

received in scaling the walls of Frejus, spread grief and mourning into the ranks of the Emperor's army. There is likewise the armour of Juan de Padilla, who headed the "comuneros" when the Castilians rose against Charles V., disgusted with the preponderance of the Flemings in the Councils of the State, the bad administration of justice, and a thousand other causes of complaint. Another hero of the same century, who signalled himself under the great Captain in the Neapolitan wars, was Garcia de Paredes; he seems to have possessed the strength of a Hercules, his most noted achievement having been performed at the bridge of Garellano, near Gaeta, where aided by only a few soldiers, he killed or put to flight four hundred Frenchmen, according to Spanish chronicles.

The well-tempered steel of Toledo has ever been highly prized, and swords may well be considered among the most interesting objects of the collection. Some of those in the Armeria Real are supposed to have belonged to heroes of almost fabulous renown; but the compiler of the catalogue fights manfully for their authenticity, and surely in such cases it is pleasanter to believe than to doubt. There is one in particular on which we must gaze with reverence; it is marked as belonging to Pelayo: his was the first sword that was bared, not only in defence of his country, but of his faith. It is said to have been treasured in the sanctuary of Covadunga, in the Asturias, until 1775, and then a fire breaking out, and consuming the building, the Abbot sent the sword of Pelayo, to Charles III., at the same time seeking assistance for the reconstruction of the sanctuary.

And here is another of ancient date with the words "Bernardo del Carpio" inscribed—a name which the charming poetry of Mrs. Hemans has familiarised to the English reader. With Cervantes, we may say, that "of



the existence of the Cid and Bernardo del Carpio there cannot be any doubt, although a great deal may be entertained of the wondrous actions they are said to have performed." Some archive of the old convent of Santa Maria de Aguilar says that Bernardo del Carpio was buried there; and as Charles V. went one day to visit his sepulchre, he saw the sword, and took it with him to place it in the royal armoury of Madrid.

Not far off is the Colada, the trusty sword, which the Cid Ruy Diaz won in battle from a Count of Barcelona; and here may be seen the one belonging to Suero de Quiñones, the hero of one of the most celebrated chivalrous exploits of the fifteenth century. Wishing to release himself from the infliction of an iron collar that he wore round his neck, every Thursday in token of captivity to his lady-love, he held the bridge of Orbiga between Astorga and Leon for thirty days against all comers. He was assisted by nine knights in this "paso honroso," as it is called in Spanish history. The case containing these swords possesses others of even more renown, those of St. Ferdinand, Ferdinand, Isabella, Boabdil, Gonzalo de Cordoba, Pizzaro, and others whose names have won an immortal place on the page of history. The sword which belonged to Francis I. when he was taken prisoner at Pavia is now no longer here; it was given up by Ferdinand to Napoleon, who thus parted with one of the proudest trophies of Spain's past glory; a fac-simile has been taken of it recently by order of the King, and occupies the place formerly held by the original.

Amongst other objects of interest are two bronze axe-heads, or "celts," as they are sometimes called, found in an excavation made in Galicia, where such weapons have often been discovered, as well in stone as in bronze. It would be useless to enumerate the various objects of beauty and of interest contained in this collection; to the



admirers of ancient armour it affords a rich treat, as well as to those who feel a pleasure in looking at objects which have belonged to celebrated characters. There is also another very interesting museum in Madrid belonging to the artillery.

The Plaza Mayor, or more properly speaking, Plaza de la Constitucion—although in Madrid the people have sense enough to call it by the former name, which is shorter and more to the purpose—is a handsome square surrounded by colonnades, and its lofty houses, with balconies running round each story, give it great uniformity. The only exception is the large building called the Panaderia Real, from the balconies of which the royal family witness the great fêtes that are occasionally celebrated in this Plaza. Of what varied events has this square been the theatre, since the days when it was completed in the reign of Philip III. The first grand procession it witnessed was the celebration of the beatification of San Isidoro, the patron of Madrid. Tournaments, executions, fêtes and festivals, and autos-de-fè, have all been alike celebrated in its ample enclosure. Here in 1812, triumphal arches were erected to receive the Duke of Wellington, and here it was that three days after his public entry into Madrid the constitution was proclaimed, the Plaza duly christened, and the marble slab located in its proper place, on the balcony of the Panaderia Real. In 1814 the stone was removed, and Ferdinand received with shouts of triumph as absolute Sovereign. Again replaced in 1820; in 1823 it was torn down by the French troops, when, as the poet says,

Para hollar la libertad sagrada  
 El principe borron de nuestra historia,  
 Llamó en su auxilio la francesa espada  
 Que segase el laurel de vuestra gloria.



The words Plaza Real remained in peace for some years, while the blood of Torrijos and others flowed upon the scaffold ; but it disappeared again, when the Queen-mother found that advocating the constitution was the only means of establishing her daughter's throne. And there it stands at present waiting till some new revolution shall introduce some other favoured name to the Spanish people. The story of these little tablets in the Plazas of the Peninsula proclaim a strange lesson on the instability of their forms of government.

The royal bull-fights, which form part of any great festivities here, are always celebrated in this Plaza ; they were held with great pomp on the marriage of the Queen and her sister, the Infanta. On these occasions the killing of the bull is performed by gentlemen, "caballeros en plaza," who mounted on beautiful horses, and dressed in the old Spanish costume, attack the bull and kill him ; the professional "toreros" being in the arena ready to assist in case of emergency. The square, which is supposed to accommodate fifty thousand spectators, presents on these occasions a magnificent spectacle.





A TARTANA.

## CHAPTER XIII.

El convento

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descuella desierto, solo,  
 desmantelado, en ruinas.  
 No por la mano del tiempo,  
 aunque es obra muy antigua,  
 sino por la infame mano  
 de revueltas y codicias.

DUQUE DE RIVAS.

THE MUSEUM OF PAINTINGS—START FOR BURGOS—ARANDA—PENARANDA—HOSPITALITY—  
 FEUDAL MANSION—MISERY OF THE PEOPLE—ABUNDANCE OF PROVISIONS—CORUNA DEL  
 CONDE—CLUNIA—PENALVA—ROMAN REMAINS—SCENERY—SILOS—RECEPTION—CONVENT  
 OF SANTO DOMINGO—CLOISTERS—THE LAST OF THE ABBOTS—FERNAN GONZALEZ—  
 LERMA—BURGOS—THE CATHEDRAL—THE CITADEL—SIEGE—ENVIRONS.

WE have taken but a hasty glance at the chief objects of interest in Madrid, but the most remarkable of all is the national gallery of pictures, which is, perhaps, unrivalled in Europe. Treasures of art are preserved in this Museum, which it would occupy months to appreciate, and examine with the care and attention they deserve. There are nearly two thousand paintings, and specimens of all the great masters of art adorn the walls, with a profusion which no other gallery can excel.



The wealth of Spain, at a time when painting was at its height, enabled her Sovereigns to command all the choicest works that could be obtained ; and the taste and patronage evinced by the rulers of the House of Austria present a bright feature in their character. It displayed itself not only in the Imperial Charles, but serves to illumine with a softening ray the morose despotism of his successor ; and Philip IV. not only collected treasures of foreign art, but he had in his own country a galaxy of talent led by the pencils of Murillo and Velasquez.

This gallery owes its existence to Ferdinand VII., who contributed the necessary funds for its formation, after the idea had been suggested by his Queen Maria Isabel of Braganza. Until this period, these countless gems of art had been scattered through the numerous palaces of the Sovereign ; but now they were collected in this edifice, which had been erected in the days of Charles III. for a museum of natural history. The building stands on the Prado ; the exterior is tasteless and heavy, and the interior is not so well adapted as it might be for the display of the treasures which adorn its walls. Still the centre gallery is a noble room, and well lighted ; it is devoted to the Italian school, while the Spanish paintings are arranged in two large rooms on either side of the circular entrance hall. To these, the traveller naturally turns, more particularly should his time be limited : the productions of the Italian and Flemish masters may be studied in the galleries of other European capitals, but it is in the metropolis of Spain alone that the pictures of her artists can be duly appreciated. Even this gallery is incomplete, as far as an historical illustration of Spanish art might be expected, and many painters of renown in their native provinces have no works to represent them in the National Museum.

Spanish art offers many peculiar features that give it



quite a distinct character from painting in Italy. No one who has ever even cursorily examined the works of artists in the Peninsula, can fail to be struck with the deeply religious tone pervading them. Painting here was truly the handmaiden of religion, and served to bring home to the mind of the Spaniards the various incidents of Scriptural events. On the walls of their churches, and over their favourite shrines, it spoke to them in a language plain even to the illiterate. The scenes there depicted, required no abtruse explanations, and the preacher had only to point from his pulpit to the canvas before him, on which were portrayed the sufferings of the Redeemer, the scenes in the life of his Virgin-mother, the miracles and the martyrdom of the Saints—in order to present a ready and a practical illustration of the doctrines he was seeking to enforce.

The long religious wars which called every nerve of Spaniards into action in the sacred cause of Faith—the long-continued presence of the Infidel at their very doors, clothed everything in Spain with the mantle of religion, and gave a tinge to the character of the inhabitants and the institutions of the country, for which it would be difficult to find a parallel resemblance in any other European nation. It was to place the Cross upon the towers of her cities, that her armies were led to victory; it was the banner of the Cross, that drew around it the various kingdoms, into which she was divided, inducing all to merge their differences, and unite in holy crusade against the Moslem; it was for spiritual, and not for temporal aggrandizement they fought—it was to the service of the Church that the first-fruits of victory were offered, and the first produce of the wealth of a newly-discovered world was dedicated to her service. The earliest efforts of the dramatists were devoted to mysteries, illustrating religious subjects; the finest architectural monuments were erected



for the mansions of her followers, and the worship of her faith; and to adorn her temples and her cloisters, the hands of the painter and the sculptor exerted the triumphs of their genius. This character has stamped everything in the Peninsula; and the Catholics of Spain might well look back with pride to the time, when all other things were considered secondary, as compared to the advancement of their faith and the triumph of their religion.

This tone of feeling which influenced the whole nation, was strengthened with a sad and gloomy severity when the Inquisition came into force, and sought to bind with all the trammels of discipline the genius which was eager to expand in the service of the Church. The strictest rules were laid down for the observance of artists, when treating of sacred subjects; the study of the human figure from models was forbidden, and the artist was obliged to seek for instruction in the works of his predecessors. The manner in which the great Italian masters handled religious subjects, offended the sterner morality of the Spaniards, who followed with due submission the rules laid down for their observance.

One remarkable difference is most striking in the treatment of pictures of the Virgin; and the admirer of painting in this country looks in vain for those beautiful feet in representations of the Mother of Our Lord, which form so exquisite a feature in the Italian paintings. In pictures of the Immaculate Conception, the favourite subject of Spanish artists, she is drawn standing on a crescent, dressed in blue and white, while the feet are always studiously concealed by flowing draperies. Even the custom of painting the Nativity without clothing the Child was thought worthy of reprehension; and many a dispute was carried on with regard to the propriety of portraying the Saviour on the Cross, attached by four nails instead of three. Rules were



established for the representation of angels, and all the accessories of sacred subjects. Besides these chains which fettered genius and restrained the free exercise of the imagination, many of the painters themselves were of a most religious turn of mind, and prepared for the execution of their works by prayer and penance, while some even belonged to the Church whose temples they employed themselves in decorating. Cano, Roelas, and Cespedes occupied stalls in the cathedral towns where they resided, and others of inferior note belonged to the monastic orders. Many followed their profession with so much pious enthusiasm, that they believed in the assistance of inspiration from on high; and the creations of their pencil were supposed to have been only the realization of visions, which had appeared to encourage them in the prosecution of their labours.

All these circumstances combined, have contributed to give a sombre cast to Spanish painting, and nowhere is it more striking than at Madrid where the halls that are hung with the productions of her artists, are in such close proximity to the gallery which glows with the profane beauties of Titian, and the bright and elegant creations of the Italian school. Here also may be seen the pictures of many whose works are little known beyond the Pyrenees; here may be studied the friars of Zurbaran, whom Philip IV. called "Pintor de los Reyes y Rey de los Pintores;" the productions of Juan Joanes, the great artist of Valencia, whose paintings bear more the character of Italian art than those of his countrymen in general; specimens of El Mudo, of the divine Morales, the great painter of Estremadura, of Ribalta, of Cano, the portraits of Cloello, and of Pantoja de la Cruz; and some splendid paintings of the great Ribera, whose disagreeable but powerful style is better known in Italy than that of other Spanish artists, for he resided long in Naples, where few



galleries are without some tribute from his studio, marked with the name of Spagnoletto.

Above forty paintings by Murillo adorn the walls of this museum; among them are two lovely Conceptions, floating in that glorious atmosphere which Murillo alone could paint, the joyous cherubs playing in the clouds amid which one can almost see them move, so aerial do they appear. The beautiful productions of Murillo may, however, be studied to as much advantage in his own native town, and the eye may turn from the golden colouring of this great artist to the canvas of another son of Seville, and rest on the sober tones of Velasquez. Only in Madrid can the works of this great painter be seen in all their glory, here he stands unrivalled, and above sixty pictures by his hand arrest the attention of the traveller.

Velasquez is an exception to the general remarks I have before made on Spanish art. For a wonder, his pencil was not dedicated to the service of the Church; he seldom painted religious subjects, and if he did, he generally failed in the attempt. He painted what he saw; man was his favourite study, and as a portrait painter, Velasquez stands almost without a rival. He was born in Seville in 1599, and early showed a love of art; he studied first under Herrera, whose academy he deserted for that of Pacheco, and devoted himself to the study of subjects from nature, painting many "bodezones," as pictures of still life are termed here. Velasquez in course of time visited Madrid, and was soon after appointed one of the painters to the King. His pencil was occupied in delineating the dull features of the members of the Austrian house; and the King was so charmed with his portraits, that he would not allow any other artist to represent him on the canvas.

Twice Velasquez visited Italy; and on his return the second time in 1651, he was appointed "Aposentador



Mayor," an office which gave him the superintendence of all Court ceremonials, and many duties to perform in the royal household. The last important scene in which he was engaged, and for which he had much to prepare, was the celebrated meeting on the Bidassoa, when Louis XIV. came to claim the hand of his bride, the Infanta Maria Theresa; and that marriage was solemnized which eventually transferred the crown of Spain to the house of Bourbon. Shortly after his return to Madrid he was taken ill, and died in 1660 in the sixty-first year of his age.

It would be difficult to particularise the works of Velasquez; all are beautiful; all deserve an attentive study. When were ever equestrian figures painted such as his? The Surrender of Breda is a noble painting, and the subject more advantageous than those on which the pencil of Velasquez generally dwelt, for certainly neither the Austrian family themselves nor their dwarfish attendants could inspire much enthusiasm in the artist; and the strange, stiff, ungainly fashions then in vogue only added to the natural want of beauty exhibited in the faces. And yet in this, perhaps, is the greater triumph for the artist, and he has indeed achieved one in the "Meninas," the far-famed picture which represents the Infanta Margarita, her pages, and her hideous dwarfs. The artist has here introduced his own picture, and it was on this portrait of himself that Philip IV. is said to have conferred the honour of knighthood; coming in one day when the picture was finished, he remarked that it was not yet complete, and painted the cross of Santiago upon the breast of the artist; a courteous homage paid by rank to the supremacy of talent. And such things were not rare in the princes of this house; the many speeches of Charles V. to Titian are well known, and duly chronicled. Philip II. loved the society