

this Frenchman died a victim to his own brutal excesses. *San Pablo*, made by the invaders a storehouse for forage, now is a prison for galley slaves, a den of thieves, whose oaths resound where prayers once ascended.

Adjoining to *San Pablo* is the Dominican *Colegio de San Gregorio*, founded in 1488 by Alonso de Burgos, Bishop of Palencia. The architect, one Macias Carpintero of Medina del Campo, killed himself in 1490, a rare instance in Oriental Spain, where suicide is almost unknown. It is now the residence of the governor, who has put in certain sashed windows more comfortable than architectural. The Gothic façade, if possible, was more floridly elaborate than that of *San Pablo*. It was enriched with a basket-work of interwoven trees, armorial shields, heralds, wild men and boys. The Berruguete cornice, with heads, festoons, and angels, was of later date and by other artists. For this once splendid temple Juan de Juni carved a grand *retablo*, in which the founder, buried before it, was represented kneeling; his effigy clad in his episcopal robes, lay on a marble sarcophagus, resembling the royal tombs of Granada, a work ascribed by some to Berruguete: and the device, "Operibus credite," referred both to the *good works* of the artist and the prelate. He was a magnificent patron of art and learning, and the friend and confessor of Isabella: his library was superb, and a part of the room, with its splendid *artesonado* roof, escaped when Buonaparte ordered the pile to be destroyed, but has recently been pulled down to put up a flat modern ceiling! The cloister is glorious, albeit recently glazed in by the chilly Goth governor! Observe the rich *ajimez* arches of the upper gallery, and the wreathed spiral columns: the style is a transition from the Gothic to the Græco-Romano; the arms and badges of the Catholic kings mark the period of this once glorious pile, now made a den of thieves and *presidarios*.

At the back of the Palacio is the

*Calle de Leon*, so called from the lion carved over the house No. 2; thence pass through the *Plaza* and San Miguel up a narrow street to that of *Almirante*, opposite to whose ancient mansion with quaint windows is *el Penitencial*, or *Santa Maria de las Angustias*. The façade is seen to advantage from the open space in front: built by Martin Sanchez de Aranzamendi in 1604, after designs, it is said, of Herrera: the under portion of the Corinthian façade contains good statues of St. Peter and St. Paul, and a Pietá. It was once filled with images graven by Hernandez, objects of former worship, now carted to the Museo as works of art; and the Dead Christ in the arms of the Virgin, by Hernandez, was a truly Michael Angellesque composition of maternal grief. The *Retablo* of Corinthian order, with black and gold ornaments, contained the Annunciation; and several "*Pasos*" are still stowed away here: the celebrated *Dolorosa*, by Juan de Juni, is misplaced with most wretched taste in a churrigueresque chapel under a tinsel red and gold temple, but the image is still looked at in a devotional, not an artistic view. It is also called *la Señora de los Cuchillos*, from the seven swords which pierce her breast; the blades are modern, and put on like a cutlery fan, mar this masterpiece of Juni. The figure is larger than life, clad like a widow, and seated on a rock. Few things can be deeper than the expression of grief and bereavement; but the natives, who bow down, never have felt this work of art; nay, a Conde de Rivadavia wished to cover over the noble draperies with modern finery; and when the image was taken out as a *Paso* in the holy week, for which it was never intended, the carvers of regular portable figures laughed at it, calling it *la Zapatuda*, as the right foot with a shoe protrudes from the draperies, against all the laws and rules which prohibit such an exposure in the Virgin's image.

Leaving the *Angustias*, we approach the now covered-in *Esgueva*, whose

bridges, arches, and narrow overhanging streets were very Prout-like. Crossing the *Puente de Magaña*, is the Plaza of the University, founded in 1346 by Alonso XI., and much frequented by students in jurisprudence. This *universidad* has been modernised; one old Gothic gate yet remains, which leads into the *Calle de la Libreria*. The façade is overdone with churrigueresque, Corinthian and nondescript ornaments, and spoilt by an abortion of heavy statues, which profess to represent certain sciences. The interior is not so bad; the chapel altar is surrounded by an iron railing, and when honorary degrees are granted, is filled with doctors. In *la Sala del Claustro* are some second-rate portraits of Spanish kings.

Near it is what was *el Colegio Mayor de Santa Cruz*, one of the six larger colleges in Spain. Founded in 1494 by Cardinal Pedro Gonzalez de Mendoza, it was built by Henrique de Egas, with the fine white stone of which his great patron was so fond. The beauty of its excellent renaissance style is well seen from its plaza. The frontal is elaborate, the pilasters Corinthian, the cornice classical, the buttresses and the parapet striking. The founder kneels before the Virgin over the studded portal. Unfortunately, in 1719, some modern attempts to "beautify and repair" have marred the general effect. The *colegio* is well kept: observe in the noble *Patio* the ball ornaments, the arms of the founder, and the balustrades. This edifice has recently been destined for the *museo*, in which are got together the pictures, and figures from the suppressed convents. The chapel is filled with the Berruguete carvings from San Benito, while the *indifferent* paintings are arranged in three galleries in the *Patio*, those somewhat better are placed in separate saloons in the interior. In the second *galeria*, a noble room heraldically adorned, is the fine college library, consisting of some 14,000 volumes, and rich in civil law and topography; there are also some maps

and coins. The garden front is plain and decorous.

We shall refer to the numbers of Pastor's *Compendio* for the contents of the *Museo*, otherwise it is as meagre in regard to historical and artistical information as an auctioneer's catalogue. There is no attempt to distinguish the older masters, no clue to tell posterity from what particular convent they came. Some of the early pictures are curious, but most of the rest is unmitigated rubbish, and moreover cruelly restored and repainted. Pictorial art was never so much studied as the sculptural in this province of Leon, and the best painters were foreigners, Vicente Carducho, Rubens, Arsenio, Mascagio a Florentine, Bartolomé Cardenas, a Portuguese, 1547-1606, and patronised by Lerma and Philip III. The so-called pictures of Rubens, of Diego Valentin Diaz, and of Diego Frutos (both native artists), may be noticed, and certainly the bronzes of P. Leoni, and the wooden painted sculptures; of these the finest are by Berruguete, Juan de Juni, and Hernandez. Much of the religious prestige is lost to these images, now removed from the altars, and as it were dethroned from Olympus. They are no longer seen in the positions and lights for which their artists intended them, while the groups are broken up and subjects separated: the effect somewhat resembles Wardour Street, or Madame Tussaud's wax figures; the original sentiment is thus quite destroyed; the severe colourless naked simplicity of the Greek, as come down to us, is here metamorphosed into gaudy tinsel-clad colossal dolls. However mistaken the superstition which could adore painted stocks, and the bad taste which compelled the artist to degrade his talents, none can deny the startling merit of some of these works. This *Museo* is the creation of *accident* and *individual* energy. Don Pedro Gonzalez Soubrié, director of the Academy, by his own activity and love for art, rescued these brands from the burning in a moment of general vandalism. He, like Dean

Cepero at Seville, see p. 188, alone did it, and to him be the glory, for the *Diputacion provincial* wanted funds, and cared for none of these things; their sole assistance was the lending *six galley-slaves* to move the objects!

One word, before entering, on two great sculptors whose names have scarcely passed the barriers of isolated Spain, or become European, as they richly deserve; first and foremost is *Juan de Juni*, the *Herrera el Viejo* of Castilian sculpture. He felt the grandiose and daring style of M. Angelo, and emancipated sculpture from the timid fetters of conventional attitudes, as *Dedalus* did among the ancients. Nothing is known of his country or birth, and *Cean Bermudez* suspects that he was an Italian. It is certain that he studied in Italy, and was brought to Spain by *Pedro Alvarez de Acosta*, then Bishop of Oporto, and afterwards of Leon and Osma. Juni was a much more profound anatomist than most Spaniards. The Inquisition, by prohibiting dissection, kept surgery in the hands of barbers, while by prohibiting nudity, a knowledge of draperies, not of anatomy, sufficed for the artist. Juni, grandiose, fierce and fiery in design, bold and learned in execution, was occasionally extravagant in his attitudes: his was what the Germans call a "stürm und drang" style, one of sound and fury; but it signified something, and expressed the sentiment of *Action*, such as suits the impassioned temperament of the South. From his aiming at scientific display, his forms often bordered on contortion, and his colour was over-Florentine hard and leaden; such, indeed, as that of his friend *Berruguete*, a co-pupil of *Michael Angelo*, and all these three worthies were alike three architects, sculptors, and painters; but flexibility and transparency of skin are lost in painted sculpture. Juni, like his great master, joyed in daring strokes of the chisel, and in that conscious pride of mastery over a difficult material, by which inferior minds are every moment hampered;

these great artists triumphed like creators, when breathing the divine spirit of life into senseless blocks.

His successor, *Gregorio Hernandez*, was born in Galicia in 1566, but lived in Valladolid, where he died Jan. 22, 1636. Many of his finest works were burnt and broken by the French, who destroyed his tomb, and scattered his ashes to the dust, as they did those of *Murillo*; and *Hernandez* was the *Murillo* of Castilian sculpture; he loved the gentler passions, and idolized nature in preference to the ideal. He avoided the violence of *Juan de Juni*, and shunned the attitudinarian anatomical style. His soul was in his work, while a deep true religious sentiment elevated his vocation to the high character of the artist combined in the priest. He felt the awful responsibility of the maker not merely of "stocks and stones," or of objects of beauty and art to be admired, but of representations of the Deity, to be bowed down to and worshipped. He, like *Angelico da Fiesole* and *Joanes*, never proceeded to his task without purifying his soul by prayer, and endeavouring to raise his mind up to his holy work; thus his refined art rendered intelligible those touching and pathetic passages from holy writ which in the negation of the translated Bible to the people, must have otherwise remained buried in an unknown tongue: he spoke to the many through the universally-understood language of the eye, and made sculpture a means of religious education for the masses, who unable to read, could see; and rarely in his hand was it prostituted to monkish hagiology and deception. Truly devout, his works of relaxation were those of charity; he attended the sick, and buried the friendless dead. Visit, therefore, the humble dwelling (see *post*, p. 578) where he lived 23 long years, and produced such immortal works.

There is an intolerable quantity of rubbish in this *museo*: we just pick a grain or two out of the chaff, and chiefly select local artists, as the works of others may be seen much better else-

where. On the ground-floor, in a small chapel, entered from the *patio*, is the former *retablo* of *San Benito*, which when we saw it in its original situation, was, both to its architecture, sculpture, and painting, a *chef-d'œuvre* of Berruguete, 1526-32. The best compositions are a Nativity, with a fine Virgin and angels kneeling behind; a Flight into Egypt; two grand subjects in *chiaro oscuro* on a gilded ground, a Sibyl, and a female approaching a seated man, are quite Michael-Angelesque, the colouring rather leaden. This *retablo* resembles that at Salamanca. Bosarte (p. 359) has printed the curious original contracts, specifications, and subsequent disputes. Observe next the portrait of the founder, the great Cardinal Pedro Gonzalez Mendoza, long the "Tertius Rex" of Castile. Who and what this mighty churchman was is detailed in his interesting '*Chronica de el gran Cardenal de España*,' Pedro de Salazar, *de Mendoza*, fol. Toledo, 1625.

No. 4, *Salon grande*, is a Virgin and Child by Francisco Meneses, the favourite pupil of Murillo. In *Galeria segunda* observe Nos. 1 and 2, Chapters held at Valladolid and Rome, painted by Diego Frutos; and Nos. 3 to 24 represent divers passages in the life of Fray Pedro Regalado, the tutelary saint of Valladolid, to understand which refer to Daça's Life (see p. 336), who devotes 204 pages to his miracles, &c., of which see some 30 specimens in the *Galeria tercera*.

The *Gran Salon*, 127 feet long, 25 wide, and 50 high (see p. 45 catalogue), contains the celebrated pictures by Rubens, which long formed the boast of the neighbouring nunnery at *Fuen Saldaña*; transported to the Louvre by the French, and disgorged after Waterloo, the nuns wanted the means of even framing them. The subjects are, No. 1, an Assumption of the Virgin.—No. 12, San Antonio of Padua.—No. 14, St. Francis receiving the Stigmata. The Spaniards, who, however they dislike foreigners, admire foreign things, rave about these

rather sprawling tawdry compositions, which will no more stand comparison with Velazquez or Murillo than a Flemish cart-horse will with an Andalusian barb. The Assumption is the largest and finest; but in the others the saints are sensual commonplace Dutchmen, while the cherubs, with their wigs of hair, are most unangelic. The landscape in the St. Francis is however fine, and painted in those grey sober tones which Rubens must have caught from Velazquez.—No. 5 is an Annunciation, by José Martinez, who lived in Valladolid in the 16th century, and imitated the Florentine school. This picture was saved from *San Agustin*, when the invaders destroyed the others, and smashed the glorious *azulejos*, finished in 1598, after designs of Martinez.—No. 6, a *Bodegon* ascribed to Velazquez.—No. 13, The Last Supper, Antonio Pareda, born in Valladolid, 1599, ob. 1678.—No. 24, a Conception.—No. 16, San Elias, Diego Diaz. Notice particularly the gilt bronzes of the Duke and Duchess of Lerma, by Pompeo Leoni of Milan, from San Pablo.—Nos. 3 and 4, the two Angels, near the Assumption of Rubens, are sculptured by Hernandez.—Nos. 5 and 6, San Miguel and San Juan, are by Berruguete, by whom also are the most artistic *silleria*, or walnut choir seats from *San Benito*, in which he was assisted by his worthy pupil Gaspar de Tordesillas. The saint and coat of arms over each stall indicate the seat of the Prior, or head of each Benedictine convent in Spain, when representatives of the whole order assembled in grand chapter at Valladolid.

*Sala primera*: Nos. 5 and 9, San Francisco, are by Vicente Carducho, and fine.—No. 8, the Jubilee of *La Porciuncula*, by Diego Valentin Diaz, an oblong composition, with many figures size of life. *Sala cuarta*: No. 1, Holy Family, from San Benito, a truly Florentine picture, and the masterpiece of the author; is signed Didacus Dizas pictor, 1621 (not 71, as stated in the catalogue, p. 58), for he

died in 1660.—Nos. 4, 5, and 6 are attributed to Rubens (?). On a scagliola table is a model of the *Convento del Prado*, by Col Leon Gil de Palacios, by whom there are such admirable works of the same kind at Madrid.

*Sala quinta*, contains a fine bronze crucifix by Pompeo Leoni, a curious old canopied gothic altar piece, filled with pictures of the life of St. Jerome from the convent of *Mejorada*, and a delicately painted Holy Family, attributed to Julio Romano. *Sala decima*, 13, *el Cristo de la Cepa*, "the Christ of the vine stock," so called from having been made from one of these roots: this relic, long worshipped in *San Benito* and kept in a magnificent silver *Urna*, is now scheduled away from the altar and consigned to the Museo, and is indeed a specimen of the pious frauds once taught as religion in Spain. The legend of this strange Fetish runs thus: A Christian and a Jewish labourer in a vineyard were disputing on their respective creeds; the Hebrew said, "I will believe your statements when your Messiah comes out of this vine." The image instantly appeared—*credat Judæus*—and was given to the convent in 1415, by Sancho de Roxas, primate of Toledo: consult Palomino, '*Museo Pictorico*,' i. 208, where in 1795 all this was printed for Spaniards as gospel truths; but even Morales ('*Viage*,' p. 7), in the relico-maniac age of Philip II., had ventured to allude to the Mandragora, those anthropomorphic mandrakes, the *Dodaim*, for which Rachel gave somewhat a large price for a jealous wife (Gen. xxx. 14). The Valladolid *Cepa* lacks originality, for the Argonauts made a goddess Rhea out of a stump of an old vine *στιβαρου στυπος αμπελου* (Ap. Rh. i. 1117). So the graven image of Diana at Orchimenum was called *Cedreatis*, from its material (Paus. viii. 13, 2.). The Populunians also cut a Jupiter out of a similar root (Plin. 'N. H.' xiv. i.). The *Fetish* deformity called in the principle of *fear*, which the pagan priests knew well how to make use of. Lucan (Phar. iii. 411)

describes the *horror* inspired by trees, by the sad *simulacra*, which

"Arte carent, cæsisque extant informia truncis,  
Numina sic metuunt, tantum terroribus addit."

The barber-bred Bessières, accustomed as a boy to blocks, was too great a "philosophe" to be frightened at these carved monsters; he took the silver custodia, which weighed 22,000 ounces, and left the vine-root. Even the canon who accompanied us in *San Benito* was anxious to pass this relic unnoticed, and could not refrain from a smile; so the Pagan Parmeniscus was cured of an inability to laugh, by seeing an absurd image of Latona (Athen. xiv. 1), so Cato, a grave man, wondered how any soothsayer ever could meet another without laughing at the tricks they palmed off on their flocks (Cic. de Div. ii. 24); but they were expected to believe seriously, while the esoteric doubted and smiled.

The sculpture of this Museo is more interesting, although the dislocated members of former altars and retablos are here jumbled together, without attention either to light or subject, heaped up pell-mell as in a stonemason's yard, or an old curiosity broker's shop, to the sacrifice alike of original intention whether of devotion or of art. Begin therefore at p. 75 of catalogue, *Sala primera*: No. 1, three little statues; Berruguete.—No. 2, Santa Teresa de Jesus, from *la Carmen*, a masterpiece of Hernandez.—No. 3, is by him also, St. Francis.—No. 7, ditto, Christ bearing the Cross; a superb *Paso*.—No. 11, Sepulture of Christ; Juan de Juni, very fine.—No. 14, another Santa Teresa, by Hernandez.—No. 16, San Antonio, by Juni.—No. 18, Juni, a most Murillo-like Virgin giving the Scapulary to Simon Stock.—No. 20, San Bruno; Juni, very grand, simple and severe; compare a *San Bruno* by Zurbaran, the *Gran Salon*, No. 16.—No. 22, a beautiful Virgin by Hernandez, from *la Carmen*.—No. 24, San Antonio, the first Hermit; Juni. Observe also all the small statues by Berruguete. *Sala segunda*; No. 5, a curious Gothic bas-relief.—No. 28, S. Dimas, the Good

Thief; Hernandez.—No. 29, Death of the Saviour, ditto, fine.—Notice some more statues by Berruguete. In *Sala tercera*, are some *Pasos* by Hernandez; and No. 23, the *Pietá*, ditto, very grand; also Nos. 26, 27, from the *Angustias*; the Good and Bad Thief, by Leon Leoni, very fine.—No. 36, Baptism of Christ; Hernandez, fine.—No. 37, ditto, Burial of Christ.—Nos. 39 and 40, two Letterns. In the *Sala de Juntas*; No. 16, Portrait of Cardinal Mendoza. Observe the small statues and crucifixes; and Nos. 34, 35, the *Escritorios* tables, and various articles of altar furniture.

Quitting the *Museo*, and returning by the *Universidad*, next visit the cathedral. The older *Colegiata* was taken down by Philip II., who directed Herrera in 1585 to prepare plans for a new edifice; these and a wooden model exist in the archives, which are very complete, from 1517, and should be looked at. Philip granted as a building fund the monopoly of the sale of children's horn-books: the works proceeded during his life, and then, as usual in the East and Spain, were discontinued. If they had been completed, the edifice, as Herrera said, would have been "*un todo sin igual*." The design, a pure Græco-Romano elevation, unfortunately was tampered with by Alberto Churriguera in 1729, when the abominable Sun, Moon, Ave Maria, &c., were added.

The façade is Doric, the favourite order of this severe master. The noble arch above the principal entrance is some 50 feet high by 24. One only of the four intended towers, simple and well proportioned, of 260 feet high, was terminated with a cupola, but fell down in May 31, 1841, and has not been rebuilt. The interior proclaims its classical author in simple, unadorned, untinsel condition, and, like the chapel of the Escorial, breathes grandeur in architecture. It is disfigured by an oversized *reja* and a huge wall built by the tasteless canons, the interior is an oblong quadrangle 411 feet long by 404 broad. A *trascoro* of later

date cuts up size, and the *silleria del coro*, of the old Gothic *colegiata*, is misplaced in this classical pile of Corinthian pilasters; a portion in walnut, and brought from *San Pablo*, was designed by Herrera for the Duke of Lerma, at the then enormous sum of 30,000 ducats, and is more appropriate. In the *altar mayor* is an Assumption by Zacarias Velazquez, not the *Man*.

The fine Florentine picture of the Crucifixion, possibly by one of the Alori, was rescued from the *Agustinos* at Medina del Rioseco, during the ravages under the Constitution of 1820, by the Prior José Verdonces. But like the Transfiguration, by Luca Giordano opposite, it has been sadly repainted by Pedro Gonzalez. Observe the chapel of Conde Pedro Ansurez, the lord of Valladolid in the 12th century; his sepulchre is emblazoned with arms, sable chequered or, and with two metrical epitaphs, the head of the recumbent figure is fine. The Doric cloister is unfinished.

The noblest memorial of past religious splendour is the silver *custodia*. This masterpiece of Juan d'Arphe, 1390, stands six feet high. The chief subject is Adam and Eve in Paradise. A few chalices and a golden *viril* studded with jewels are the scanty remains of many other chests which were plundered by the French.

Leaving the cathedral, pass into the heart of the city to the *Fuente Dorada*, and thence to *El Ochavo*, whence, as at our *Seven Dials*, a multitude of smaller streets lead like veins to the *Plaza Mayor*. The comparative life, movement, and traffic here contrasts with dulness and death usual in this and other deserted old cities of Spain. The bridge of *la Plateria*, which runs from the *Ochavo*, is peopled, as at Florence, by silversmiths. They indeed exercise the same craft of the D'Arphes, but have kept the downward course that Spain has, since the days of Charles V., when Navagiero (p. 35), writing in 1525, stated that there were more workers of plate here than in any other two countries. The church plate

and goldsmith's work of Spain of that period deserves the notice of artist and antiquarian; the workmanship and design far surpassed the material, which tempted aurivorous sacrilege. Alas! for all this fine art, consigned to the melting-pot instead of the museum, and which might have escaped the vandal and pillager, had iron been used instead of gold and silver.

Spain herself was the bullion mine of antiquity (see p. 339), while in modern times, being mistress of the ores of South America, she again supplied the world with the precious metals; her rulers in church and state have always reserved large portions for religious and royal magnificence. Spain has always deserved the eulogium of Claudian (de Lau. Ser. 54), who coupled her metallic charms with her fecundity in producing *pious* princes—*Speciosa metallis, principibus fœcunda piis*. The national disposition to adorn and enrich the house of God was encouraged by the clergy, who never were more powerful than when Spain was possessed of her widest dominion and greatest affluence. The sacred edifices became, as in olden times, the treasure-houses of the offerings of wealthy piety, and of the splendid outlay of a celibate clergy always distinguished for the pomp and dignity with which they clothed their stately and imposing system. The vessels of silver and gold, the consecrated plate, were handed down from one generation to another; they were protected by the inalienability of church property, by the dread of sacrilege, and the moral defence which the unarmed clergy have ever thrown over their physically unprotected treasures, and by being concealed in moments of national convulsion and foreign aggression.

Nothing could exceed the beauty and richness of the chased plate in the Donarium, i. e. the *Relicario y Tesoreria*, of the temple of Hercules at Gades. It was the Oviedo, Guadalupe, and Monserrat of Iberia (see Philostratus, v.). Every victor contributed a portion of spoil (Livy, xxi. 21; Sil. Ital. iii.

15), which every enemy respected as sacred.

The use of gold and silver plate is of Oriental origin, and was carried to the pitch of luxury by the Phœnicians and Carthaginians; the latter sneered at the poverty or frugality of the Romans from finding at every grand dinner the same service of plate, which was borrowed by all who entertained, there being only that one in Rome (Pliny, 'N. H.' xxxiii. 2); but the iron of these simple soldiers soon won the gold and silver of their deriders, whom they next imitated and then surpassed in metallic magnificence: *e. g.* one Rotundus, on being made *dispensator*, or true fortune-making treasurer in Spain, had a silver dish which weighed 500 lbs. After the downfall of the empire, the Goths had very correct notions as regarded plate, in which San Isidoro (Or. xx. 4) required only three points—workmanship, weight, and brilliancy; in those dark ages, as they are now complacently called, a polish was required which was unknown to the Romans, who, like the modern Spaniards, only washed and never cleaned their plate (Juvenal, xiv. 62). The splendid magnificence of the Gothic silver-work astonished even the Moors, accustomed as they were to the gorgeous jewellery of Damascus; the quantity is proved by the Arabic details of the spoils, especially at the capital Toledo (Moh. Dyn. i. 282). The art of working it was improved by the conquerors, who introduced their rich chasings and filigree style from Damascus to Cordova, insomuch that in the tenth century the tiara of the pope was made in Spain, and called *Spanoclista*; and the peculiar church plate *Spanisca* was so beautiful that, as at Oviedo, the clergy palmed it off as the work of angels.

But all these vessels of gold and silver were confined to the temple, as the medieval Spaniards, like the earlier Romans, were simple in their homes, reserving their magnificence for the home of the deity; their boast was rather to conquer those who ate off plate than to possess such luxuries.

Haro relates that Juan I., coming to dine with Alvarez Perez Osorio, first Count of Trastamara, found nothing but wooden trenchers—plates, doubtless, on a par with the cookery—his soldier host telling him that he never had time to eat except standing, and out of his hand; so the king sent him some silver dishes; but soon after, dining again with the veteran, found nothing but the old trenchers as before, and on inquiring what had become of his gift, Alvarez took him to the window, and showed him a hundred men armed in shining cuirasses, exclaiming, "That, Sire, is the only plate which a soldier ought to have" \* (*'Nobiliario,'* i. 275).

As the conquest of Spain and Asia introduced the luxury of silver among the Romans (Justin, xxxvi. 4), so the conquest of Granada and discovery of the new world corrupted the Spaniard; silver was now accounted as nothing; and as wrought plate was exempted from the agio on coined silver and the duty on bar bullion, it became the form in which governors, *i. e.* robbers on a grand scale, sent home their accumulations. Spain being a land without bankers' security or confidence, these hoards of plate became, as in the East, the available property of rich individuals. The quantity was enormous: the duke of Alberquerque was employed, says Mad<sup>e</sup>. d'Aunoy (ii. 173, ed. Haye, 1715), for six weeks in weighing his; he had 1400 dozen silver dinner plates, 1200 dishes, and 40 silver ladders to ascend to the buffet. All these golden and silver ages are passed, and Spaniards as a nation have returned to the primitive and Oriental

fork the finger, varied with a wooden or horn spoon and sharp *cuchillo*. The demand for plate-chests is very small in Spain, and nearly mythical now is the silver spoon in the mouth almost of born grandees; for the French invaders, like their ancestors the Gauls in Italy, carried off plate by waggon-loads, stripping alike church and palace, altar and side-board; and much of what escaped has either been sold by the impoverished owners, or swept away during the civil wars and governmental appropriations.

Fortunately for Spain, the very moment of her greatest influx of bullion occurred in the age of Leo X., when Art, a necessity, breathed beauty over the face of the earth; then arose in the Peninsula a family of artificers in plate, which few countries have surpassed. The founder, Enrique de Arphe, or Arfe, a German, settled at Leon about 1470, and worked in the then prevailing rich florid Gothic style. His son Antonio, following the changes of fashion, adopted the Græco-Romano taste, while his grandson, Juan de Arphe y Villafañe, born at Leon in 1535, excelled in the human figure, and became the greatest artist of his family. Antonio and Juan lived at Valladolid, then the court of the great emperor Charles V. These D'Arphes, employed by rich cathedrals, churches, and convents of Spain, not only designed those magnificent vessels of silver and gold, after which every traveller should inquire when visiting ecclesiastical treasure-rooms, but created and fixed the style of religious plate in Spain, which we term *cinqe cento* from the period, but which is called in Spain *el gusto plateresco*—the silversmith or Berruguete *gusto*. Juan de Arfe y Villafañe, appointed by Philip II. master of the mint at Segovia, published a treatise on his art, with exact designs for every piece of church-plate, and his elegant models have fortunately been generally adopted and continued. This work, '*De Varia Commensuracion,*' has gone through many editions. Those now before us are, first, that of Seville,

\* Under the Roman republic a silver cup and salt-cellar was all that the law allowed even to a commander-in-chief (Pliny, 'N. H.' xxxiii. 11); who also mentions that *Catus Ælius* returned the plate which the Ætolians sent him on finding him dining off earthenware, *Loza*. Plutarch relates that *Cato*, when commanding in Spain, dined off radishes, which he pared himself, and thought the sweetest eating, ἡδίστον ὄσπον; nor was the mediæval fare better, as, according to the proverb, these delectable roots were dinner for knights á la Alvarez—*Rabanos, son comida de caballeros*.



1585, by Andrea Pescioni; and Villafañe was fortunate in securing for his printer this Italian, who had a kindred soul, and whose works are among the few in Spain which can be really called artistical. There are the editions of Madrid, Francisco Sanz, 1675; Madrid, 1773, Miguel Escribano; in which the original woodcuts have been copied. The sixth edition has some additions by Pedro Enguera, a modern edition with new plates by José Assensio y Torres, vol. ii. folio, Madrid, 1806. The work consists of four books; the first treats on geometrical figures; the second on the proportions of the human body; the third discusses animals; the fourth deals with architecture and church-plate; the description in octave verse is illustrated by a prose commentary, and with drawings engraved on wood. Juan also published a '*Quilataador de Plata*,' 4to., Valladolid, 1572, and Madrid, 1578. He was the Bezaleel (Exod. xxxvii. 22), the Cellini of Spaniards; and his family in the W. rivalled that of the Becerriles of Cuenca; for the names, etc. of sacred plate, see our preliminary remarks, '*Ecclesiological Tour*,' p. 58.

Valladolid retains its silversmiths, but the importance of their works has passed away, with Spain's brief age of silver and gold; now in her dross and decay, their productions want the fine finish of skilful workmanship; yet the forms are better than the operative execution, for they are classical and antique, nor are former models much departed from; the working, as in the East, is carried on with the rudest implements. The chief articles, ornaments for the peasantry, the usual talismans, crosses, and saints, are made in thin silver, nay, baser materials are resorted to for wares suited to financial capabilities.

The elegant and classical façade of *la Cruz*, which completes the view, has been attributed to designs by Herrera. The interior, with its fine *pasos*, is a museum of Hernandez: observe particularly the *Ecce Homo*: "The Christ in the garden;" the Christ at the

pillar, coloured like Morales, very fine; the magnificent Descent from the Cross, especially the draperies of St. John; *la Dolorosa*, or *la Virgen de Candelas*, is an *imagen à vestir*, and which, when dressed up, is as fine as tinsel can make her; her grief is grand.

The central *Plaza Mayor*, imposing in size and style, owes its space and regularity to a fire in 1561, which lasted three days, and burnt down many streets. Philip II. carried out the rebuilding on a fixed plan, and it formed the model of that of Madrid; the granite pillars, brought from the quarries of Villacastin, which support the arcades, give an air of solidity and perhaps of gloom; yet this is the most frequented spot of the town, and where the circulation, such as it is, flows the liveliest, as here are the best shops. The S. side, *la Acera de San Francisco*, the winter lounge of idlers and gossips, is a minor *Puerta del Sol*. In this *plaza* all grand spectacles, executions, and bull-fights take place; here was beheaded in June 2, 1452, that spoilt child of fortune, Alvaro de Luna, the favourite of Juan II., *el valido* (Arabicè Walid, Welee); deserted, after long services, by his false, feeble master, a shallow, skipping king, one influenced by poets and courtiers, and alternately their dupe and tyrant. Alvaro for thirty years had really held the sceptre, keeping down the turbulent aristocracy with a rod of iron: his death was great as his life, courageous as became a knight, humble as became a Christian. The Chronicle of Luna, edited by Florez, Madrid, 1784, contains the truly Froissart account of this memorable execution by an eyewitness. On this spot also Berenguela, July 1, 1217, made over her crown to her son St. Ferdinand; here, again, Charles V., on a grand throne, wisely pardoned the *Comuneros*; here his son Philip II., with whom bigotry was a principle and a practice, celebrated, Oct. 7, 1559, a memorable *auto-de-fe*, gloating on the fireworks of burning heretics, as Calvin did at Geneva when Servetus was burnt. Even Nero, says

Tacitus (Ag. 45), "substraxit oculos, jussitque scelara et non spectavit; præcipua sub Domitiano miseriarum pars erat spectare et aspici."

Now cross a small bridge to what was *San Benito*, once one of the finest convents of that order, and a museum of piety, art, and literature; but now, converted into a barrack, all hastens to ruin. Once a royal palace, it was given in 1390 by Juan I. to the monks, and increased in 1499 by Juan de Arandia; the old gate stood near the tower, the modern Doric and Ionic portal and cloisters were built by Rivero, imitating Herrera. The church was bedeviled during the Churriguera mania, plundered by the invaders, and during the civil wars converted into a fort. The fine old convents built in troubled times, and of substantial masonry, became admirable shells for modern defenses; and as the French engineers had taught the Spaniards how to convert chapels into casemates, then the revolutionary *Exaltados* purposely selected the noblest monastic buildings, because their desecration evinced a philosophical enlightenment and contempt for their original religious purposes, of which Don Carlos was assumed to be the supporter. The *silleria* and *retablo* of Berruguete have been moved to the new *museo*. The library, ravaged by the invaders, has disappeared, the silver custodia weighing 22,000 ounces, was appropriated by Bessières. Those curious in Benedictine antiquities are referred to the '*Historia General de la Orden San Benito*,' by Antonio de Yepes, *Yrache* (a convent near Estrella in Navarre), 7 vols. fol. 1609-21.

Now pass on to the *Campo grande*, so called from having been the field of the great duel between a Benavides and a Carvajal. Valladolid is entered from Madrid by the fine three arched *puerta del Carmen*, on which the baboon-headed Charles III. figures; first, however, visit the house of Juni and Hernandez, at the r. corner of the *Calle de San Luis*; small and low is the cradle from whence such vast

and lofty creations came forth. The studio was in the room looking into the street, but the window was blocked up in 1828; few Spaniards in Valladolid ever now enter this former abode of genius, and as bats make homes in deserted palaces, the inmates are no less unworthy of the master spirits who once dwelt there. The house, built by Juan de Juni in 1545, who died in it early in the 17th century, was then purchased by Hernandez of the daughter and heiress of his predecessor, June 15, 1616. Thus these great sculptors succeeded each other in art and local habitation; the peculiar fittings-up, the good-will and the public knowledge of a particular occupation being carried on, would naturally make such a residence more desirable to one of a similar profession than to any other, independently of any *religio loci*.

The *Campo grande*, in the palmy days of Valladolid, was the site of the burnings of *autos-de-fe*, of jousts, tournaments, and royal festivities. This *great field*, or appropriate court of approach to the capital of Charles V., is surrounded with convents, hospitals, and palaces, mostly first pillaged by the French, recently impoverished or demolished; the Corinthian portal of *San Gabriel* has been taken down, but it is intended to be re-erected. On this open space the Castilians proclaimed St. Ferdinand their king, when his prudent mother Berenguela surrendered the sceptre. Here Buonaparte reviewed 35,000 men. The open space laid out in public walks and avenues, flower gardens and seats, is the spot to study the rank, fashion, beauty, and costume of Valladolid. Among the buildings which fringe it, the *San Juan de Letran* is a specimen of abominable churrigueresque. Visit the *Casa de la Misericordia*, or *Colegio de Niñas huérfanas*, founded for female orphans by the painter Diego Valentin Diaz, a familiar of the Inquisition. He died here in 1660, and was buried in the chapel with his wife; their portraits, painted in the style of Pantoja, and

hung in the school-room, deserve notice; he was a grey-haired, sharp-eyed old man with mustachios, she a dark-haired dame. The *retablo* of the chapel, with the Trinity, Virgin, and Elizabeth, is painted by him; observe the linear perspective: the colours are somewhat leaden, and the manner very Florentine: observe also a "Charity with children," and a Virgin working in the Temple, excellent pictures: the *Cimborio* is painted in stucco, with a Virtue in each angle. The smaller *retablos* contain paintings of San Nicolas, the portioner of fortuneless maidens, and of San Luis, the ransom of poor captives, subjects selected as having reference to good works and *charity*. Diaz, like his master Berruguete, a painter, sculptor, and architect, inherited a fortune from his brother.

The *Hospital de la Resurreccion*, or *el General*, contained a marble representation of that solemn subject, painted in 1579, and inside a fine *paso*, *La Virgen del Escapulario*, by Hernandez, with a painting of the Resurrection by Pantoja, 1609. Adjoining is the small but once magnificent *Portaceli*, founded by Rodrigo Calderon, son of a common soldier of Valladolid, and the ill-fated favourite of the Duke of Lerma, himself the ill-fated favourite and minister of Philip III. Rodrigo, having made a vast fortune by speculation, was put to death by Philip IV., who squeezed out the sponge for himself. *Cosas de España*. The *retablo*, and high altar in the chapel are splendid, and composed of marbles and gilt bronze. The fine paintings of St. Francis and Santo Domingo are attributed to Caballero Maximo (Stanzioni). The body of the founder lies interred in a noble *Urna*. Adjoining the *Portaceli* is the abode of the Augustine mission, an edifice reared in 1768 by the academical Ventura Rodriguez.

The convent of *Carmen Calzado*, once the ornament of the *Campo* which Hernandez laboured to adorn, and the invaders laboured to defile by making it a military hospital, is now a

barrack, and chaos is come again. Here Hernandez was buried, with Maria Perez, his wife, but neither was doomed to rest, for the invaders disturbed their ashes, breaking up for firewood the splendid *retablo*, which Hernandez had filled with his choicest sculpture and portrait.

The ecclesiologist, among the surviving relics of church and convent, may visit the Gothic *Parroquia de la Magdalena*; the arms of the founder, Pedro de Gasca, Bishop of Palencia, decorate the façade of the church built in 1570 by Rodrigo Gil. The Corinthian *retablo* is a master-piece of Esteban Jordan, 1597: observe especially the apostles St. Peter and St. Paul, and the Magdalen, the Ascension of the Virgin, and an Adoration; the figures are somewhat stumpy, but the feeling is grand. The bishop founder lies opposite the altar, buried here; his marble effigy clad in episcopal robes reposes on a fine sarcophagus, the work also of Jordan. He was the prelate sent by Charles V. in 1556 to S. America to restrain the violences of Pizarro.

In *San Lorenzo* were some paintings by Matias Blasco, 1621, viz. a martyrdom of the tutelar, and others relating to miracles effected by an image in this church: observe a pretty "Holy Family," and a repetition of the *Virgen de las Candelas*, a fine *paso*, by Hernandez. In the *Sacristia* is a singular representation of a procession when the Virgin was brought to Maria, queen of Philip III.

The *Antigua*, a Gothic parish church of the 11th century, is so called because the citizens were building this and the *Colegiata* at the same time, and both in honour of the Virgin: and as this one was finished the first it obtained the epithet of the ancient or earliest. It has a square Romanesque tower with the number of arches increasing upwards, as so often occurs in Lombardy. On the exterior side towards the river observe a row of low semicircular-headed arches supported on columns. The *retablo*, by Juan de

Juni, is one of the remarkable sculptures in Valladolid: observe the crucifix at the top of the Santa Barbara and Santa Ana in a niche; in some other of the figures the peculiar violence and twists of this sculptor are carried too far, while the blue and tinsel are injurious to artistical effect.

The *San Miguel*, once belonging to the Jesuits, and now a parish church, has a fine nave, with well-wrought Corinthian pillars and pilasters. The classical *retablo*, with carvings of the Nativity and Circumcision, has been attributed by some to Becerra, but it more probably is the work of Jordan. The figure of *San Miguel* is by Pompeo Leoni. In a chapel to the r. observe the kneeling figure of Pedro de Vivero, ob. 1610, and of his wife, ob. 1625. The Sacristia is a fine room.

In *Las Huelgas Reales*, a Corinthian edifice in the style of Herrera, is the alabaster tomb of the foundress, Maria de Molina, wife of Sancho el Bravo. The *retablo* is a superb carved work of Hernandez: observe the Ascension of the Virgin, San Bernardo kneeling, and two St. Johns dated 1616; the paintings have been attributed to the Zucarcos.

The *retablo* of the *Descalzas Reales* contains many paintings by Vicente Carducho, in a Caravaggio manner; the Marriage of Santa Ana and San Joaquin is good in tone, with great breadth of draperies, while the two boys to the r. are truly Spanish. The Assumption and Coronation in the centre are by Matias Blasco; the Virgin with joined hands quite Michael-Angelesque. Observe also in *Las Colaterales* a Santa Clara, with a graceful Virgin and Child; a San Francisco in ecstasy, in a rich wooded scene; all these grand compositions are painted in a coarsish but bold manner by Arsenio Mascagni in 1610, a pupil of Ligozzi.

The bald academical *Santa Ana*, the most modern church in Valladolid, was built by Sabatini. The poor paintings inside by Goya and Bayeu seem placed there to show that a sister art

shared in decline, and this in the city of Herrera, Diaz, and Hernandez.

The brick-tower belfry of *San Salvador*, and the *retablo*-like portal, are better. The sculpture represents the Incarnation, Transfiguration, &c.; inside are some sepulchres of the Alba Real family. The church of *San Martin* has an interesting Romanesque or Lombard style of tower; the arches in the two lower stories are slightly pointed; those in the upper are circular.

The once splendid *Agustinos Calzados* was converted into a strawmagazine by the invaders. The *Cimborio* was superb. The chapel in which Fabio Nelli is buried was adorned with Italian arabesque by Julio de Aquilez, who decorated the Alhambra; a portion only of an Adam and Eve has escaped the destroyers.

Among the ancient mansions either curious from incidents or former opulence, now the crumbling abodes of humble paupers, whose present misery mocks past magnificence, notice the first house to the r. going out of the *Plazuela Vieja*, into the *Calle de San Martin*; here Alonso Cano is said by libellers to have killed his wife. Berruguete lived near *San Benito el Real*. He began life as an *Escribano del crimen* to the Chancery, or crown side attorney to the *Chancery*; from the desk of chicanery he passed into the noble studio of Michael Angelo, and putting off corruption became immortal. The inæsthetic authorities of Valladolid, so far from raising a monument to his glory, converted his house into a barrack, as the palace of the princely Benavente was turned by them into a foundling hospital.

Fabio Nelli, the Mæcenas of Valladolid, lived in the *plaza* which still bears his name; observe his fine old house with Corinthian *patio* and medallions. In the *Casa de las Argollas*, so called from the "iron links," Alvaro de Luna was confined before his execution; the *artesonado* ceiling of his dungeon of state was magnificent: look also at the *Casa de Villa-Santes*, in the

Calle del Rosario; and at the *patio* of the *Casa Revilla*, corner of the Calle de la Ceniza, with its arabesques, and rich roofing of the staircase. The *Diputación Provincial* is lodged in the former palace of the Admirals of Castile; a fulsome motto was placed there allusive to the pardon obtained by Don Fadrique of the *Comuneros* from Charles V.

The *Casa del Sol*, opposite to San Gregorio, with a fine portal, and now a barrack for recruits! was the house of Diego Sarmiento de Acuña, the celebrated Conde de Gondomar, ambassador of Philip IV. to James I., and by whom he was led by the nose, the wily diplomat speaking faulty Latin on purpose, in order to give the royal pedant the triumph of setting him right; his library of 15,000 vols. was one of the earliest and finest ever formed in Spain. It contained most curious English literature, collected in London when Shakspeare was living. The Marquis of Malpica, the heir, sold the whole to Charles IV., but as his Majesty did not pay—*cosas de España*—some 1600 volumes were kept back, and left at Valladolid to the care of the bricklayer! who looked after the house, these books soon disappeared. The portion which was sent to Madrid contains the secret correspondence of Gondomar during his embassy in England, with the identical letters he received from the lords, ladies, and gentlemen, whom he bribed for Philip IV. as Barillon did afterwards for Louis XIV. His letters likewise on lighter social subjects also exist. This buried mine of Shaksperian period, which clamors for a Collier, lies unexplored in the private library of the crown at Madrid.

Those who have not visited the archives of *Simancas* will of course ride out there from Valladolid (see p. 564). The village of *Fuen Saldaña*, now that the Rubens pictures are in the Museo, scarcely deserves a visit. It lies about 4 L. N. of Valladolid, and belongs to the Alcañices family; the castle, of excellent masonry, is a specimen of the medieval Castilian fortress, *Spain*.—II.

with the usual bartizan turrets at the corner of the donjon-keep and machicolations. It was built by Alonzo Perez de Vivero, treasurer to Juan II., who was cast down from a tower by Alvaro de Luna, jealous of his influence over the king; the whole event (see chap. 113-4 of the Chronicle) was a most Oriental tragedy watered by Punic tears; the scene of the letters, "Read this and this," is quite Shaksperian. The armorial shield of Vivero is still over the portal of his castle, now degraded into a granary. In the chapel of the small convent near it were long kept the Rubens pictures.

Communications exist from Valladolid to Corunna, Palencia, Santander, Leon, Burgos, Salamanca, Segovia, Madrid, Zamora, and Avila. *Palencia* may be also reached in 6½ hours by the *Diligencia Barca*, a sort of treck-shuit boat on the canal; or per coach in 4 hours, which starts from the *posada Sta. Ana*. There is much talk of improving the roads to Olmedo, to Salamanca by Tordesillas, and to Leon by Mayorga, and of railway communications with Santander, Leon, Aviles, and Madrid.

#### ROUTE 77.—VALLADOLID TO SANTANDER.

Cabezon . . . . .	2	
Venta de Trigueros . . . . .	2	.. 4
Dueñas . . . . .	2	.. 6
Palencia . . . . .	2	.. 8
Fromista . . . . .	2	.. 10
Herrera de Pisuerga . . . . .	3	.. 13
Aguilar de Campo . . . . .	3	.. 16
Quintanilla . . . . .	1	.. 17
Quintela . . . . .	1	.. 18
Reinosa . . . . .	4	.. 22
Barcena . . . . .	3	.. 25
Las Caldas . . . . .	4	.. 29
Torre la Vega . . . . .	2	.. 31
Santander . . . . .	2	.. 33

This is performed in a day by the *Castellana* diligence.

At *Cabezon*, a village with the canal and Pisuerga to the l., Bessières opened the Peninsular campaign with one of the easiest and most crushing defeats of the Spaniards. The brave undisciplined troops, instead of acting on the defensive, courted a combat and defeat.