
Murillo (Hungarian Edition)

Murillo Bartolomé Esteban

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Author: Murillo Bartolomé Esteban

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BARTOLOMÉ ESTÉBAN MURILLO. BY HIMSELF.
*Formerly in the Collection of King Louis Philippe.
Now in the possession of the family of the late Baron Selliere.*

"The whole world without Art would be one great wilderness."

MURILLO

By ELLEN E. MINOR



LONDON
SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON
CROWN BUILDINGS, FLEET STREET
1882

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PREFACE.

MURILLO's life is strangely devoid of personal interest, even for the usually uneventful career of an artist. What is known of him and his works I have endeavoured to collect within the small compass of this book. I have based it upon Stromer's "Murillo, Leben und Werke," which is an outline of a Spanish biography by Tubino.

When I have required further details I have naturally betaken myself to Stirling's "Annals of the Artists of Spain:" Dr. Lücke's article in "Kunst und Künstler" I have studied with much interest as an exhaustive treatise upon the spirit and character of Murillo's art.

E. E. M.

October, 1881.



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INTRODUCTION.

THE development of Art was retarded in Spain by her struggles for political existence and her incessant contests with the Moors; and until the beginning of the seventeenth century her painters were subject to the varying influences of foreign schools. When, however, through commerce and war, communication was opened up with Italy, all those Spaniards who devoted themselves to art, either from affection or by profession, rushed to that land where it is most loved, and brought back to their own country a taste which they had cultivated under the great masters themselves. Then foreign painters were attracted to Spain by the rewards and encouragements of her King. Schools were formed, the three principal of which were at Valencia, Toledo and Seville; but they were at first only feeble imitations of those in Italy. Each had its own peculiar style, but the deeply religious tone was common to all. The school of Castile is generally recognised by sombre colouring, cloudy skies, and grey back-

grounds; the Valencian by bright violet hues; that of Seville by rich browns, reds and golden tints. Objects of still-life, such as water-jars, baskets of fruit, melons, fish and game abound in the Sevillian paintings, and some of these *bodegones* (or kitchen pieces) as they are called, are works of great merit. In the Valencian school the painters of still-life delighted chiefly in flowers.

It is in the Seville school that we are now interested, and there it was that the Italian Renaissance found its most noteworthy representatives, and from it came the greatest names in Spanish painting. The primitive school in Seville was founded by Juan Sanchez de Castro about 1450, and next in importance to his comes the name of Alexo Fernandez; but the first place in the list of artists between Castro and Velazquez must be given to Luis de Vargas, who had the honour of introducing into Spain the art of painting in oils and fresco. In 1563 he executed, upon the restoration of the cathedral, the frescoes in the niches. He had spent twenty-eight years in Italy. The influence of one of his pupils, the Spaniard Ribera, is seen in the first works of the masters of Spain's golden age of art and splendour, Velazquez and Murillo.

The name of Luis Fernandez has been perpetuated by his scholars Herrera, Pacheco, and the Castillos, who were eventually the masters of Velazquez, Cano and Murillo.

Francisco Herrera, the Elder, was the first Andalusian artist to adopt that free, bold style which afterwards attained to such perfection in Seville. As a teacher, however, his influence was lessened by his hasty temper, which drove his pupils away from him, Velazquez among the number. He was sometimes even left without assistants,