

Painting in Spain.

SPANISH paintings were quite different from those of the Italian masters. In Italy all artists studied antiques, that is to say, the fine statues and paintings made before Christ. These ancient works of art were unknown in Spain, so that Spanish painting is less classical in form and composition than that of Italy.

The first notions of decoration and painting were brought to Spain by the conquering Moors, who had oriental tastes, and delighted in barbaric effects of color, often very harmonious, but often also violent in effect. This love of color we find all through the sixteenth and seventeenth centuries, which is the period of the Spanish Renaissance.

Why are the Spanish paintings so different from those in Italy?

What is meant by the word "antiques"?

Who brought to Spain the first ideas of painting?

What is the period of the Spanish Renaissance?

LUIS DE PARGAS, LUIS DE MORALES, AND
JUAN DE JUANES.

LUIS DE PARGAS, in Seville; Luis de Morales, in Badajoz; and Juan de Juanes are the three Spanish painters to whom due honor should be paid, for they roused the indifference of their fellow-citizens and proved to the world that there was some good to be found in the cultivation of the fine arts.

These three men were all saints; they lived to paint and to pray; the most rigid and austere practices delighted their religious enthusiasm.

Luis de Pargas (1502-1568) studied in Italy and returned with much knowledge, but with his Spanish nature unchanged. It was on his return from Italy, in 1555, that he painted "The Nativity," still in the Cathedral of Seville.

Luis de Morales' taste (1509-1586) leaned rather to the Flemish school than to the Italian. There are several of his compositions at Badajoz, in the Church of the Conception. In the latter part of his life, the figures he painted became more elegant; he had a most attractive way of painting hair, giving it a silky, fluffy look, very rare at that time.

Juan de Juanes (1523-1579), like Pargas, went to Italy, and like him also returned more Spanish than ever. He found employment in the convents

and churches; he had personal ambition; his one desire was to paint the visions which he said heaven sent him, and to satisfy this taste he required no princely patrons. His compositions often recall those by Morales; the works of Juanes are, however, more remarkable. Six of his pictures are to be seen in the Madrid Gallery, representing the life and martyrdom of Saint Stephen, and these give an excellent idea of his talent.

He opened a school of painting, and was very successful as a master; his best pupils were his two sons and two daughters.

Who are the three painters who first roused the indifference of their fellow citizens?

When did they live?

What sort of men were they?

Where did Luis de Pargas study?

Where is his principal work?

What did Luis de Morales paint especially well?

Where did Juan de Juanes study?

Who were his best pupils?

COELLO, EL MUDO, ROELAS, AND RIBERA.

WE now have to study about a group of men who also went to Italy in their youth; they are the last of the Italo-Spanish artists. They were Coello, El Mudo, Roelas, and Ribera.

Alonzo Coello (1515-1590) was the favorite painter of the sombre Philip II. He travelled with the king and was able to the last to remain in favor. He greatly admired the Dutch and Flemish paintings, which he saw when in the Netherlands, and he tried to imitate the style of the northern artists; "The Marriage of Saint Catherine" is a good specimen of his religious compositions. He painted many portraits; among others, that of the founder of the Jesuit Order, painted from a wax mask made after death; it is supposed to be the best likeness of Saint Ignatius of Loyola in existence.

El Mudo (1525-1579), called so because he was deaf and dumb, went to Italy while quite young; on his return in 1568 he became court painter, with a salary of two hundred ducats a year. His religious compositions, fortunately for him, pleased Philip II.; some of these are in the Madrid Gallery, such as "Saints Peter and Paul," and "The Baptism of Christ."

Roelas (1558-1625) was born at Seville, and is supposed to be the son of an admiral of that name. His finest works are in the Cathedral of Seville; these are "Saint James delivering the Christians" and "Death of Saint Isidore." In the Seville University there is a "Holy Family" by him which is quite effective. His color is sometimes in the Venetian style.

Ribera (1588-1656), after having studied under Juanes, left Spain for Italy, very poor and with no great hope of success. He had a style of painting all his own, where the contrasts of light and shade were very marked, sometimes quite effective, but often displeasing.

He settled in Naples; his first success was "The Martyrdom of Saint Bartholomy," which he had put to dry, after painting it, outside his painting room. The passers-by crowded to see it, and their cries of admiration were heard by the vice-king of Naples, the duke of Ossuna; he ordered the painter to be brought to him; he also admired his picture and named Ribera his court painter. From that time his fortune was assured. He painted many dramatic compositions.

Who were the last Italo-Spanish artists?
 When did Alonzo Coello live?
 With whom did he travel?
 Whose portrait did he paint?
 When did El Mudo live?
 Where are his principal compositions?
 Give the dates of Roelas' birth and death.
 Where are his principal works?
 What can you tell me about Ribera?
 Where did he go?
 What was his first success?
 What is the characteristic trait of his painting?

FRANCISCO DE HERRERA AND FRANCISCO
ZURBERAN.

WITH Francisco de Herrera and Francisco Zurberan begin the real Spanish painters.

They were men who understood that the Spanish genius had nothing in common with that of Italy, and who worked in Spain and produced original compositions. Herrera was a sombre man, who had had a joyless childhood; he was, in consequence, unsociable. He despised all that was small in character as well as in painting. He frescoed the cupola of the church of San Buenaventura in Seville.

Herrera opened a studio, where he had many pupils; the most brilliant of these was Velasquez, the greatest of Spanish painters. His pupils aided him often in his many religious compositions. He worked hard all his life and died in Madrid at the age of eighty.

Zurberan studied under Morales and Roelas, but he soon acquired a manner of his own. His greatest admiration was for Spanish monks, and these he painted in every possible attitude. His painting was full of simplicity, the habits of the monks fell in broad folds, which defined the anatomy of the figure. His favorite subject was Saint Bruno, which he always succeeded in depicting

remarkably well. He painted a good deal for the Cathedral of Seville.

He fought a duel, the cause of which is unknown; in consequence he was ordered by the king to retire to a monastery, and from that time he wore the habit which he had so often painted in his compositions.

Who are the two artists who began real Spanish painting?

When did Herrera live?

What sort of a man was he?

Where are his principal works?

Whose master was he?

What do you know about Zurbaran?

What sort of pictures did he paint?

When did he die?

VELASQUEZ.

VELASQUEZ was born in Seville in 1599 and died in Madrid in 1660. His first master was Herrera, from whom he learned to paint with force and energy; he left this strange, proud man to work under Pacheco, who was a great contrast to his first master, being a man of high breeding, and not only a painter, but a poet, and a sociable, pleasant man.

Velasquez, whose painting is often violent and

full of energy, was himself like Pacheco—amiable and sociable. At twenty he went to Madrid, where the Duke Olivares, minister of Philip IV., took a fancy to him and presented him to the king. His first success was a portrait of Philip IV., who was certainly not a great king, but he loved the arts and loved especially Velasquez, who became court painter, and was in consequence all the fashion.

Rubens, the great Flemish painter, came to the Spanish court and became one of Velasquez's great admirers; the two painters appreciated each other.

Velasquez was called to Rome to paint the Pope, Innocent X.; this portrait, which is a masterpiece, is one of the greatest ornaments of the Doria Gallery. Philip IV. recalled him to Spain, as he could not bear to be separated from his painter. On his return, he painted the taking of Breda. The picture is known under the name of "The Lances;" Spinola is in the act of receiving the keys of the town.

Velasquez painted every sort of subject and succeeded in all. His religious compositions are few in number, as at court he was kept too busy painting portraits, which are marvels of art. However, in the Madrid Gallery there are two of his religious compositions, "The Martyrdom of Saint Stephen" and "Christ on the Cross." He represented

Our Saviour with the head down and the hair falling over the face; the figure stands out on a plain background; the whole treatment of the scene is very effective.

Velasquez died on the 7th of August, 1660. All the grandees of Spain and the entire court assisted at the funeral. His widow died of grief some days later.

When did Velasquez live?

Who were his masters?

What sort of a man was he?

Did he remain in Seville?

Who presented him to Philip IV.?

Who was the Flemish artist who visited Madrid during Velasquez's life?

Did Velasquez go to Rome, and what did he paint there?

What celebrated picture did he paint on his return to Spain?

In what branch of art was he most celebrated?

What religious compositions of his are in the Madrid Gallery?

ALONZO CANO AS A PAINTER.

WE have already seen that Alonzo Cano (1601-1667) was a sculptor, but we must not forget that he was also a distinguished painter. He studied painting with Pach-

eco, at the same time as Velasquez. He was a proud man, not pleasing to the world at large, but his talent was such that he was nevertheless appreciated.

He went to Madrid, where he painted many religious compositions. The churches and convents were nearly all adorned by his hand. Many of these works have perished, for at present there are but few specimens of his painting to be seen in the different museums. The compositions which remain are firm in drawing and very sweet in expression, but the effect is a little cold.

In the Madrid Gallery there is a picture representing the Blessed Virgin with the Infant Jesus; the two figures are placed in a pretty landscape, which is full of air and light; the mother's face is a little too full, but the child is very pretty in color; the whole composition seen at a little distance is most attractive. In the University of Seville there are two small heads of Saint Francis and Saint Ignatius, which are full of energy and life.

At the age of fifty he went to Granada and took minor orders; he was given an immense room in one of the towers of the cathedral as his painting room, and there he worked all the rest of his life. He died in Granada the 3d of October, 1667, and was buried in the choir of the cathedral.

Was Alonzo Cano only a painter?
 When did he live?
 What sort of a man was he?
 Did he paint much?
 Are his paintings numerous at present?
 What does the picture by him in the Madrid
 Gallery represent?
 Where did he spend the latter part of his life?

MURILLO.

ESTEBAN MURILLO (1618-1682) was born in Seville, and it is in that city that he must be seen to be thoroughly appreciated. His first artistic efforts consisted in banners, which he painted for religious processions.

While he was still quite young there came to Seville a painter by the name of Pedro de Moya, who had been in England, where he had studied the paintings by Van Dyck. His was a novel way of painting, and so delighted Murillo that he determined to travel to England and the Netherlands, and to see Italy also.

He painted everything he could think of: religious subjects, landscapes, flowers, and sold the entire stock for an insignificant sum, and with his small earnings he started, thinking he would visit foreign lands; but when he reached Madrid and saw the wonderful paintings contained in the royal

palaces, which were full of works by Titian, Rubens, and Velasquez, he concluded he could see nothing better in the world; so in Madrid he remained. Velasquez gave him advice, and helped him to become a great painter.

Murillo returned to Seville in 1645, where his pictures pleased every one. He was a pious man, who delighted to spend an hour now and then rapt in prayer. During these meditations he seemed to get glimpses of paradise, which on returning to his painting-room he tried to reproduce. Certainly he succeeded better than any painter had yet done in giving a yearning look of divine love to his holy monks. These are mostly represented in their humble cells ravished and transported by visions of heavenly visitors. He succeeded as well with a monk in ecstasy as in a complicated composition. But on the other hand his brush did not disdain to paint a beggar in his rags.

All his pictures are intensely Spanish in type and sentiment, and in consequence they touched the passionate nature of his country-people. They were in such demand that it was quite impossible to satisfy all purchasers. His greatest work is in the Cathedral of Seville. It represents Saint Antony kneeling in his cell, somewhat turned from the spectator, the side face only being seen; the expression is that of intense rapture; his arms are extended to receive the infant

Jesus, who is standing in mid-air, attended by a band of angels, one more lovely than the other. The lower part of the picture is dark, whereas the upper part is glowing with color and glory.

There is a gallery in Seville where his pictures form nearly all the collection. The most important of these pictures are Saint Antony of Padua, Saint Thomas giving alms, and Saint Felix holding the infant Jesus in his arms.

In Madrid there are also five of his works : among these is "The Immaculate Conception," where the Blessed Virgin stands in a glory of light, feathery clouds, the very type of girlish innocence, cherubs at her feet; this is a more artistic picture than "The Immaculate Conception" by the same painter, which is in the Louvre.

Murillo went to Cadiz to paint "The Marriage of Saint Catherine" for the Capuchin monks; the scaffolding was built so that he might paint the picture in place. Wishing to examine his work at a little distance, he went one step too far and fell backward into the church. He was much injured, and was taken back to Seville. The rest of his life was spent in suffering and in praying. He died the 3d of April, 1682.

When did Murillo live?

Whose painting gave him a desire to travel?

How far did he go?

Who helped him to become a great painter?

When did he return to Seville?

Had he success there?

What sort of pictures did he paint?


Which is his most celebrated work?

Are there many of his works in Seville?

Are there any in Madrid?

What was his adventure in Cadiz?

CLAUDIO COELLO.

 LAUDIO COELLO (1630-1693), no relation to Alonzo Coello, was the last of the celebrated Spanish painters of the seventeenth century. He was very clever, and had the experience of his predecessors to guide him, but inspiration was wanting. He frescoed the cupolas of many churches; he painted the triumphal arches ordered for the arrival in Madrid of Maria Louise of Orleans, first wife of Charles II. of Spain. He was then named court painter, and all honors were showered upon him. This industrious painter died in the midst of unfinished work the 20th of April, 1693.

When did Claudio Coello live?

Why was he not a great artist?

What did he paint?

Did he succeed in life?