

This screen is very beautiful, being composed of two ogival windows in the richest style, with eight statues occupying the intervals of their lower mullions. A fourth story, equally rich, terminates the towers, on the summits of which are placed the two spires.

These are all that can be wished for the completion of such a whole. They are, I imagine, not only unmatched, but unapproached by any others, in symmetry, lightness, and beauty of design. The spire of Strasburg is the only one I am acquainted with that may be allowed to enter into the comparison. It is much larger, placed at nearly double the elevation, and looks as light as one of these ; but the symmetry of its outline is defective, being uneven, and producing the effect of steps. And then it is alone, and the absence of a companion gives the façade an unfinished appearance. For these reasons I prefer the spires of Burgos. Their form is hexagonal ; they are entirely hollow, and unsupported internally. The six sides are carved *à jour*, the design forming nine horizontal divisions, each division presenting a different ornament on each of its six sides. At the termination of these divisions, each pyramid is surrounded near the summit by a projecting gallery with balustrades. These appear to bind and keep together each airy fabric, which, everywhere transparent, looks as though it required some such re-



straint, to prevent its being instantaneously scattered by the winds.

On examining the interior of one of these spires, it is a subject of surprise that they could have been so constructed as to be durable. Instead of walls, you are surrounded by a succession of little balustrades, one over the other, converging towards the summit. The space enclosed is exposed to all the winds, and the thickness of the stones so slight as to have required their being bound together with iron cramps. At a distance of a mile these spires appear as transparent as nets.

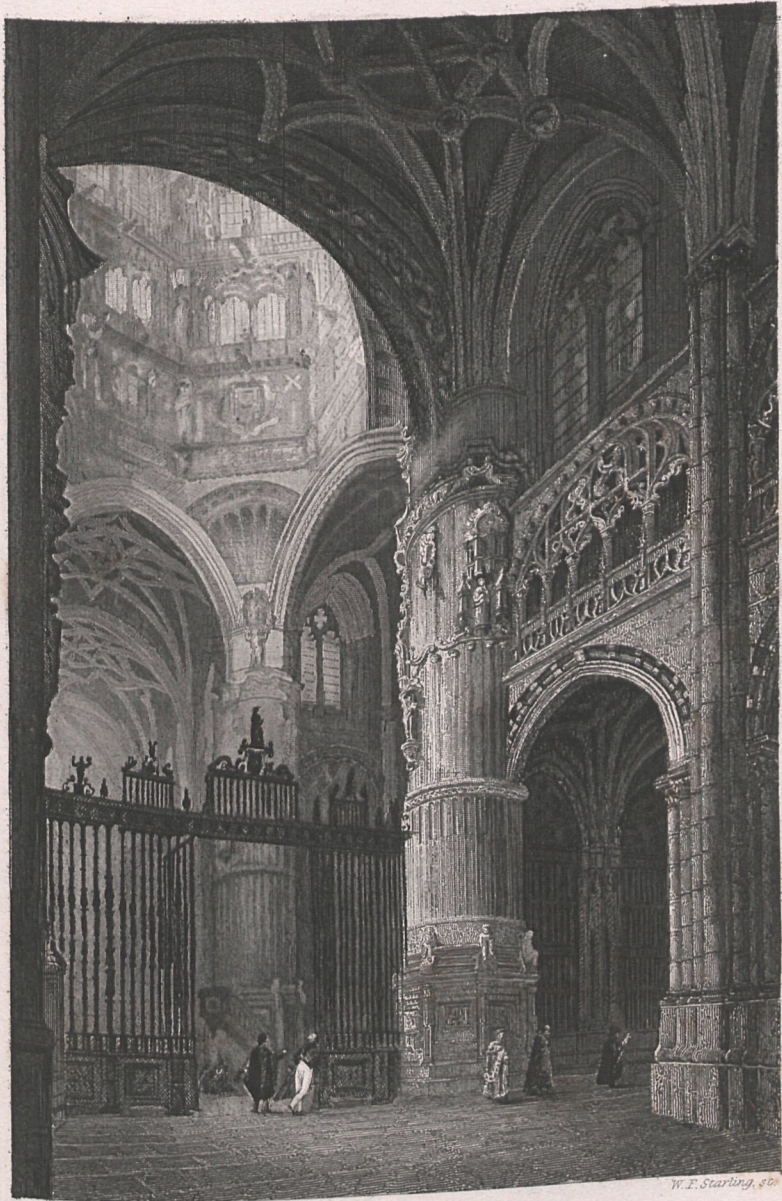
On entering the church by the western doors, the view is interrupted, as is usual in Spain, by a screen, which, crossing the principal nave at the third or fourth pillar, forms the western limit of the choir; the eastern boundary being the west side of the transept, where there is an iron railing. The space between the opposite side of the transept and the apse is the *capilla mayor* (chief chapel), in which is placed the high altar. There are two lower lateral naves, from east to west, and beyond them a series of chapels. The transept has no lateral naves. Some of the chapels are richly ornamented. The first or westernmost, on the north side, in particular, would be in itself a magnificent church. It is called the "Chapel of Santa Tecla." Its dimensions are ninety-



six feet in length, by sixty-three in width, and sixty high. The ceiling, and different altars, are covered with a dazzling profusion of gilded sculpture. The ceiling, in particular, is entirely hidden beneath the innumerable figures and ornaments of every sort of form, although of questionable taste, which the ravings of the extravagant style, called in Spain "Churriguesco" (after the architect who brought it into fashion), could invent.

The next chapel—that of Santa Ana—is not so large, but designed in far better taste. It is Gothic, and dates from the fifteenth century. Here are some beautiful tombs, particularly that of the founder of the chapel. But the most attractive object is a picture, placed at an elevation which renders difficult the appreciation of its merits without the aid of a glass,—a Holy Family, by Andrea del Sarto. It is an admirable picture; possessing all the grace and simplicity, combined with the fineness of execution, of that artist. The chapel immediately opposite (on the south side) contains some handsome tombs, and another picture, representing the Virgin, attributed by the cicerone of the place to Michael Angelo. We next arrive at the newer part, or centre of the building, where four cylindrical piers of about twelve feet diameter, with octagonal bases, form a quadrangle, and support the centre tower, designed by Felipe





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TRANSEPT OF THE CATHEDRAL, BURGOS.







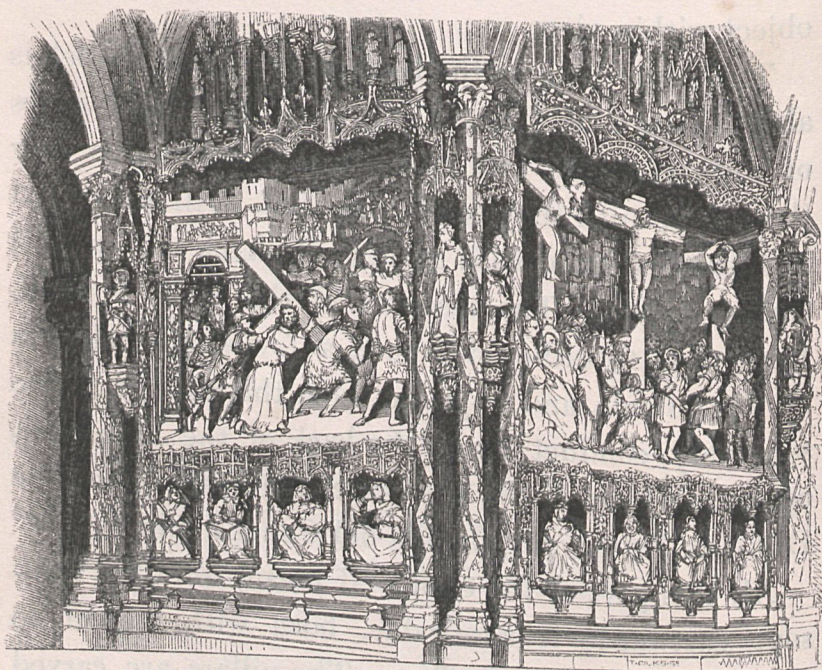
de Borgoña. These pillars are connected with each other by magnificent wrought brass railings, which give entrance respectively, westward to the choir,—on the east to the sanctuary, or *capilla mayor*,—and north and south to the two ends of the transept. Above is seen the interior of the tower, covered with a profusion of ornament, but discordant with every other object within view.

The high altar at the back of the great chapel is also the work of Herrera. It is composed of a series of rows of saints and apostles, superposed one over the other, until they reach the roof. All are placed in niches adorned with gilding, of which only partial traces remain. The material of the whole is wood. Returning to either side-nave, a few smaller chapels on the outside, and opposite them the railings of the sanctuary, conduct us to the back of the high altar, opposite which is the eastern chapel, called “of the Duke de Frias,” or “*Capilla del Condestable*.”

All this part of the edifice—I mean, from the transept eastward—is admirable, both with regard to detail and to general effect. The pillars are carved all round into niches, containing statues or groups; and the intervals between the six last, turning round the apse, are occupied by excellent designs, sculptured in a hard white stone. The subjects are, the Agony in the Garden, Jesus bearing the Cross, the Cru-



cifixion, the Resurrection, and the Ascension. The centre piece, representing the Crucifixion, is the most striking. The upper part contains the three sufferers in front; and in the background a variety of buildings, trees, and other smaller objects, supposed to be at a great distance. In the foreground of the lower



SCULPTURE IN THE APSE.

part are seen the officers and soldiers employed in the execution; a group of females, with St. John supporting the Virgin, and a few spectators. The costumes, the expression, the symmetry of the figures,



all contribute to the excellence of this piece of sculpture. It would be difficult to surpass the exquisite grace displayed in the attitudes, and flow of the drapery, of the female group; and the Herculean limbs of the right-hand robber, as he writhes in his torments, and seems ready to snap the cords which retain his feet and arms,—the figure projecting in its entire contour from the surface of the background,—present an admirable model of corporeal expression and anatomical detail.

In clearing the space to make room for these sculptures, the artist had to remove the tomb of a bishop, whose career, if the ancient *chronique* is to be depended on, must have been rather singular. The information, it must be owned, bears the appearance of having been transmitted by some contemporary annalist, whose impartiality may have perhaps been biassed by some of the numerous incitements which operate upon courtiers.

Don Pedro Fernandez de Frias, Cardinal of Spain, Bishop of Osma and Cuenca, was, it is affirmed, of low parentage, of base and licentious habits of life, and of a covetous and niggardly disposition. These defects, however, by no means diminished the high favour he enjoyed at the successive courts of Henry the Third and Juan the Second. The Bishop of Segovia, Don Juan de Tordesillas, happened by an



unlucky coincidence to visit Burgos during his residence there. The characters of the two prelates were not of a nature to harmonise in the smallest degree, and, being thrown necessarily much in each other's way, they gave loose occasionally to expressions more than bordering on the irreverent. It was on one of these occasions, that, the eloquence of the Cardinal Bishop here interred being at default, a lacquey of his followers came to his assistance, and being provided with a *palo*, or staff, inflicted on the rival dignitary certain arguments *ad humeros*—in fact, gave the Bishop of Segovia a severe drubbing. The Cardinal was on this occasion compelled to retire to Italy.

Turning our backs to the centre piece of sculpture last described, we enter the Capilla del Condestable through a superb bronze railing. In these railings the Cathedral of Burgos rivals that of Seville, compensating by number for the superior size and height of those contained in the latter church. That of the chapel we are now entering entirely fills the entrance arch, a height of about forty feet; the helmet of a mounted knight in full armour, intended to represent St. Andrew, which crowns its summit, nearly touching the keystone of the arch. This chapel must be noticed in detail. Occupying at the extremity of the church a position



answering to that of Henry the Seventh's Chapel at Westminster Abbey, it forms a tower of itself, which on the outside harmonises with peculiar felicity with the three others, and contributes to the apparent grandeur and real beauty of the exterior view. The interior is magnificent, although its plan and style, being entirely different from those of Henry the Seventh's Chapel, prevent the comparison from going further. Its form is octagonal, measuring about fifty feet in diameter, by rather more than a hundred in height. Its style florid Gothic of the fourteenth century. The effect of its first view is enhanced by its being filled, unlike the rest of the church, with a blaze of light introduced through two rows of windows in the upper part.

Two of the sides are furnished with recesses, which form lesser chapels, and in one of which there is a fine organ. Between the centre of the pavement and the principal altar, a large square block of mixed marble covers the remains of the founders of the chapel, and bears on its surface their recumbent figures executed in great perfection.\*

\* The following inscriptions are placed at the feet of the respective statues :

“Aqui yace el muy Ilustre Señor Don Pedro Hernandez de Velasco, Condestable de Castilla, Señor del estado, y gran casa de Velasco, hijo de Don Pedro Hernandez de Velasco, y de Doña Beatriz Manrique, Condes de Haro. Murio de setenta y siete años, anno de mil cuatro



This is the finest tomb in the cathedral. The embroidery of the cushions, the ornaments on the count's armour, the gloves of the countess, are among the details which merit particular notice amidst the beautiful execution of the whole. The high altar of this chapel does not accord with the general effect, being designed in the style of the *renacimiento*. In the centre of it is nevertheless fixed a treasure that would compensate for worse defects. A small circular medallion represents the Virgin and Child, in an attitude very similar to that of the Madonna della Seggiola, executed on porphyry. This delicious little work, of about nine inches in diameter, forms the centre of attraction, and is the most precious ornament of the chapel. On the right hand, near the altar, a small doorway admits to the sacristy.

This contains several relics of the founders. A small portable altar of ivory, forming the base of a crucifix of about eighteen inches in height, is an exquisite model of delicate workmanship. Here

cientos y noventa y dos, siendo solo Virey de estos reynos por los Reyes Catolicos."

"Aqui yace la muy Ilustre Señora Doña Mencia de Mendoza, Condesa de Haro, muger del Condestable Don Pedro Hernandez de Velasco, hija de Don Inigo Lopez de Mendoza, y de Doña Catalina de Figueroa, Marqueses de Santillana. Murio de setenta y nueve annos, anno de mil y quiniento."



also has been treasured up a picture, behind a glass, and in a sort of wooden case; a bequest likewise of the founders. Unfortunately they neglected to impart the name of its author. The nebulous sort of uncertainty thus made to surround this relic has magnified its merits, which might otherwise perhaps not have claimed particular notice, to the most colossal dimensions. They scarcely at last know what to say of it. At the period of my first visit to Burgos, it was a Leonardo da Vinci; but, after a lapse of two years, the same sacristan informed me that it was uncertain whether the painting was executed by Raffaele or Leonardo, although it was generally supposed to be by Raffaele; and a notice, published since, gives the authority of an anonymous connoisseur, who asserts it to be far superior to Raffaele's "Perle." It is now consequently decided that it cannot be a Leonardo, and is scarcely bad enough for a Raffaele.

Without venturing *tantas componere lites*, I may be allowed to give my impression, on an inspection as complete as the studied darkness of the apartment, added to the glass and wooden case, would permit. It is a half-figure of the Magdalene. The execution is very elaborate and highly finished, but there are evident defects in the drawing. In colouring and manner it certainly reminds you of



da Vinci—of one of whose works it may probably be a copy ; but, whatever it is, it is easy to discover that it is *not* a Raffaello.

This chapel does not occupy the precise centre of the apse. A line drawn from the middle of the western door through the nave would divide it into two unequal parts, passing at a distance of nearly two yards from its centre. An examination of the ground externally gives no clue to the cause of this irregularity, by which the external symmetry of the edifice is rendered imperfect, although in an almost imperceptible degree ; it must therefore be accounted for by the situation of the adjoining parochial chapel, of more ancient construction, with which it was not allowable to interfere, and by the unwillingness of the founder to diminish the scale on which his chapel was planned.

Before we leave the Chapel del Condestable, one of its ceremonies deserves particular mention. I allude to the *missa de los carneros* (sheep-mass). At early mass on All Souls day, a feast celebrated in this chapel with extraordinary pomp, six sheep are introduced, and made to stand on a large block of unpolished marble, which has been left lying close to the tombs, almost in the centre of the chapel ; near the six sheep are placed as many inflated skins of pigs, resembling those usually filled