Rubens*, *Vandyke* and others.

As *Coello* never travelled out of Spain and as few if any of his pictures are in private hands, there is little probability of any of his works being extracted from the

obscurity in which they are immured; and I question if his name has yet found its way beyond the confines of Spain or Portugal, as he was a native of Madrid and resided there constantly, except when he was employed in the Escorial as a Royal Artist, many monuments of his genius are to be found in the convents and churches of that capital; these I have traced with an assiduity that has been richly repaid; for though I have had continual occasion to regret the disadvantageous position of his pictures in those gloomy repositories, yet with the assistance of a most brilliant climate and the kind offices of the Fathers whom I have ever found studious to assist

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my curiosity, I have seen very excellent productions of his pencil; and though I cannot absolutely close with the enthusiasm of some of his living admirers who set *Coollo* decidedly at the head of the Spanish school, preferring him to *Murillo*, *Ribera* and even *Velazquez*, yet there can be no doubt but he is to be ranked in the class of the first, though perhaps not the first of the class. His capital picture *de la Colocazion de las Santas Formas*, on which he expended seven years labour, is an amazing composition, and deservedly maintains its rank at the altar of the grand sacristy of Saint Lorenzo in the Escorial, though in company with the productions

of *Raphael*, *Titiano* and the greatest Italian and Flemish masters. I do not remember ever to have seen such a striking effect of clear-obscuré and force of perspective. In the groupe of persons who form the grand procession of the collocation there are to be found the portraits of the King and all the principal nobility of his court, executed to the life itself; every thing is traced with the most masterly and determined pencil. Such a majestic and orderly solemnity is observed in the arrangement of his figures, as bespeaks the art of the composer, and suits the dignity of his subject; all the accompaniments are in such perfect harmony and the colouring of the parts so rich



rich and glowing with such forcible but clear relief, that it forms the most ravishing spectacle, that art can form, nor is it easy to call off the attention to the other great productions that enrich this inestimable repository, till the eye is in some degree satisfied with this striking canvass.

As this picture is undoubtedly the chef d'œuvre of *Coello*, it will not be necessary to enter upon a minute enumeration of his works in the churches and convents of Madrid, Toledo and Zaragossa; it will suffice to observe that there is a Nativity by this master in the royal collection at Madrid, which hangs in the same room with the Adoration of *Rubens*; and is a pic-

ture of very high proportions than in such a neighbourhood. In the chapel of the nuns of Saint Placido there is a large altar-piece of *Coello's* painting on the subject of the Incarnation; the Holy Virgin is displayed in the center of the piece, above is a glory of Angels, and in the foreground a group of Prophets and Sybils who announce the coming of the Messiah. This was the first composition of *Coello*, and was executed by him whilst in the school of *Francisco Ricci*. It is a piece in high estimation, but the unfavourable light in which it is placed and its great height from the eye, (the figures being only of the natural size) scarce allow the spectator to

low angles

form

form any judgement of its excellence. In the same altar-piece, and in various parts of the same chapel there are many smaller paintings of *Coello* and some slight sketches in the pannels of the altars of distinguished merit. But of all the remains of this master those which in my opinion deserve to be ranked next to his altar-piece, in the Escorial above mentioned are two pictures upon canvass in the valuable collection of the Carmelitic convent in the great street of Alcala; but these again are in such lights, or more properly in such want of light, that our gratification scarce balances our regret. On the whole it appears to me that if *Coello's* works could be  
retrieved

reprieved from their imprisonment and were favourably disposed amongst the great collections of Europe they would hold a very distinguished rank, wherever they were placed; of all the masters of established name and character I am of opinion he most resembles *Paulo Veronese*; his draperies, colours and characters are mostly of that cast and his compositions fully on a level: In the nude I have seen no specimens and I am inclined to believe there are few if any to be found. In the pictures belonging to the Carmelites, which refer to the legends of two Saints, of which I have lost the remembrance, he is as natural and simple as *Murillo*, but with something

what less rusticity of manner; he is in no case so proud and swelling as *Velazquez* and though he has singular force in his clear-obscure he is never so black and inky as *Ribera*, nor does he like him martyr his Saints or delight in scenes of terror, although *Coello* was so remarkable for a melancholy and saturnine appearance that a certain religious physiognomist observing it to *Francisco Ricci* predicted boldly in disfavour of his genius; *Ricci*, with whom his pupil was in high esteem, replied, *Pues Padre virtudes vencen senales.*

Upon the death of *Francisco de Herrera*, King Philip the IVth promoted *Coello* to be one of his painters at the instigation of *Cardinal*

*Peric*, and it was not till after the death of *Carreño*, as well as of *Francisco Ricci* that *Coello* began to paint his famous picture of the Collocation; when he had completed that work he returned to Madrid in the year 1689, liberally rewarded. In a short time *Laca Jordano* was invited into Spain by King Charles the 6th to paint the fresco of the great staircase at the Escorial and for other works. His arrival, which took place in 1692, was so deeply resented by *Coello*, that he totally declined any other undertaking, except putting the last hand to his great picture of Saint Stephen for the church of that Saint in Salamanca, which having finished, he exhibited it in  
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the gallery of the grandees at the  
 Pardo to the admiration of the  
 whole court and no less so of *Jor-*  
*dano* himself. The resentful spirit of  
*Carillo* notwithstanding this testimo-  
 ny could never be induced to break  
 the interposition of a rival, and af-  
 ter venting himself in many bitter  
 satires and invectives against *Jor-*  
*dano*, to which he was naturally too  
 much addicted, he sickened and soon  
 after died in 1693, to the general  
 regret of all who admired his many  
 great and eminent talents; with  
 this melancholy aggravation to the  
 regret which his death universally  
 occasioned, that it was owing to  
 the effects of envy and chagrin op-  
 erating on a most implacable tem-  
 perament.

per, which all his eminent talents could not conquer or correct.

*Don Juan Niño de Guara*, born in Madrid, was a son of the captain of the guards of the Vice-king of Arragon, under whose protection he was put to study painting under *Don Miguel de Manrique*, a scholar of *Rubens*. He afterwards removed to Madrid and became a scholar of *Alonso Cano's*, and is supposed to have excelled his master. He resided chiefly at Malaga where he married a lady of noble birth. In this city he died in his sixty-seventh year, 1698.

*Luca Jordano's* works in Spain are both numerous and considerable: He arrived at Madrid in May 1692 by the invitation of Charles the



the king, who appointed a very liberal allowance for his journey giving him the steel key on his arrival, though he was now in his forty-fourth year. He has nowhere left greater proofs of that dispatch in his art, for which he stands remarkable to a proverb; in the space of two years he covered an immense compass of ceiling with fresco in the church and staircase of the Escorial. Of all his frescos that of the staircase representing the famous battle of Saint Quintin and the taking of Montmorency is in the highest estimation. It certainly forms a magnificent display of colour and design, though neither the lights nor the architecture set it off with any advantage;

tage; the staircase is not uncommonly spacious and of itself offers nothing to the eye, but a melancholy mass of stone-work of the dullest hue, unrelieved by any order or ornament whatsoever. He remained in Spain till the death of Charles the II<sup>d</sup> and accompanied King Philip to Naples in the year 1702; in that period he executed a number of compositions in various manners and with various degrees of merit at Madrid, the Escorial and at Toledo: His frescos in the Buen Retiro are well preserved although that palace is quite dismantled, and are very reputable productions. His facility in assuming the styles of different masters is well known, and Charles

the Id never put his talents to better use, than when he employed them in copying his capital pictures. Some original histories of his are admitted into the collection at the New Palace and that collection would certainly be no sufferer by the exchange if his Catholic Majesty thought fit to supersede these pictures by some of his capital Bassans which hang in neglect and obscurity at the Retiro. It rarely happens that industry and address unite in the same person; but *Luca Jordano's* application to his art was fully equal to the rapidity of his execution, and his œconomy was equal to either : It is not therefore to be wondered at that he amassed a considerable fortune in

Spain and elsewhere; impatient to return to his native country, he did not long survive that wished-for event, and died at Naples in 1704 at the age of 76. His school under *Francisco Solimena* languished for a time; but Italy after this period produced few or no painters of any eminence.

I have now carried down my account to the death of Charles the II<sup>d</sup>, which concludes the seventeenth century and places another family on the throne of Spain. Beyond this period I have pursued no particular enquiries; as to the present state of arts and improvements in Spain few people are in need of information, and I should unwillingly draw any comparisons,

which might not be in favour of living professors. If Spain during the present century has not produced so many eminent painters as in those we have been reviewing, the circumstance is by no means peculiar to Spain as a kingdom; the declension has been as great in Flanders and in France; in Italy much greater: The Princes of the House of Bourbon, who have reigned in Spain, cannot be charged with having starved the cause, if expence be the measure of encouragement: The warmest admirer of *Mengs* will not venture to say that his talents were not duly considered and rewarded by the present Sovereign, in whose pay and employ he died. The

reputation of this artist stood high in Europe, perhaps the highest; but he found no solid encouragement until he went into Spain; in Germany he painted miniatures and for England he painted copies; he was a fugitive from Dresden and a beggar in Rome; in the court of the Catholic King he found honour and emolument and exercised his art in as respectable a stile as *Titiano* did under Charles the Vth, *Coello* under Philip the IIId, or *Velazquez* in the favour of Philip the IVth: Certain it is that under these Princes Spain produced many eminent painters and was resorted to by the most distinguished foreign masters; but neither the good sense of Charles, the

the resources of his successor, nor the professional experience of Philip the IVth could of themselves have created an age of painters in Spain, if the spirit of the nation had then been put under that subjection and restraint, which subsequent connexions have imposed upon it: A variety of causes may operate to depress national genius and character; not one of which may be absolutely chargeable to the account of the Sovereign: A very able Prince may indeed find out temporary expedients to stem the torrent, when Art and Science are rushing to decay; but a man may mean very honestly and yet miss the discovery: When the introduction of foreign professors into any king-

dom is the result of grace and favour, they illuminate the country which receives them and rouse its emulation; but when they enter it, as it were by prescription and authority, it is much if the natives in such a case are not either hurried into violence by resentment, or rendered languid and inanimate by despair: Perhaps an enquiry into the proceedings of this century would shew that both these consequences have obtained by turns in the case of Spain; habits and characters naturally dissimilar will hardly be brought into contact and alliance; and tho' the arbitrary hand of force may bend them into temporary approximation against the grain, there is  
much



much hazard in the compulsion and no security can be placed in such uncertain acquiescence.

It would not be easy to account for any rapid decline or sudden dearth of art and science, where there has been no want of encouragement or scarcity of employ, unless by referring to some such over-ruling cause, as I allude to: People, who are curious to find a natural reason for every event in the history of the human mind, have in the map of their discoveries laid down the springs and fountain-heads of genius in certain happy latitudes, as those of Greece, Italy and Spain, but at the same time that a proper temperature of climate is acknowledged necessary

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for the exercise of several elegant arts, and perhaps for the investigation of many useful sciences; yet the hypothesis which some adopt is far from satisfactory; it would not be easy to find a reason upon their principle, why the Athenians should be ingenious and the Thebans dull; for whatever may have been said of the fogs of Boeotia in poetical ridicule, truth would tell us that it was the thickness of intellect in the native which gave the climate its character, and not the climate which condensed and clouded the brains of the inhabitants. There is reason to believe that the natives of old Rome, who were so distinguished in science, were defective in arts; (their painters, sculptors

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and architects were Greeks; modern Rome, on the contrary has figured more in arts and less in science, than any other of the illuminated states of Europe; if her climate in the mean time has undergone an alteration, it has certainly changed for the worse: Whereas the air of Madrid by the amendment of its police must be greatly better, than it was when the Austrian princes sat on the throne; and if climate is ever to come into consideration, as a moving cause of genius, it will leave us at a loss to guess what kind of inspiration could be drawn from the stench of Madrid in times past, which its present state of purity is not competent to produce;

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for my part it is matter of surprise to me, not only how talents could be exerted, but rather how life could be endured in such an atmosphere. If men will absolutely account for every thing by system, let them take that of climate, it will serve as well as another; But to speak naturally in the case, it is observable and without a doubt that the manners are changing; the high-minded independence of the Arragonians and the steady dignity of the Castilians are in the waine; the churches and convents saturated with virtù no longer make any demands upon the arts; the good Fathers have made a full meal and are fallen asleep after it. When ministers were  
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chosen from the body of the Nobles, the power of the state was often lodged in elegant hands, and the whole order of Grandees seconded the example of the Crown by encouraging talents; the policy of the present century has been to exclude the Nobility from any active share in government, and under the shade of Royal jealousy who can wonder if their dignity has drooped? Though the ambition of subjects may be dangerous to a Throne, it is oftentimes glorious to a state: Shut out all the brighter prospects of life from the view of the rising generations, and you will soon choak the sources of merit in the seeds of education; despondency quickly ends in ignorance.

rance. If the light of the sun is to shine upon none but merchants and intruders, the natives who sit in the shade may murmur for a while; - but when the darkness thickens and the night falls heavy upon them, their faculties will grow torpid and they will sleep away their lives and their resentments in laziness and oblivion. When the dregs of the vulgar are set over the nobles and made rulers of the people, all conditions of men will be overthrown, no one will be found in his proper class and station; the elevated party will exhibit but an awkward imitation of greatness, and by how much loftier the height so much lower will be the fall of the party depressed.

pressed. Some people have argued against monarchy and despotism, as if they were death to all the liberal arts; I have slightly adverted to this opinion in the foregoing pages and it is not pleasant to hold an argument in opposition to it; but in the case of the particular art, which is the object of the present discussion, experience has much to oppose to the advocate on the popular side of the question; a stupid tyrant may indeed make dreadful havoc in the arts, and condemn whole magazines of science to the flames; a silly one, in the wantonness of mischief, may find pastime in defacing *Raphael* and *Corregio*, and Muley Ishmael himself never made a thing more

more destruction of the lives of men, than some have done of their representatives ; but instances of this sort do not abound, and for the true destructive spirit of barbarism I am apt to think nothing ever equalled your thorough-paced fanatic ; such levellers of mankind are levellers indeed, and the annals of their triumphs from the sacking of Rome to the late conflagrations in our capital, may give the challenge to all that despotism ever did from the foundation of society.

To go back to the subject before us, it is but just to observe that the public works of the present reigning family in Spain have been both numerous and magnificent;



ficient; at the same time if we  
 were to enter into a discussion of  
 particulars, we should find per-  
 haps in each some reason, why a  
 public work has failed of being a  
 public benefit; to employ the arts  
 is one thing, but to improve them  
 is another. The sumptuous gar-  
 dens of San Ildefonso involved a-  
 mazing sums; they gave employ-  
 ment to a multitude of artists, who  
 seem to have exhausted their inge-  
 nuity in devising modes of tortu-  
 ring nature; the wilderness has at  
 length with much reluctance sub-  
 mitted to the regular approaches  
 of clipt hedges and formal par-  
 terres; the mountain-rills and wa-  
 ter-falls are forced into pipes and  
 made to squirt up again in the  
 shapes

Shapes of flower-baskets and pyramids to their primitive levels, or to trickle down a flight of stairs into the oval inclosure of a marble basin. I need not observe that these gardens are laid out in the French taste; the courtiers boast of them and perhaps in reality admire them; but graver people think that the Wood-nymphs of Castile are not benefited by being tricked out in the frippery and furbelows of Versailles.

The removals of the Court from one *Sitio* or country palace to another are regular to a day; in truth every movement of the present Sovereign, whether of business or the chace, is methodized to a minute; the spring is apportioned  
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to Aranjuez, the summer to San Ildefonso where the heats in part are avoided by passing to the northward of the Guadaramas; the autumnal months are spent at the Escorial and the winter at the Pardo; whilst some occasional but sparing portions of the royal residence are bestowed upon the capital: Of all these royal *sitios* foreigners have generally agreed to give the preference to Aranjuez, and in my opinion it deserves to be preferred: I have never yet met with elms of so magnificent a growth; the ducts which are trained from the Tagus have forced them into an astonishing luxuriance, and the disposition of the avenues and gardens, though in a

taste of more formality than is now approved of in England, has more local merit than any of a newer fashion would be found to have; the renegado Tagus, which deserts its native kingdom to give a harbour and commerce to Lisbon, has at least bestowed verdure and refreshment upon Aranjuez in its passage: In some of the fountains and in the parterre adjoining to the palace there are samples of excellent sculpture; in particular a groupe by *Alexandro Algardi* on the pedestal of which Philip the III<sup>d</sup> has caused to be engraved the date of the year 1621; some Tritons by *Alonso Berruguete*, and some statues by *Pompeyo Leoni*: With respect to the palace both in point  
of

of ornament and convenience much is owing to the improvements made by Philip the Vth and Ferdinand the VIth ; the new chapel, which has been erected by the present King upon the plan of the royal architect *Sabatini*, is a most exquisite model of beauty both in design and execution.

The new palace of Madrid, as a single edifice, is probably the greatest work in Europe of the present century. The antient castle of Madrid is supposed to have been erected by King Alonso the VIth and overthrown by an earthquake ; Henry the II<sup>d</sup> built on the same foundation, and Henry the IVth made additions to the edifice : The Emperor Charles in the

year 1537 began to modernize and improve this palace, but made no great advances for the remainder of his reign; Philip the II<sup>d</sup> was occupied with his foundation of the Escorial, but the two monarchs next in succession greatly enlarged and beautified the antient structure; some works were also added by Charles the II<sup>d</sup>, but the whole was finally reduced to ashes on Christmas evening in the year 1734. This event determined Philip the V<sup>th</sup> to erect a new palace upon a scale of consummate magnificence; the architect he chose for this purpose was the *Abbè Don Felipe Juvarra*, a person of superior talents and high in reputation throughout all Italy for many eminent works.

This man was born at Messina in 1683, he studied architecture in Rome under the Chevalier Fontana: The King of Sardinia made him first royal architect, and gave him the rich abbey of Selve: He planned several buildings in Mantua, Como, Milan and Rome: He went to Lisbon with permission of the King of Sardinia and executed some designs for the King of Portugal in that capital. Upon the destruction of the palace of Madrid by fire, as above-mentioned, he came to Spain by desire of Philip the Vth, where, in obedience to his commission he formed a model in wood of the most superb edifice in the world, containing church, library, offices

of state and all the appendages of royalty in the greatest extent and splendor. This model is yet in existence and was shewn to me by the royal architect *Sabatini* before-mentioned, and is in truth a wonderful production: What the palace of Nero may have been I cannot pretend to say, but I am certain that Versailles would have stood in no rank of competition with this of *Juvarra's*, had it been carried into execution; and this I was informed from the best authority might have been done within the expence of the present more contracted edifice; Philip not deciding speedily upon this plan, it became in time matter of ministerial discussion and cabal, till after  
much



much irksome attendance and procrastination, *Juvarra* was directed with many symptoms of disfavour to lower his projects, condemned as extravagantly vast, and to reduce his scale to a more practicable proportion; the health of the architect was now declining apace; the vigour of a mind too sensitive for a court was exhausted by disappointment and chagrin, and the present plan, which comparatively with the other is but the abortive offspring of an enfeebled parent, was soon followed by his death: The author being dead, it is little to be wondered at if many errata crept into his copy; more would have followed, if the timely interpolation of *Sabatini*, who con-

cluded the building, had not corrected many things and supplied others with distinguished ability; an instance of this is the grand stair-case, the merit of which is entirely with him, and would do honour to the court of Augustus: The site of the edifice upon the antient foundation has been the main impediment and cause of many difficulties in the construction of the whole; it has been thought necessary to give it such a foundation, or rather embankment against the hill, after the manner of the terrace of the Adelphi, that as much masonry has been expended below the surface of the ground, as in the superstructure; *Juvarra's* first ideas had

had been directed to a spot without the walls of Madrid, where the nature of the ground admitted of a much greater display upon the same scale of expence; and it can never be enough lamented that either this situation, or that of the old palace of the Retiro had not been chosen in preference: It is placed as I before observed upon the site of the antient castle, on the edge of a steep hill from which there is a precipitate descent to the river Manzanares, that forms a very meagre current in the bottom: This river, which is flattered with a very handsome bridge, has its fits of flowing, when the snow upon the neighbouring mountains of Guadarama condescends to melt,

and

and make a vehicle of its channel; in the mean time it stands in no better capacity, as an auxiliary to the town of Madrid, than by serving for the general washing-tub of the place; as an ornament to the palace it contributes little else in point of spectacle, but crowds of washing-women not the fairest or most silent of their species, and rows of linen of every sort, size and description in use for either sex hang up to dry upon its banks in view of the apartments: This palace, however faulty, is yet respectable in its exterior, and doubly so in its contents. *Sabatini*, who conducted the fitting, has collected an assemblage of every thing splendid and ornamental that Spain could

could offer to his choice; samples of the rarest and most beautiful marbles from the quarries of Grenada and Andalusia; prodigious plates of glass from the royal fabric at San Ildefonso, and a profusion of porcelaine from the manufactory in Madrid, of which material one entire roof is modelled in a rich and splendid caprice, not deficient in shapes or colouring. Much remains to be done in disposing the ground between it and the river, and his Majesty is now adding wings and a corps of stabling, which are far advanced. Besides the pictures which it contains of the several masters, whom we have mentioned in this short review; there are many of the  
great

great Italian and Flemish masters, who have not come under consideration according to the limitation of my plan; in particular the most celebrated picture of Rafael, called the *Pasmo de Sicilia*: This picture was painted by Rafael in Rome for the church of our Lady *dello Spasimo*, or the Agony, and thence by contraction called Pasmo. Mengs in a letter written to Don Antonio Ponz a royal academician of Madrid, (which letter is published not only in Ponz's *Viage de España* but again in a volume of Mengs' Works collected and made public since his death) gives a long and laboured description of this picture. As I cannot doubt but that these remains of Mengs will soon find

find an English translator and be given to the world entire, I am unwilling to anticipate their publication by any partial insertions; I should else be happy in the occasion of rendering these pages more interesting by copying into them the observations of an Artist and Author, who will universally be supposed master of his subject. I should doubt if Paschall ever studied the Bible more closely than Mengs studied Rafael: He observes upon this picture in general that all the world have given testimony to its excellence, with an exception of one depreciator only in the person of Count *Malvasia*. Ponz quotes some passages from *Malvasia* respecting this very picture;

ture; I have not seen Malvasia's publication; but from these quotations it appears that his intention is to run a comparison between the Roman school and that of Bologna, in contradiction to the general opinion for preferring the former; with this design Malvasia brings Rafael and Guido Aspertini together under review, and in the course of his examination slightly adverts to the picture above-mentioned, saying that Philip the IVth of Spain was betrayed into the purchase by the encomiums, which Vafari had lavishly published of it, and which he would insinuate far exceeded its merit. This publication of Malvasia drew an answer from the celebrated Canon



non Don Vicente Victoria of Valencia, a disciple of the Roman school, and a painter of considerable eminence; the work was wrote in Italian and published at Rome in 1703 in six books, with a dedication to the Lovers of Painting. The controversy was now fairly set on foot, and disputants were not wanting to enlist on either side: The school of Bologna was piqued to support their champion, however desperate the contest, and Juan Pedro Zanotti, a painter of that city, took up the defence of Malvasia and entered the lists against the ingenious Canon of Valencia: How much farther the controversy proceeded, I have not been interested to enquire: Vic-

toria, as quoted by Ponz, observes  
 that Philip the IVth, whose judge-  
 ment was universally acknow-  
 ledged, held this picture in the  
 highest admiration and esteem;  
 and that so far from warranting  
 the insinuation of Malvasia that he  
 had been drawn in by the praises  
 of Vasari to make a losing bargain  
 with the Monks of Palermo, he  
 always distinguished this inesti-  
 mable piece from all others in his  
 collection by terming it *la Jovà*.  
 The agreement which he made  
 with the Convent of our Lady  
 dello Spasimo was for the annual  
 rent of one thousand scudi; and  
 the subject of the composition be-  
 ing that of our Saviour bearing  
 his Cross to Mount Calvary, Phi-  
 lip

lip affixed the picture to the high altar of his royal chapel in Madrid; it has lately been annexed to the collection in the palace, and Mengs in his remarks upon it, adverting to this disparaging account given by Malvasia, treats his opinion and the whole of his publication with a contemptuous severity, which all who are advocates for the superiority of the Roman school will think this author deserves. It is well known that this inestimable picture was fortunately weighed up out of the sea, in which it had sunk and as it is said without any material damage, but of this latter fact, I am inclined to doubt, at least if this accident was the occasion of the re-

pair by which it has evidently suffered. The subject of this picture as before-mentioned, is that of the Saviour bearing his Cross to Mount Calvary, designed in the background, and he is in that immediate action of prophecy, in which he says to the women who surround him weeping, *Daughters of Jerusalem, weep not for me, &c. &c.* The mother of Jesus is described in a supplicating posture interceding for pity from the soldiers and spectators for her Son, who exhausted with fatigue and anguish has fallen to the earth under the weight of that instrument of torture, with which he is proceeding to execution. Saint John and the two Maries compose the

groupe

group about the Mother of our Lord: Mary Magdalen is in the act of addressing herself to the Saviour; his action is undescribably touching and significant; with his right hand he embraces the Cross under which he is sinking; his left is stretched out in a stile of great expression and grandeur suitable to those moving and solemn predictions which he is delivering; the attitudes and employments of the guards and spectators in beautiful gradation compose the ministerial and subservient parts in the tragedy and compleat its pathos. One soldier unfeelingly drags the divine sufferer by a cord drawn tightly round his waist; another strives to replace the cross upon his

N 2      shoulder

shoulder with one hand, and armed  
 with a lance in the other in a me-  
 nacing attitude urges him to re-  
 sume his burthen; a third, whom  
 the spectacle appears to have in-  
 spired with some impression of pity,  
 is assisting to support the weight  
 of the cross, and in a beautiful  
 manner contrasts the relentless  
 brutality of his comrades. The  
 countenance of the Saviour is a  
 composition that can only result  
 from the purest imagination and  
 the most perfect execution: Art  
 perhaps never equalled it and na-  
 ture cannot exceed it, nor is the  
 expression such as mere humanity,  
 without a supernatural alliance  
 with the Deity, can be supposed  
 to have; it is impregnated with  
 all

all that divinity, which sacred story gives to the person designed; no sorrow was ever more deeply painted; the eyes are suffused with tears, the forehead and temples bathed in blood which distils from the crown of thorns, yet the divine beauty of the visage is not disturbed, nor its majesty impaired; meekness and resignation are truly characterized, but it is a meekness that does not detract from dignity, and a resignation that has no connection with despair; a look of celestial benevolence, which seems to triumph over affliction, illuminates the whole visage and seizes the attention of the spectator with irresistible force. With respect to general effect, it al-

ways appeared to me that there was a want of harmony in the composition; the carnations are all remarkably brown and ruddy (in his manner) nor are the figures and objects in the back-ground kept down and softened as they are seen in nature: These defects in part may well be owing to unskilful retouches and bad modes of cleaning and varnishing; one remarkable circumstance is that of a leg amongst the groupe without an owner; a redundancy which the author could never be guilty of, and a collateral proof of the bad hands through which it has passed.

The King of Spain is possessed of a few small pieces by *Corregio*,  
the



the principal of which is a Christ in the Garden, a piece of singular sweetness, and coloured with astonishing contrivance. There are examples of both the *Poussins*, but not many; some of *Paul Veronese*, *Tintoret*, *Pedro de Cortana*, and some compositions and heads by *Vandyke* in his best manner; there are also some portraits by *Leonardo da Vinci*, particularly one of Anna Boleyn very beautiful but in a meretricious cast with a most arch insinuating leer. The paintings of the *Bassans* historical as well as pastoral, including those in the palace of the *Buen Retiro*, would of themselves form a very splendid and valuable collection; There are some pictures by *Guido Rbeni*.

the principal of which is a *Lucretia* in the *Buen Retiro* very much resembling that in the possession of the Duke of Dorset at *Knobbs*. There are several specimens of the earliest masters, which in a collection of such compass and variety, forming as it were a regular series and history of the art, are justly intitled to their place. A spectator naturally regards these instances of reviviscence in the art with favour and respect; we see them with the same sort of pleasure with which we contemplate the first returns of life after its temporary suspension: Their imperfections demand our excuse and their weakness like that of infancy engages our pity; the different manner

manner, in which we are affected by viewing an art in its advance from what we feel when we consider it in its decline, is very observable and at the same time easily accounted for; an object by which the mind is led up and made to look forward to perfection communicates ideas far more pleasing than those which retrospection inspires: we look with very different eyes upon the master of *Rafael* from those with which we scrutinize his scholars: The hard and inharmonious figures of *Perugino* and *Durero* are admitted by collectors with reverence and esteem, whilst the slight and hasty productions of *Sebastian Conca* and his degenerated school convey to  
all

all true judges little else but indignation or regret; in short there is little after the death of the *Caracci* produced by the arts in Italy, which is not painful to contemplate. Many people of great reputed judgment have regarded *Mengs* as the one bright luminary of modern times; in Spain a man would pay his court very ill who did not applaud him, and some of his enthusiastic admirers join his editor Azara in comparing him to *Rafael* and *Corregio*. Some particulars of this painter's history I have extracted from Azara's publication, by which we are informed that his family was originally of *Lusatia*, but had migrated from thence to

to Hamburgh where his grandfather settled for a time, and from thence passed to Copenhagen; this man had a very numerous issue, and when the father of our painter was born he had him christened by the name of Ishmael, in pursuance of a silly whim which struck him of opening the Bible and taking the first name in the first leaf that his eye chanced to light upon: Ishmael was put to such masters as Copenhagen afforded to learn to paint: He married the daughter of one Cofrè a Frenchman, under whom he studied painting in oils, but his wife objecting to the scent, he diverted his talents thenceforwards to miniatures, and probably  
made

made no great sacrifice by his gallantry. Soon after this marriage he left Copenhagen upon the plea of avoiding an epidemic distemper; and took his peregrination through several of the German courts, and in Aufsig in Bohemia, a town on the borders of Saxony; on the 12th day of March 1728 was born *Antonio Rafael Mengs*, so named in honour of those great masters *Antonio Alegri de Corregio* and *Rafael*; by these sounding characters our infant painter was ushered into life; Ishmael in some opinions having been guided by a kind of prophetic choice in preferring these names to his own, from which he seems to have inherited little else but the vagrant character of

of his Arabic appellation, and the uncontrollable exercise of paternal tyranny in full measure and extent. Ishmael began very early to instruct his son in the principles of drawing, and as he shifted his quarters from Aufsig to Dresden better opportunities occurred for advancing his education. In the year 1741 he took him to Rome, where he continued him under his own tuition: Augustus the III<sup>d</sup> of Poland had made Ishmael one of his royal painters during his abode at Dresden, and *Antonio* was now employed by his father in copying some pictures of *Rafael* for the King in miniature which were sent to Dresden. After three years residence in Rome, during which

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his

his father rigidly confined him to his studies, he returned to Dresden; here he was constituted King's painter with a salary, and after a time made a second journey to Rome; he painted miniatures in compliance with his father's predilection for his own branch of the art, during the first four years of his residence, after which he commenced his career upon a greater scale, and exhibited a Holy Family of his own composition which was greatly applauded; his inclination was to fix himself in Rome, having married a young woman by name Margarita Guazzi, from whom he had modelled the head of the Madonna in the Holy Family above-mentioned; in this inclina-



tion he was over-ruled by his father, and in a manner compelled to return to Saxony, where he arrived in 1749; Mengs though married and established as an artist of reputation, was by no means emancipated from the tyranny of his father; and although the King was so gracious as to enlarge his pension, he found his situation rendered so miserable and his health and spirits so impaired by Ishmael's unfatherly treatment, that he solicited and obtained the royal leave to return with his wife and an infant daughter to Rome, where he arrived in 1752; he soon recovered his health in this city, and one of the first works he performed was the copy which he made for the present

Duke of Northumberland of Raphael's School of Athens: He was now in great embarrassment of circumstances, his salary in Dresden having ceased upon the distresses in which King Augustus became involved by the war; he worked for his maintenance at low prices, and with much pains gained a very scanty support chiefly by painting frescos. He had made an excursion to Naples to fulfil a commission he had received from King Augustus, and in that expedition became known to Charles the III<sup>d</sup> of Spain, then King of Naples, who upon succeeding Ferdinand the VI<sup>th</sup> lost no time in sending for *Mengs* to Madrid, offering him through the channel of the minister

Roda,

Roda, then resident in Rome, a very considerable salary; *Mengs* could not hesitate to accept these liberal proposals and arrived at Madrid in 1761. He was at first employed in frescos and painted the cieling of the Graces in the King's anti-chamber, the cieling of the Aurora in the Queen's apartment and the altar of the King's private Oratory on the subject of the Nativity. Amongst several easel pictures his composition of the Dead Christ with the Mother, St. John, Mary Magdalen and other attendant characters is the most considerable; of this groupe the figure of St. John is far the most impassioned production of the author. *Mengs* through

Vol. II. O his

His whole life devoted himself entirely to his art, at which he laboured without the necessary relaxations of exercise or society. He had left his wife and family at Rome ; oppressed with melancholy and threatened by the approaches of a consumption, he found it necessary to betake himself without loss of time to the more friendly climate of Rome, to which the King with his usual benignity acceded ; his infirmity constrained him to halt at Monaco, where he began to recover, and during his convalescence painted his celebrated picture of the Nativity ; in this piece the light is managed in the way of Corregio's *Noche*, and as a security against injury its royal

royal possessor has covered it with a magnificent glass ; amongst the shepherds the painter has inserted his own portrait. Upon his arrival at Rome he engaged in a considerable undertaking for Pope Clement XIV. This and the pretence of health engaged him for a term of three years nor did he return at length to Madrid but with evident reluctance and after every possible procrastination and delay. His Royal Master received him nevertheless with his accustomed condescension, accepted his excuses and continued him in his pay and employ : He now composed the cieling of the great saloon of the palace at Madrid, in which he has described the apo-

theosis of the Emperor Trajan, a subject selected with judgement and executed in a stile of grand display. A residence of little more than two years and incessant application again impaired the constitution of *Mengs* to such a degree that he plainly perceived Spain was a climate in which he could no longer exist, and he for the last time quitted Madrid and repaired to Rome with plenary indulgence and an augmented stipend from his munificent master : To this capital of the antient arts his wishes always pointed, and his wasted spirits felt a fresh return of vigour, as he approached the favourite spot, to which he finally resolved to devote his future days : The death

death of his wife, to whom he was faithfully and fondly attached soon reversed these happy prospects; the melancholy in which he became involved by this event and the change of habits thereby entailed upon him brought back his old disorders and superadded many new complaints; in this state of desperation he put himself into the hands of an ignorant empiric, and by persisting in his medicines upon the credit of such flattering professions as are usual with this tribe of pretenders, his shattered constitution yielded to the violence of an unseasonable dose of physic and at the age of fifty-one years and three months *Antonio Rafael Mengs* departed this life. The

works of *Mengs* in the royal possession consist of the frescos of the *Trajan*, *The Graces* and *The Aurora*, which are cielings; the altar-piece of the private Oratory he repainted in oil: There are seventeen easel pictures in the palace of Madrid, exclusive of the *Annunciation* lately arrived from Rome; this picture was the last work of his life and has not received his finishing hand; it was not hung up when I saw it, being just taken out of the packing-case. The picture of the Dead Christ is in my opinion the best of the above number; the figures are of the natural size: The Nativity, which is covered with a single plate of glass, is nine feet ten inches by seven; that of the

A Dead



Dead Christ is considerably bigger : These three pictures of the Death of Christ, the Nativity and the Annunciation, composed at different periods of his life and at different places, the first being painted at Madrid and the two last at Rome, are the compositions that must decide his reputation : In the palace of Aranjuez there are several portraits and a Crucifixion which hangs in the King's bed-chamber : The Prince of Asturias has two pictures, one of which is a Holy Family in his elegant Casino at the Escorial : The Infants Don Gabriel and Don Luis and many Grantees and other distinguished persons have pieces of this author, most of which are portraits; Azara enumerates seven-

ty-three pictures of *Mogor* existing in Spain.

Living authors rarely find in the voice of the public their proper level, and this artist so lately died that sufficient time has not yet elapsed to cool the heats of partisans, and to let the dispassionate and judicious weigh his merits in their proper scale. This cannot be fairly done by any one who has not seen his works in Spain; It is in that court only where the witnesses can be called to his character whose evidence ought to lead the opinion of such as sit in judgment on his merits. There he will literally be seen always in the *best light*, if indeed that be the *best light* for any modern

dern author's works so to predominate in a collection of the first artists of the world, as to make what most people will think his superiors secede and give place upon every occasion. Yet this is evidently the case; predilection cannot go further; not that it would be misunderstood to arraign the principle of partiality to a living artist; no flattery, no warmth of favour short of that which tends to lessen his industry or impair his intellects can in such a case be too much: Accursed be that disposition, wheresoever it is found, which can praise no times but those which are gone by; it is easy to know that such encomiums are the effects of spleen under the

the assumption of candour. One applauding sentence bestowed upon contemporary genius is more to the credit of the giver, than volumes of historical panegyric; it is like the mite of the widow thrown into the mass of the treasury, a contribution to be respected, not so much for the value of the offering, as for being the tribute of the heart: *De vivis nil nisi bonum, de mortuis nil nisi verum*, is a noble reading of Johnson's: He has said many things well, but he never said any thing better than this: Why should we so despair of contemporary merit, as if a painter never could arise to equal them that went before? Let us not bring on the competition

competition by lowering the dead, but by raising the living: So far therefore as this striking preference in favour of *Mengs* had effect in calling forth his exertions and fortifying his genius by a due proportion of self-confidence and proper opinion it appears to have been kingly and meritorious: *Mengs* himself with all his idolatry for *Rafael* thinks the world has produced artists with which he cannot come into competition, and what is singular in the opinion is, that he does not refer to the works of the Grecian sculptors, but to their painters for that perfection, that idea of consummate beauty, which he finds wanting in his own great model. But as *Mengs* takes  
up

up his idea of the superiority of the antient painters entirely upon hypothesis, and no reference being to be had to ocular conviction, which alone can settle the question, the world will gain more by the ingenuity of his conjectures, than truth will by his discovery. There are other positions equally new in his posthumous publication, which I shall be glad to see canvassed in the true spirit of candid criticism. *Mengs* loved the truth, but he did not always find it out; under all the disadvantages of a contracted education, and sowered by the insupportable severity of his father's discipline, his habit became saturnine and morose and his manners unsocial and inelegant. He had

had a great propensity for speaking what are called plain truths, but which oftentimes in fact are no truths at all: His biographer and editor Azara has given us an instance of this sort in a reply he made to Pope Clement XIV. His Holiness had asked *Mengs's* opinion of some pictures he had collected at Venice: They are good for nothing, said *Mengs*: How so? rejoined his Holiness, they have been highly commended; naming a certain painter as his authority for their merit: Most Holy Father, replied *Mengs*, we are both professors of the same art; he extols what he cannot equal, and I depreciate what I am sensible I can excel. *Nem in se somas, das profesores*

*señores: El uno alaba lo que es superior á su esfera; y el otro vitupera lo que le es superior.* I should suspect that Clement thought very little the worse of his pictures, and not much the better of *Mengs* for his *répartee*. Whether *Mengs* really thought with contempt of art which was inferior to his own, I will not pretend to decide; but that he was apt to speak contemptuously of artists superior to himself I am inclined to believe: Azara tells us that he pronounced of the academical lectures of our Reynolds, that they were calculated to mislead young students into error, teaching nothing but those superficial principles which he plainly avers are all that the

author



author himself knows of the art he professes. *Del libro moderno del Sr. Raynolds, Ingles, decia que es una obra, que puede conducir los jovenes al error; posque se queda en los principios superficiales que conoce solamente a quel autor.* Azara immediately proceeds to say that Mengs was of a temperament *colerico y adusto*, and that his bitter and satyrical turn created him *infinitos agraviados y quejosos*. When his historian and friend says this there is no occasion for me to repeat the remark. If the genius of Mengs had been capable of producing a composition equal to that of the tragic and pathetic Ugolino, I am persuaded such a sentence as the above would never have passed his

his lips; but flattery made him vain and sickness rendered him peevish; he found himself at Madrid in a country without rivals, and because the arts had travelled out of his sight he was disposed to think they existed nowhere but on his own pallet. The time perhaps is at hand, when our virtuosi will extend their route to Spain, and of these some one will probably be found, who, regarding with just indignation these dogmatical decrees of *Mengs*, will take in hand the examination of his paintings which I have now enumerated; and we may then be told with the authority of science, that his *Nativity*, though so splendidly encased, and covered with such care, that

that the *very winds of Heaven* are not permitted to *visit its face too roughly*, would have owed more to the chryſtal than it does in ſome parts at leaſt had it been leſs transparent than it is ; that it diſcovers an abortive and puifny bambino which ſeems copied from a bottle ; that *Mengs* was an artiſt who had ſeen much, and invented little ; that he diſpenſes neither life nor death to his figures, excites no terror, rouses no paſſions, and riſques no flights ; that by ſtudying to avoid particular defects, he incurs general ones, and paints with tameneſs and fervility ; that the contracted ſcale and idea of a painter of miniatures, as which he was brought up, is to be traced

In all or most of his compositions, in which a finished delicacy of pencil exhibits the *Hand* of the Artist, but gives no emanations of the *Soul* of the Master; if it is beauty, it does not warm; if it is sorrow, it excites no pity: That when the Angel announces the salutation to Mary it is a messenger that has neither used dispatch in the errand, nor grace in the delivery; that although *Rubens* was by one of his oracular sayings condemned to the ignominious dullness of a Dutch translator, *Mengo* was as capable of painting *Rubens's* Adoration, as he was of creating the Star in the East that ushered the Magi: But these are questions above my capacity; I resign *Mengo* to abler critics,

critics, and *Reynolds* to better defenders; well contented that posterity should admire them both, and well assured that the fame of our countryman is established beyond the reach of envy or detraction.

Of the marbles, which compose so beautiful a part of the fitting in the royal apartments, I should be glad some such particular description might be given by our travellers, who print their journals, as would attract the attention of this kingdom to the extraction of those precious materials from such parts of Spain at least as border on the ocean or Mediterranean. I made a collection in Madrid of one hundred and twenty-six different specimens.

cimens, which I brought to England, and had free and liberal permission from his Catholic Majesty to have applied to his royal architect Sabatini for blocks or slabs from any of the respective quarries, if such had been acceptable. *Jacoba Trezo*, a Milanese, of whom Vafari speaks in high terms of commendation for his art in sculpture and the casting of metals, is reported to have carried his researches through most parts of Spain with great success in the time of Philip the II<sup>d</sup>, when he was founding the Escorial; and it is thought that he has brought to light many more samples than were known to the Romans, who furnished their capital and adorned  
their

their villas from the quarries of Spain: Porphyry is found in the vicinity of Cordova and in such vast blocks as to form magnificent columns; Aracena produces jasper; Consuegra, Leon and Malaga abound in alabasters, and the green marble of Grenada fully rivals the verd-antique; of this latter sort it is not easy to procure slabs of considerable dimensions, yet I have seen tables in the palace and elsewhere of exquisite beauty and a magnificent size; innumerable sorts of jasper are to be had in Andalusia, Valencia, Aragon, Biscaya, Cuenca, Tortosa and the Castiles; and the mountains about Toledo, Urda, Murizedro, Bada-

jaz, Talavera and Macael furnish a variety of marbles in an inexhaustible abundance.

Unhappy kingdom! as if some evil genius had dominion of thy fate, perverting the course of every natural blessing and turning the most gracious dispensations of Providence to thy loss and disfavour. All productions, which the earth can yield both on and below its surface, are proper to Spain; every advantageous access either to the ocean or Mediterranean, every security of an impassable frontier against its continental neighbours are proper to Spain; in short it has all the benefits of an insular situation, and none of its objections. Though formed to  
be



be a seat of empire and a land of peace, it has been little else but a provincial dependency, or a theatre of internal war and bloodshed. Though it has thrown out many great and eminent characters both in arms and arts, it was to fill the annals of other countries and not to grace their own; if emperors, they sat on other thrones; if warriors, they fought for other states; if philosophers, they taught in other schools and wrote in other tongues. If every species of subjugation be disgraceful to a state, Spain has passed under every description of tyranny and has experienced a variety of wretchedness. When Carthage was her mistress, it is not easy to conceive a situation

more degrading for a noble people, than to bear the yoke of mercantile republicans and do homage at the shopboards of upstart demagogues ; surely it is in human nature to prefer the tyranny of the most absolute despot that ever wore a crown to the mercenary and imposing insults of a trader : Who would not rather appeal to a court, than a counting-house ? Who would not rather submit and be made a sacrifice to a kingly fiat, than a shopman's firme ? Let the Rajahs of Bengal decide upon the alternative. From the dominion of Carthage she was transferred to that of Rome ; her struggle was obstinate against the transition, and miracles of bravery were exhibited

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in the persevering contention ; in the choice of yokes it is probable she preferred the Roman, her objections were to wearing any ; at length she submitted and came into the pale of the empire ; we are told of Roman toleration, and the happy condition of Roman provinces ; but we have it on the authority of their own historians, and so far as one insignificant opinion goes, I reject it utterly ; I cannot comprehend how the servile act of digging in a mine for ore and marble to supply the avarice and increase the splendour of antient Rome could constitute the happiness or gratify the ambition of a native Spaniard. As Rome made some advances in civilization, tho' at

at best a very barbarous, and ferocious people, Spain perhaps partook of her advances; but in the following at a distance; and subordinate improvements seldom reach far; what she gained by her annexation to Rome is easily counted up, what she lost by it involves a great extent and scope of conjecture; and though modern Spain may celebrate the Apotheosis of Torquemada, I am of opinion a true Spaniard will neither compare him to Viriatus, nor Seneca to Ximenes. The next revolution which Spain suffered was by the general inundation of the northern barbarians. To aim at any description of these times is to put to sea without a compass and without

out a star; the influx of their Mahometan conquerors furnished the first light that broke the general obscurity; the courts of Grenada and Cordova were profusely splendid and not devoid of arts and sciences: Their commerce with the East supplied them with abundance of wealth, and their intercourse with Constantinople gave some faint shadowings of Grecian elegance: The heroic virtues were displayed in a romantic degree; legends of chivalry, poetical tales and love-songs, where courage and chastity were liberally dispensed to the respective sexes, music and dances of a very captivating sort, pharmacy with the use and knowledge of simples, and a solemn peculiarity

peculiarity of architecture were accomplishments of Moorish importation; the insurmountable barriers of religion would not however admit of their incorporation with the native Spaniards; and both parties experienced the horrors of a war at their own gates, which admitted few and short intervals of quiet and repose. At length the long-depending contest was determined, and the total expulsion of the Moors delivered Spain for a time from all internal terrors and commotions: She had scarce enjoyed a breathing space before she started on a course of new and distant adventures in the late discovered world. Every one now flocked with ardour to America,

as to a second crusade ; can it be wondered at if arts and sciences stood still in the mean time ? When she had massacred kings and laid waste their kingdoms for the extortion of treasure, she found that the ores of Mexico and Peru, like the streams of the Tagus and the Douro, ran through her dominions only to empty their stores into the hands of her neighbours and rivals : Although these consequences may well result from the bad policy of her proceedings, yet it will naturally be the case that all discoverers of countries, like projectors in the arts, exhaust themselves in the first efforts, and leave others to erect their fortune, where they have laid the foundation.

The

The commerce of the European nations has been established upon the discoveries of Spain, and every other treasury is filled from the mines of the new world except her own. Whilst she was extending her empire over the distant Gorda- nians, the richest provinces in Eu- rope fell off from her dominion; Portugal took the harbour of Lis- bon, still a valuable tract of coast lying in the heart of her empire; the first state of Britain flew in triumph upon the pillars of Hercules; whilst she continued to stretch her feeble arms over half the globe, so to re- main; till the first convulsive shock should take her from her hold. Still she might have remained respecta- ble in misfortune, and formida- ble



ble though in decay; the last hand,  
 that was put to her ruin, held the  
 pen which signed away her repu-  
 tation and independence in the fa-  
 mily compact; generous, unful-  
 specting and impolitic, she has  
 bound herself to an ally, whose  
 union, like the action of certain  
 chemical mixtures, will dissolve  
 every noble particle in her compo-  
 sition and leave her spiritless and  
 rapid. Great empires, like great  
 men, are aggrandized and secured  
 by the coalition of inferiors; petty  
 states may sometimes be fostered  
 into temporary importance to serve  
 occasional purposes; but king-  
 doms, such as France and Spain,  
 of recent equality and emulation,  
 can never find reciprocal advan-  
 tages

tages in political alliance ; the interests of the weaker party must of necessity become a sacrifice to those of the stronger and more artful, and with which of the two that superiority actually lies, and those advantages are likely to remain, is a point too clear to admit a doubt, or need an explanation.

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