

cating the particular seats of the heads of the different Benedictine convents in Spain, who assembled here occasionally in grand chapter, are excellent. In the centre of the room are two fine gilt bronze figures of the Duke and Duchess of Lerma, by Pompeo Leoni, who died at Madrid in 1610. He was born in Italy, and came into Spain with his father, Leo Leoni, who was employed by Charles V. 11. St. Francis and a brother Saint, by Rubens, exhibits fine drawing. 6. A Crucifixion, by Morales, is very good. 12. A very fine painting of the Angels bearing St. Anthony into Heaven, by Rubens. 2. A portrait of the Count Duke of Olivares, but not like the one by Velasquez at Madrid. The Assumption of the Virgin, a large painting, by Rubens. 16. St. Bruno, by Zurbaran. A Bodegan, 6, said to be by Velasquez.

It is at Valladolid that two of the best Spanish sculptors can alone be studied. Juan de Juni was believed by Palomino to have been a Flemish artist, and Bermudez, in his dictionary, suspects he was an Italian, but in another work has no doubt he was a Castilian;* and from his style, and none of his works existing in Italy, which seems as if he went there to stay only, I think he was a Spaniard. There is no doubt, however, that he lived at Valladolid about the middle of the sixteenth century. Bermudez may be right in suspecting him to have been a pupil of Michael Angelo, for he is distinguished beyond all others in Spain for his knowledge of anatomy, and strength and vigour carried to such an excess, that Bermudez may well say the contortions of his figures are more calculated to create terror than inspire devotional feelings.

Gregorio Hernandez, born in Galicia in 1556, passed his life in Valladolid, and was probably a pupil of Juni's, but his works possess infinitely more feeling and beauty than those of his master. Like Fra Angelico and Joanes, he used to prepare himself for his work by religious exercises, and their influence may be traced in all his works. With more vigour than Montañes, and less than

* Sterling, 296.

his master, I think he excels them both in correctness of form, and the deep, pious expression of his figures. There are some sculptures here also of Alonso Berruguete, who was born at Peredes de Nava, in Old Castile, in 1480, and studied under Michael Angelo, and like his master, was a painter, sculptor and architect; his carvings in the choirs are admirable, and also exhibit a very correct Italian taste.

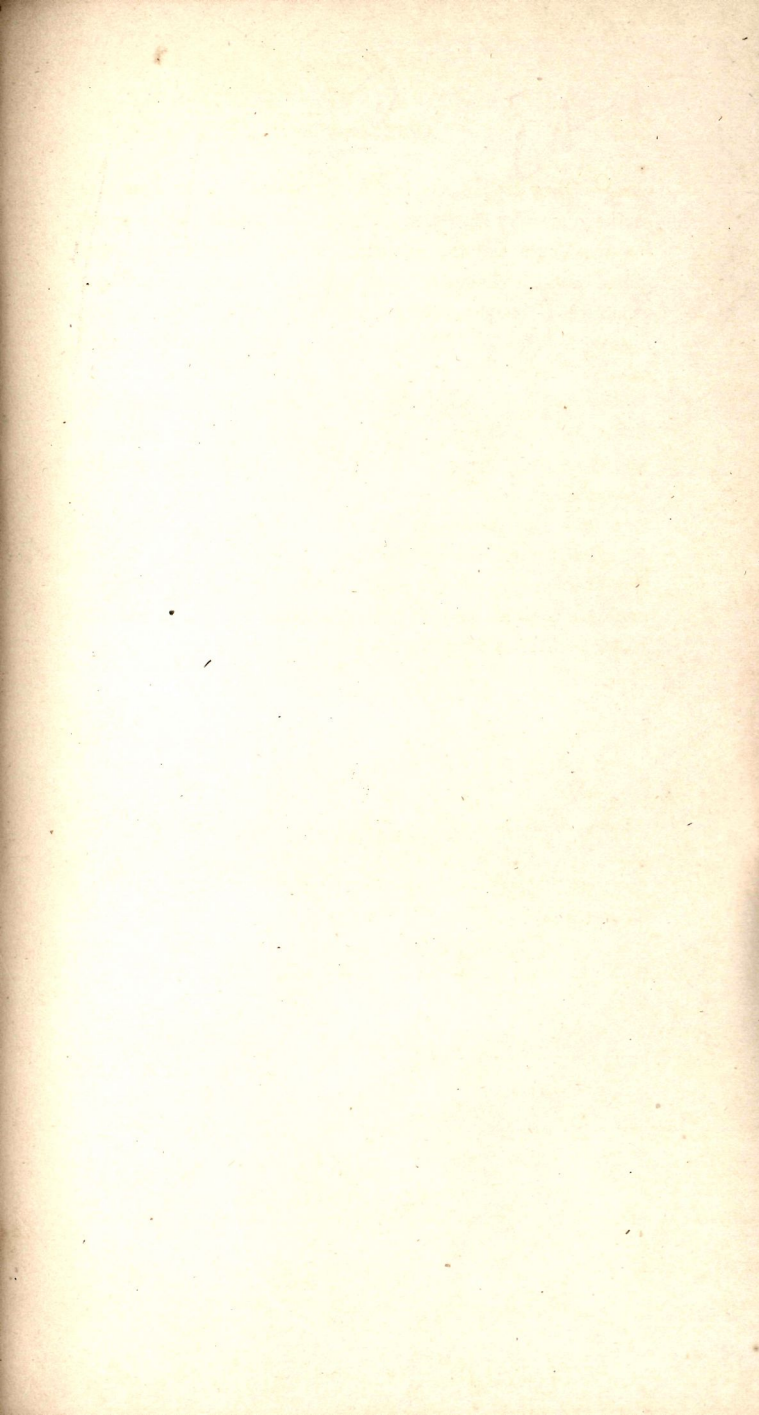
On entering the first room, containing the sculpture, it was almost startling to see so many figures so like life. A vast space is allowed in this museum to trash, and here real treasures of art are crowded together in a manner which greatly injures their effect. The Deposition first rivets the attention. The two thieves on their crosses are by Pompeo Leoni; and all the other figures of this group and in this room are by Hernandez; the figures represented as pulling the ropes, and the one making a tomb, are very spirited. The Virgin is exquisite, the Magdalene very fine, and the Dead Christ also admirable; altogether, this is a wonderful group. The figures representing the Baptism of Christ in the Jordan are extremely fine, both for the sculpture and colouring, and the drapery is excellent. The group representing Christ in the Sepulchre is very good. The angel at each end, and the four sleeping soldiers at each angle of the sepulchre are grand. There are also several large figures in the room, portions of groups of the Crucifixion, very bold and like life. In the same room 1, 2, and 4, are good, by Hernandez; and there is a curious old Gothic retablo. 10, 12 and 16, are by Juan Juni. 14. St. Teresa, by Hernandez, is well executed. In the centre of the room is a Conception, by Hernandez, very beautiful. 23. A Christ on the Cross, and the two Marys, fine. 22 and 25. Madonnas, by Hernandez; the latter, with the Child, very lovely. In the third room are some curiously carved cases, which are very handsome. 2. St. Teresa, by Hernandez, is very good. Some little figures, by Berruguete, and indeed all the small sculptures in this room are by this artist. A Christ bearing the Cross, by Hernandez, is remarkably fine; the two figures guarding him are excellent. Christ in the Sepul-

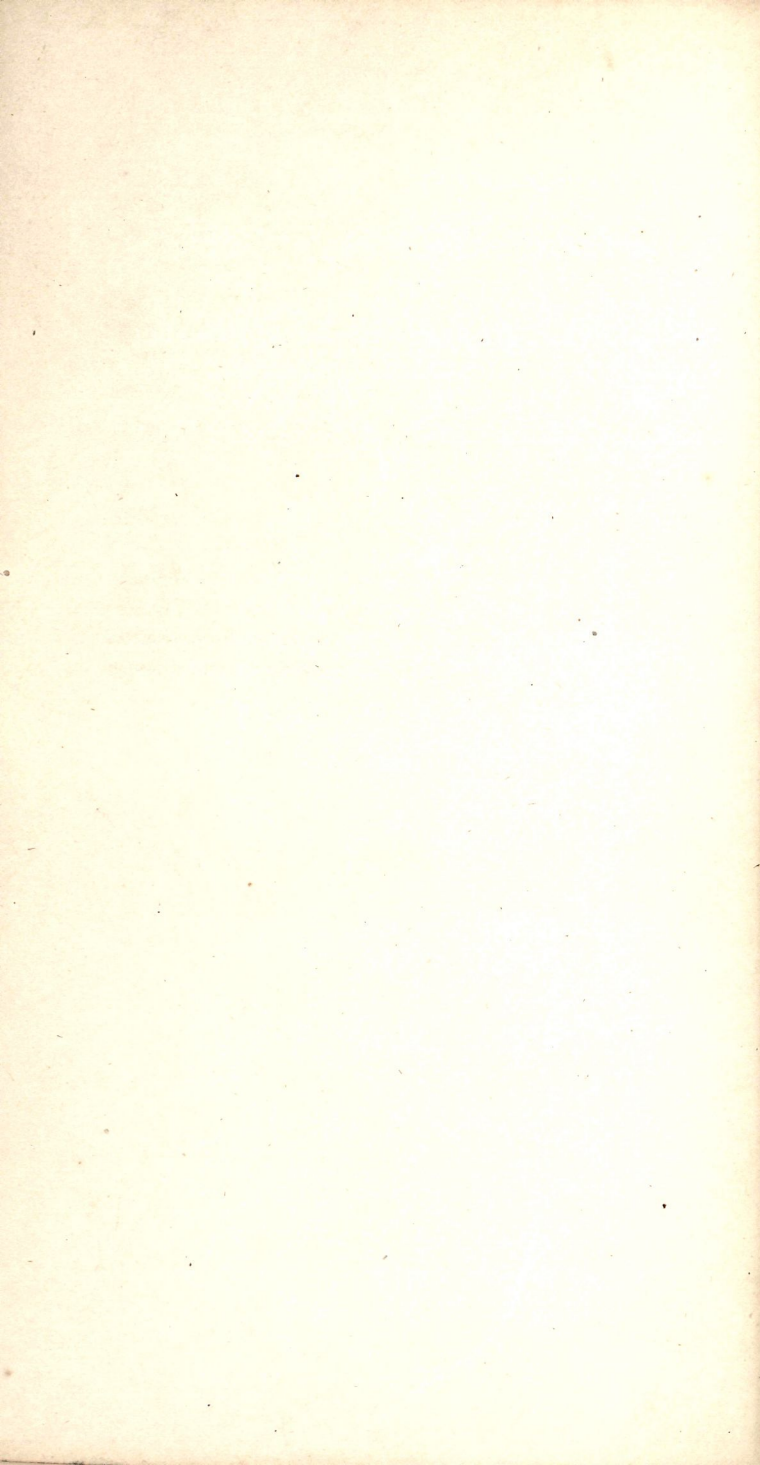
chre, by Juan de Juni, is splendid. Nicodemus and St. Joseph at each end are very fine; also the Magdalene and St. John supporting the Virgin and the Veronica. This is truly a magnificent group. 18. La Signora del Carmen giving the scapulary to Simon Stock, by Hernandez, colouring not so good. St. Juan, by Berruguete, is excellent. 20. St. Bruno, by Juni, is a noble statue, colouring like life. 22. Virgin and Child, by Hernandez. 23. St. Christopher, by Berruguete, is very fine. 24. St. Anthony, by Becerra, is superb. 4. St. Sebastian, by Berruguete, is very excellent. There is now no catalogue to this room, or the museum; nor could I procure a sight of the edition which has long since been exhausted. The woman who goes round with strangers seems to have committed it to memory; but I was not able to learn who the old paintings were by, and she said the catalogue is silent on the subject; another is making, and will appear perhaps in a few years.—Cosas de España.

THE END.

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