SPANISH COLONIAL ARCHITECTURE IN MEXICO.

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SPANISH-COLONIAL ARCHITECTURE
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SPANISH-COLONIAL
ARCHITECTURE
IN
MEXICO

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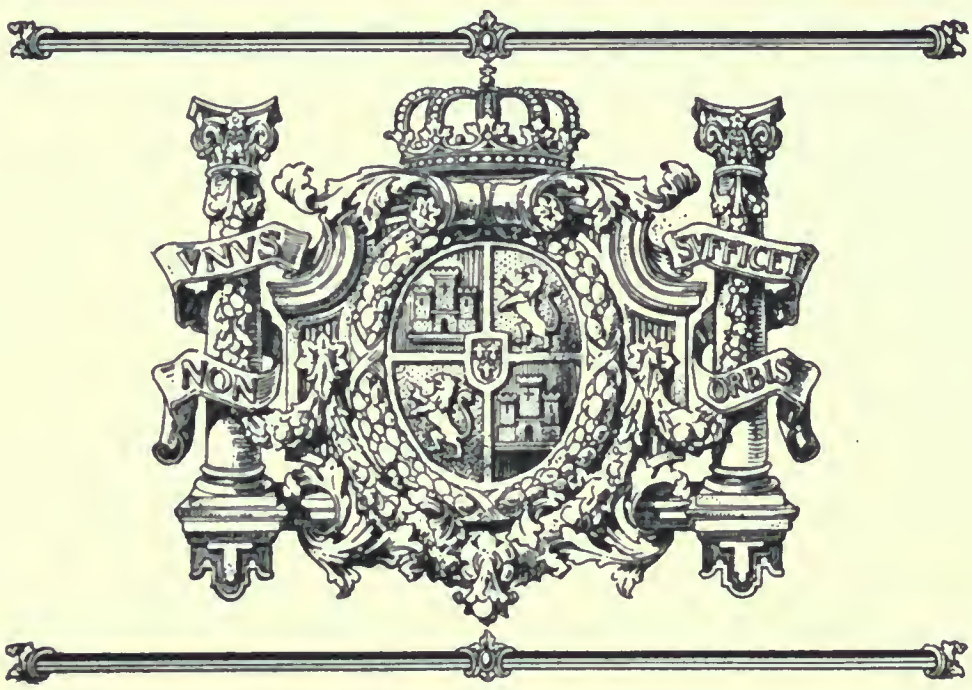

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TO THE MEMORY OF

FREDERIC EDWIN CHURCH

AND OF

CHARLES DUDLEY WARNER

THIS BOOK IS AFFECTIONATELY DEDICATED.

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INTRODUCTION.

The notable developments of the fine arts that marked the rise of the Kingdom of New Spain have hitherto been comparatively neglected by students. On the other hand, the art of the pre-Columbian period has been very thoroughly studied. The government of Mexico has made the conservation of its remains a matter of special care. Its architectural monuments have been protected and rich archæological collections have been accumulated, while the literature of the subject is extensive. But little heed has been given to the important monuments created with the introduction and growth of European civilization. The Spanish-Colonial architecture of New Spain represents not only the first, but the most important development of the depictive arts in the New World under European influences that has taken place up to the time when the movement in the United States began to bear its present fruit. With its auxiliary arts, Sculpture and Painting decoratively employed, the architecture of Mexico illustrates the richest æsthetic movement that has yet had its course in the Western Hemisphere.

Residence in Mexico in the earlier days of its new railway era, followed by frequent visits to that country, impressed the writer with the importance of the subject. The changes that have been taking place in recent years with the adaptation of the country to modern conditions have included many transformations in its architecture. Little weight has been attached to the cherishing of these splendid monuments of Mexican Mexico's past when it was the most splendid province of the Spanish Empire in America. So much had

already disappeared, and so much seemed doomed to early destruction, that it was felt that an effort to preserve an adequate record must very promptly be made, or the loss would be irreparable. This work was accordingly undertaken early in the year 1899, with the results herewith presented. While it would require a compass enormously greater than the practical necessities of the case admit if everything of interest in a field so extensive and so rich were to be represented, it may fairly be claimed that a comprehensive survey of the Spanish-Colonial architecture of Mexico is hereby given and that nothing that is essential to understanding of its various phases has been omitted.

The writer wishes to express his cordial thanks to Mr. Peabody and Mr. Goodhue, for their invaluable collaboration, and for encouragement and assistance in carrying out his project to Mr. Robert D. Andrews of Boston, Mr. Arthur Astor Cary of Cambridge, Mr. J. Templeton Coolidge of Boston, Dr. Walter Greenough Chase of Boston, Mr. H. S. Hunnewell and Mr. Walter Hunnewell of Wellesley, the Hon. Henry Cabot Lodge of Boston, Miss Ellen F. Mason of Boston, Miss Isabel Perkins of Boston, Mr. Denman W. Ross of Cambridge, Mrs. Sarah W. Whitman of Boston, Mr. Wallace N. Gillpatrick and Mr. Frederic R. Guernsey of Mexico City, Mr. Charles J. S. Hall of Puebla in Mexico, and to officials of the Mexican, the Mexican Central, the Mexican National, the Mexican Southern, and the Interoceanic Railway Companies, and the New York and Cuba Steamship Company.

SPANISH-COLONIAL ARCHITECTURE IN MEXICO.

CHAPTER I.

Architectural Character.

THE architecture that grew up in Mexico with the Spanish conquest and colonization of the country has qualities that justify an effort to make lovers of art in the world at large better acquainted than they have been with its more important examples. It furnishes the most extensive illustration of the transfer to the soil of the New World of a notable phase of the depictive arts. It is by no means an overstatement to say that in Mexico there is to be found more architecture of a monumental character than in all other parts of the western hemisphere. The reasons for this are to be found in the enormous wealth of New Spain, particularly in the development of marvellous mineral resources; the tranquillity of the country throughout the nearly three centuries of Spanish rule; the abundance of building material that lends itself to expression in substantial and permanent form, and a corresponding scarcity of material that encourages slight, crude, and necessarily tem-

porary construction; and the dominance of ideas, political and religious, that naturally found realization in rich and impressive artistic shapes.

I. COLONIAL ARCHITECTURE IN NORTH AMERICA.

This architecture may properly be entitled Spanish-Colonial, as representing a transfer of architectural forms and traditions from the mother country to the soil of the colony and their expression there under auspices that on the material side were as favorable as were to be found at home; but with certain differences necessarily attendant upon separation from the source and also due to interpretation in a considerable degree at the hands of the aboriginal race. This race, while accepting the language and the culture of its conquerors to a remarkable extent, retained more or less of the native dexterity, the manner of handicraft, and even the traditions of form that had been employed in their own peculiar types of architectural ornamentation.

SCENE IN ORIZABA.

It is, of course, a narrower application of the term that finds expression in the Colonial architecture of the English settlements in North America. These were, indeed, "settlements" pure and simple. There were no indigenous influences to be exerted upon the structural

work of the newcomers; the development of wealth was gradual, and there was little call for its expenditure in artistic ways; religious and political conditions demanded, at the most, plain and severe expression in building; and when, at last, the time came for the employment of some degree of grace and beauty in construction the traditions that had been formed with the universal employment of timber caused an adherence to the use of the meaner materials. To this end forms common to the architectural fashions prevailing in the mother country were transcribed and adapted to the more temporary materials in favor in the colonies. Therefore, at its best, our English-Colonial architecture here in America never went beyond a charm of purity in line and a nicety in the simpler kinds of ornamentation whose excellence could not mask certain obtrusive crudenesses in general form and paucity of ensemble.

In the Spanish-Colonial architecture of Mexico these conditions are substantially reversed. It is in general form and richness of ensemble that it most excels, while its defects are most commonly evident in matters of detail. The spirit of our English-Colonial might perhaps best be likened to that of the interesting Mission architecture of California, which, in its adaptation of coarse local materials and slender resources to the expression of the architectural spirit that was transmitted from the mother-country, achieved a rude provincial version of prevalent Colonial forms. This Provincial-Mexican work, as it may be called, has its chief interest in a sort of forceful picturesqueness, mainly resulting from the heavy masses worked up out of a material like *adobe*, whose expressive capacity is necessarily limited to the production of broad, general effects. The excellence of the informing spirit of this Mission architecture is manifest in the

way in which it suggested a work like the California State building at the Columbian World's Fair in Chicago, and has inspired some of the best modern architecture in California, — monumental, mercantile, and domestic, — in keeping with climatic circumstance and historical tradition. The Mission architecture, which hardly comes within the scope of this work, is also characteristic of New Mexico to a lesser extent, and to a greater degree of various outlying sections of Mexico, particularly in the northerly States. On the other hand, the Spanish-Colonial has its outermost range beyond the present territorial limits of the Mexican republic in the interesting examples to be found at San Antonio, Texas, and in the mission church of San Xavier de Bac, near Tucson, Arizona.

So extensive was the architectural activity in Mexico throughout the historic periods of the Spanish-Colonial, so prolific in results, so general, and—for this continent — so unexampled its lavish employment of the decorative arts, that it might be easy for a student of its phases to subject himself to the charge of over-enthusiasm, of an overestimate of its qualities. These qualities reside largely in strongly impressive effects, — such as a monumental domination of environment, a union with and accentuation of the fascinating elements of landscape and climate, inexhaustibly picturesque and enchantingly spectacular. Classic in fundamental derivation, and

SCENE IN PUEBLA.

possessing markedly Oriental attributes, this architecture is freely romantic in its development — often most waywardly so. In these traits, of course, it is thoroughly Spanish; as, indeed, it is Spanish practically throughout. But the foreign flavorings imparted to home-derived essentials in the colonial parts of an imperial domain are customarily distinctive; as in the present instance.

II. ORGANIC CHARACTER; CONCENTRATION OF ORNAMENT.

A merit of this architecture, and a very high one, is the frankly organic character of the structural work, freely confessing itself in all its functions. A closely related and complementary trait, likewise an acquisition of Spanish architecture from the Orient through the Arabs, is the universal concentration of ornament at a few salient points. This feature proceeds from an artistic principle of the highest importance, and in itself is sufficient to merit for Spanish architectural work a most respectful attention. It makes ample amends for manifest shortcomings in certain other aspects. In structural work the main function of ornament is to enhance the interest. It justifies itself by carrying the attention from the general to the particular. It logically leads the thought from the stage in which a building first declares itself to the eye and impresses its character upon the beholder through the large effects of mass, form, outline, and proportion. It thence indicates the finer structural gradations, — explanatory, elucidative, illustrating, — until the function and purpose of the work have been set forth in a depictive fabric of the finest texture.

When the application of ornament is discursive, when it is applied indiscriminately — lavished at all points where a surface presents itself to be covered, or a line or angle to be accented — the

architectural narrative loses point, or the theme becomes smothered in illustration. If, however, strong masses and broad surfaces are left to themselves, and the ornament, instead of being distributed over the building on the theory that its members are something naked requiring to be clothed, is concentrated at a few points where the vision is logically focussed, the interest of the work is heightened immensely, while the feeling of permanence and repose that should seem inherent to an architectural creation is left undisturbed. This principle is exemplified in the better part of the architectural work of Spanish derivation. And it is a matter of no little moment that here, on this side of the Atlantic, within easy reach of our architects and our lovers of art, our next-door neighbor as a nation has a remarkable array of examples of the kind.

III. SPANISH QUALITIES AND THEIR RELATION TO LOCAL ENVIRONMENT.

The architecture of Spain itself has received little attention on the part of students in comparison with that given to the art in other parts of Europe. Mr. Ulric Ralph Burke, in his "History of Spain," remarking this fact, notes that of 1500 pages comprising Fergusson's "History of Architecture," only 42 are devoted to the architecture of Spain, while in his "History of Modern Styles" he gives to Spain 28 pages out of 580.

Possibly the irregularity that characterizes Spanish work on the whole, the manifest lack of purity in the practice of the historic styles when their respective influences became dominant in the Peninsula, may in some degree account for this neglect. Yet Spanish architecture has an individuality, a strength of character, that go a great way to atone for those defects, and make it richly merit any

study that may be given it. Since Burke called attention to the subject, Prentiss's admirable studies of important examples of the late Renaissance, or Plateresque, architecture in Spain has appeared, and the important work of Constantin Uhde, "Baudenkmäler in Spanien und Portugal," has presented in remarkable diversity an inviting array of examples typical of what may be found throughout Spain and Portugal.

TOWERS AND DOME IN VERA CRUZ.

Spanish architecture has, however, exerted a notable degree of influence upon the art in this country. Not only, as already pointed out, has the Mission architecture of California inspired much admirable recent work in that State and in other parts of our land once under Spanish dominion, but the Romanesque work of the late Henry Hobson Richardson, whose personality was so powerfully impressed upon monumental architecture in the United States, received much of its strongest character from the Spanish. A very valuable acquisition for which we are indebted to Spain is the well-known and remarkable form of vaulting-construction made familiar to us under the name of the talented Spanish architect, Señor Guastavino, who introduced it into this country, adapted from a method centuries old, and improved by himself so as to conform to the demands of modern practice — with results that have contributed both to the solidity and the beauty of our recent architecture.

The taking over by the United States of extensive insular possessions from Spain makes the study of Spanish and Spanish-Colonial architecture of particular interest to our architects, whose services will naturally be increasingly demanded in connection with the development that will necessarily attend the changing conditions in those lands, where the call for new buildings for governmental and mercantile purposes, for hotels, and for country estates, will present interesting and novel problems, under conditions radically differing from those to which they have been wonted.

It is important that those conditions should be properly appreciated. There is a universal tendency on the part of a colonizing people to transfer bodily to the new land practices and institutions that have obtained in the home country. In suitability for tropical circumstances it has happened that the structural and architectural methods of the Spanish have been much superior to those of the English, introduced from a northerly environment — as instanced in the contrast between Bermuda and the British West Indies on the one hand, and the former Spanish possessions on the other. A specific example may be cited in the use of the "guillotine" window, with its sliding sash, in the British colonies, and the casement window in the Spanish countries. In the former case there is a loss of half the air-space in the window-opening, whereas under the climatic conditions the entire air-space is needed, as provided in the casement form.

Again, we have an example of inappropriate transfer of structural methods in the use of timber construction as practised in the northern United States by people from those sections who have built in Florida and other portions of the south, and in California; likewise in the stations and other buildings of American-owned railways in

Mexico, — all with most uncomfortable and inconvenient results. It is important that errors like these should be avoided. It has been noted that in Mexico the Spanish-Colonial architecture has found its best development, and that there it most felicitously lends itself to climatic and scenic circumstance. It is certain that, with the effacement of its present architecture, a very large part of the charm that Mexico so powerfully exerts upon the cultivated tourist would vanish.

Spain has successively been the seat of radically distinct civilizations, and these, for the most part, have left a strong impress upon the architecture of the country. A single exception among these peoples — if we leave out of consideration the primitive Celtiberians and the almost prehistoric occupation of coast settlements by Phœnicians, Greeks, and Carthaginians — is that of the Gothic conquerors, whose centuries of dominion were strangely without artistic results. But the Romans, the Arabs, and the Christian population in its reoccupation of the country all left enduring architectural monuments — the latter the more numerously in manifold important examples of Romanesque, Gothic and Renaissance, affected in various ways by what had gone before, and strongly stamped with national qualities.

These influences are more or less patent in the Colonial work of Mexico. The period of the conquest and settlement of New Spain was coincident with that of the Late Renaissance in the mother country. But the work of organization and administration so engrossed the colonial government that there was little room for the play of artistic influences. So the very notable monuments that distinguished the reign of the Emperor Carlos V. in Spain with such superb examples of the Plateresque style as the Alcázar and the portal of the Hospital of Santa Cruz in Toledo had no counterparts in Mexico at the time.

This style, however, had its influence in Mexico at a later day, its traditions inspiring the superb cathedral of Morelia as its chief representative in New Spain.

The Free Renaissance and its subsequent decadent manifestations dominated architectural taste in Spain during the periods of greatest activity in the fine arts in Mexico, where the architecture of the land took shape accordingly. This accounts for the universal prevalence in Mexico of a characteristic feature of the Renaissance, — the dome.

IV. MEXICO A LAND OF DOMES.

The dome, one of the noblest and most impressive forms of architectural expression, is the predominating architectural characteristic of the country. Mexico is peculiarly a land of domes. Outside of the Orient probably no other country in the world has so many domes — domes in the truest sense of the word, arched of solid masonry. When nearly every Indian village in central Mexico has its domed church; when not a few small towns, so little known that they have no place on the general map, are to be seen clustering about a group of several domes so lordly that they would form a boasted landmark in one of

DOMES IN VERA CRUZ.

our large cities, it will be seen that it is no exaggeration to say that domes are to be found in that country literally by the thousand.

This heritage from Spain probably came to that country by two roads. The dome is evidently of Persian origin. In his scholarly study of Persian architecture, "Monuments Modernes de la Perse," the eminent French architect, Pascal Coste, devotes the last of his plates to an exposition of the genesis and development of the dome through a series of varying types. The author finds the prototype of the dome in the primitive tent of the Iliates, a nomadic Turkoman tribe inhabiting the region to the northward of Persia towards the sea of Aral. This type of dwelling, which has existed from time immemorial, is a hemispherical structure consisting of a framework of bent poles, kept in shape by a system of cords, and supporting a covering of hide. It seems probable, however, that if the dome was evolved from this primitive form, the course of evolution was not direct. The more correct inference would seem to be that of the late Frederic E. Church, the eminent American landscape painter, who, in his travels in Turkey in Asia, noted that the common dwelling in certain parts of the country was a dome-shaped hut, built up from sun-baked bricks. This, he thought, must have suggested the Persian dome, and it appears rational to assume that the latter should be derived from a form in which masonry vaulting exists at hand rather than from a shape of skins stretched upon a skeleton frame.

Coste finds the earliest Persian domes identical in lines with the tent of the Iliates. This form was also adopted by the Arabs and introduced by them into Africa and Spain. In the Peninsula it was exemplified in the domes of the ninth century at Cordova and in the Alhambra of Granada in the thirteenth century. This form also

appears to have suggested the Roman and Byzantine domes. The second form of the Persian dome had the lines which Coste calls the *Voussure Sassanide*, prevailing under the Sassanide dynasty from the third to the seventh century. This was followed by the *voussure arabe*, common in Persia and India, the line of the arch forming an angle with the apex. The other Arabian form, introduced in Africa and Spain, Coste calls the *voussure hémisphère otre-passée, dite fer de cheval.* The *voussure arabe* is the form carried by the Crusaders to the Occident, and employed in religious, civil and military structures. The fourth form of dome is called the *voussure persane*, belonging to the sixteenth century. The fifth form, the *voussure ogivale*, belongs to the eleventh and twelfth centuries. The lines of the domes of the thirteenth and fourteenth centuries were inscribed upon an equilateral triangle, and those of the fifteenth and part of the sixteenth upon an isosceles triangle.

A common name for the dome, in Spanish, besides cupola, is *la media-naranja*, the "half-orange." The dome made its appearance in some of the very earliest Mexican churches, and speedily became an almost universal feature, appearing to some extent in secular architecture, as well as religious. While the hemispherical shape commonly marks the type, the lines of Mexican domes vary greatly, and are often distinguished by exquisite delicacy in effect. Differences in architectural detail, in ornamentation, and in color lend a fascinating diversity to this predominant feature of the country. The earlier domes are more likely to be rather low, and somewhat depressed in form; in later periods a tendency towards ogivale lines is manifest. The base is almost universally octagonal. The most common form has the arch springing directly from the level of the roof, with a

dormer window in each section of the dome. Very frequently these dormers are so treated as to give the effect of a regular base for the dome, corresponding to a drum. In the City of Mexico this manner of treatment is illustrated in the dome of San Hypolito, and that of San Fernando as seen in the distance to the left in the plate representing the former; and in the two lower domes of the San Francisco group — while in the upper dome of the latter we have a a good instance of a frank segregation of the dormers. It is not uncommon, however, to have a genuine drum, as in the dome of Santisima Trinidad, and of the Cathedral of Mexico. Almost invariably the domes in Mexico are single in construction, having one shell and following the same lines within as without, while the interior is lighted both from the windows of the dormers, or of the drum, and of the lantern. I know of but one exception to this rule, the dome of Santa Teresa la Antigua, in the City of Mexico. This dome, which has an interior shell, is of modern construction, having been built to replace the one designed by the first professor of architecture in the academy of San Carlos, Antonio Velasquez. It was built early in the nineteenth century, and was destroyed by the great earthquake of 1845. A glimpse of a part of this dome, with its high drum, just beyond the dome of the

A DOME OF LA CRUZ, QUERÉTARO.

Sagrario, is to be obtained in a plate of the east tower of the Cathedral of Mexico.

V. GLAZED TILE IN POLYCHROME DECORATION OF SURFACES.

Another very general architectural feature in Mexico is the free use made of tiles, particularly glazed tiles, in decorative surface treatment. This, like the dome, is of Oriental origin, brought to Spain by the Arabs who, in turn, acquired the art from Persia, where it was carried to a remarkable degree of perfection. Whether the art is of Persian or Chinese origin may be questioned. The covering of domes and lanterns with glazed tiles is common throughout Mexico, and in some localities wall-surfaces are also similarly treated. The rich effects of color, the dazzling reflections, the sparkle, the luminous glow produced by these tile-covered domes and towers glittering under the tropical sun, against the deep blue of a cloudless sky, set gem-like in a glorious landscape, can hardly be imagined by those who have not been subjected to the spell of scenes that in a measure reproduce in the New World something of the enchantment of the ancient fairy-like glories of Moslem Spain.

VI. CHARACTER OF ORNAMENT.

The contrast between the plain and the decorated parts of the typical monumental edifice in Mexico is of the strongest description, producing, in the height of emphasis thereby attained, an extraordinary vividness of effect. The transition is immediate, the demarcation between the plain and the decorated surfaces being as abrupt as that

between sea and shore — the former, as a rule, kept absolutely devoid of all ornamentation; the latter decorative in the extreme. The huge bulk of the structure looms above its surroundings in a mass of rude masonry almost cyclopean in its rough-hewn character, like a gigantic monolith — a great block of stone that seems akin to a cliff carved by the elements. At certain points on this mass there is an efflorescence of rich ornament, much as Nature in places clothes the rock-face with a luxuriance of foliage and flowers. To the unwonted eye the first effect of this may be one of violent contrast, so extreme as to give an impression of detached relationship between the several decorated parts. A little familiarity, however, will impart a sense of the most excellent fitness of the points selected for ornamentation, and therefore of the structural balance that they accent, sustaining due proportional relations between the decorated members. There are occasionally conspicuous instances, it should be said, in which the principles of the Renaissance obtain a more comprehensive influence, and establish certain intermediary connections between the decorated parts in the shape of lines and accents of moderate ornamentation developed in connection with the plain surfaces by way of cornices, friezes, balustrades, architraves, the moulding of buttresses, etc., — all, however, without doing violence to the cardinal principle of the concentration of ornament and the consequent integrity of broad wall-surfaces. The cathedrals of Mexico, Puebla and Morelia, and the celebrated church at Tasco very clearly illustrate this procedure.

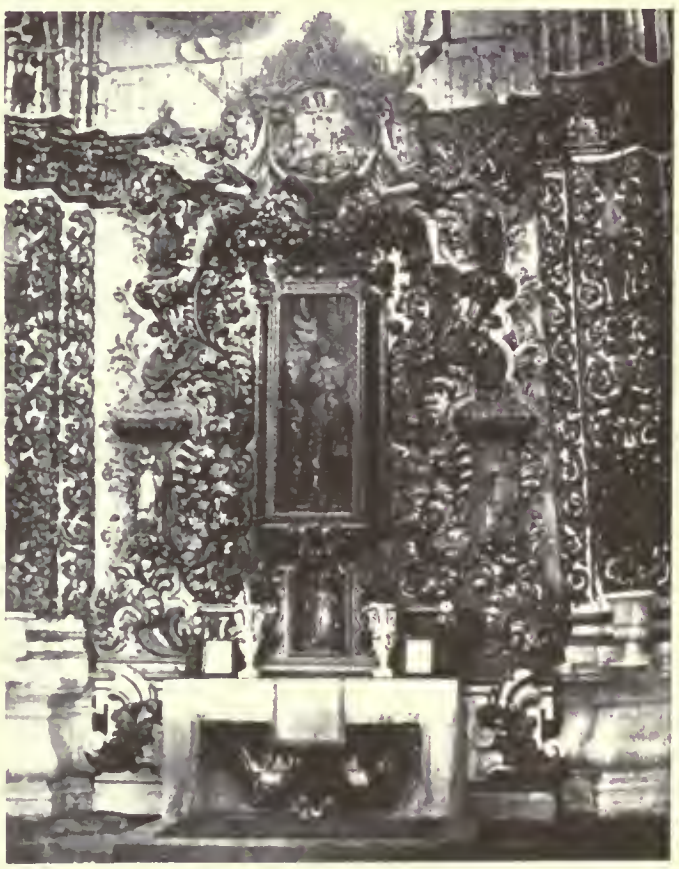
The portions of the building upon which, as a rule, ornament is concentrated are the façade, the towers above the roof-level, the side-entrances and the dome. These are the points whither the vision naturally gravitates and where the attention tends to fix itself. They

are therefore the points where ornament is most appropriately employed, and its concentration here prevents the eye and the thoughts from wandering. As one approaches the main entrance of one of these churches he sees the great arched portal offering a welcome amidst a splendid plastic ensemble of statuary, reliefs and carved ornament occupying the entire space of the façade between the massive bases of the towers. The restful surfaces of these tower-walls, — absolutely plain, as a rule — embrace the sculptured work between them as in a gigantic frame that effectually excludes the distractions of the secular world. The figures of apostles, perhaps, guard the doorway on either side; above is a great picture in relief representing some divine occurrence; prominent, also, is the figure of the patron saint of the church, and other saints likewise lend their company in adoration of the Holy Trinity; angels float around, cherubs perch upon convenient ornaments or peer from spaces between, and everywhere a profusion of sacred symbols is lavished.

A TYPICAL MEXICAN CHURCH.

The vision ranges upward, and the towers, richly adorned with other heavenly figures, stand in rich relief against the sky. The side-entrances may be in the transept, but are very frequently half-way between the transept and the towers. In either case they are sur-

rounded by a richness of ornament that perhaps sets forth some other scene of sacred story, the work rivaling in elaboration that of the front entrance. Then, crowning the edifice, rises the great dome, arching like heaven's vault above the consecrated gathering-place; its graceful mass splendidly proclaiming itself in the bright hues of gleaming tiles laid in patterns that broadly display familiar symbols, and perhaps are inscribed with holy words that seem to sound out over the world in a magnificent chorus.



ORNAMENT IN THE CAMARÍN OF THE ORATORIO, SAN MIGUEL DE ALLENDE.

As to the character of this ornament considered by itself, the praise accorded to the admirable manner of its concentration in splendid masses with cumulative effects must be qualified by a sense of its shortcomings in design and execution. It is almost universally florid and very frequently uncouth. Refinement and elegance rarely guide its development, however commonly splendor may suggest and fervid enthusiasm may inspire it. Indeed, when we consider its history, the nicer qualities could hardly be expected to be found resident therein. The inherent wilfulness and disregard of convention that we find in much of the best Spanish architecture, and which perhaps largely account for its strength of individuality — in a

degree compensating for the violence that may be done to æsthetic rules, if not principles, by such departures, — very naturally has run to excess in New Spain, free from Old-World restraints and let loose for manifestation in the boundless expanse of a new and crude country. Hence the cultivated observer finds himself at times irritated by perverse violations of the laws of simplicity and grace, apparently for no other motive than to attempt something "original" by making the work as unlike anything else as possible.

VII. THE INDIGENOUS INFLUENCE; NATIVE ARTIST-ARTISANS.

Another factor that has been perhaps of much more weight than the foregoing in determining the essential character of ornament in the Spanish-Colonial architecture of Mexico is the custom, apparently universal, of entrusting its execution to indigenous hands, — not only the execution, indeed, but also the design itself to a very considerable degree. Therefore while the type of the work is that of the Spanish Renaissance, it is the Spanish Renaissance carried out by Indian artisans. Hence the work has a decided individuality that makes it something other than a mere copy of the art of the Peninsula, for it acquires a definite charm of its own. Such a charm inevitably attends the efforts of artisans who are permitted to express themselves in their work. And in Mexico there appears for three centuries to have been a development of artistic workmanship that produced on this continent a most interesting phase of the spirit that pervaded the mediæval handicraft of Europe.

The notable thing about it is, that in Mexico it was an art not entirely implanted, but based upon a pre-existent aboriginal handicraft.

It should be borne in mind that these Mexican artisans were by no means savages, but belonged to a race that had advanced to a certain degree of civilization — a civilization which had achieved to a notable extent a place for the arts. The ancient Aztec stone-carving, for example, is marked both by an excellent technique in the handling of most refractory material and by a bold freedom in design, with a large sweep in flowing movement as a conspicuous trait. Since the stone-cutters were, therefore, not raw savages taken by their foreign masters and trained to their tasks from the ground up, but came to their work with a skill already well developed, with their docile and adaptable nature it is not surprising that they should have devoted themselves to their new activities with a quick readiness to apply their skill to new forms. Moreover, under the traditions of their masters they were given a comparatively free hand in the execution of their tasks, and hence they imparted to their work a palpable flavor of the native spirit. In much of the earlier work, therefore, the forms of the ornament clearly bear the impress of the Aztecs or of cognate indigenous cultures. This pronounced character naturally vanished with the supplanting of Pagan by Christian traditions. But, just as these traditions in Mexico have given no slight coloring to the ceremonials of the implanted faith — a coloring shrewdly and sagaciously adopted in ecclesiastical organization for the sake of more easily reconciling the natives to the

OLD DOORWAY, CITY OF MEXICO.

new culture — so these native workmen continued to express their racial character in their work, perpetuating something of a feeling of the native art in certain touches and movements that pervade the whole in a way difficult to analyze, but which unmistakably indicates a source quite foreign to that of the introduced art.

These men were artist artisans in the true sense, and there must have been a considerable body of them engaged in their various interesting activities throughout Mexico — stone-cutters, wood-carvers, metal-workers, tile-makers, potters, and the like. Their traditions survive to this day, and one is often struck by the skill and taste displayed by humble native workmen when proceeding unhampered along their own lines. The fine old spirit is now no longer dominant in the art of the country. The controlling impulse has ceased to be exerted by master-minds, and has largely passed into the feeble hold of philistine hands to whom artistic motives are as sealed books. Yet there still survive the intelligence and the fine feeling with which so many workmen give themselves to their tasks, in spite of scanty hire and slight appreciation — animated solely by the pleasure of producing something beautiful, even though of lowly utility. This indicates that when a new Renaissance at last dawns in Mexico — as some day it must, in a country so rich in resources and now advancing under the spirit of modern progress to the conditions of material wealth and popular prosperity that are essential stepping-stones for the feet of Art — there will be ready at hand a fine body of skilled and tasteful workers.

A really delightful example of the perpetuation of this spirit came under the eyes of myself and Mr. Goodhue while engaged upon this work. At Puebla we had the good fortune to meet the young

English architect, Mr. Charles J. S. Hall, whose helpfulness it is a pleasure to acknowledge here. In his design for the new *Palacio Municipal,* or Municipal Palace, then in process of realization in that city, Mr. Hall showed both his good taste and his sense of the fitness of things by seeking his models in good Spanish work. A company of gentle-featured Indian stone-cutters were occupied in carrying out the details of the façade, and Mr. Hall showed us how, simply by placing before these men rough sketches suggesting what was wanted, he would obtain most admirable results in the way of charming heads, graceful garlands and other attractive ornamental details — all animate with the vital spirit conferred by intelligent hands creatively employed.

Even comparatively crude ornament produced under such conditions is apt to have more life, more real interest, than the most correct details painfully copied in all literality from carefully elaborated working-drawings by men who are only expected to reproduce in minute fidelity the pattern set before them. It is only in the former way that it could have been practicable to obtain many of the most important results in decorative treatment to be found in Mexico, the intricate designs for which are clearly beyond the scope of execution after working-drawings.

The consequences of giving artistic freedom to the native spirit are often manifest in a certain barbaric splendor of treatment, both in blazing color and in flamboyant design, that is quite likely to fascinate the beholder, however conscious he may be of its shortcomings when measured by the most correct standards. It should not be inferred, however, that good ornament is something not to be found in Mexico. The amount of it to be seen in various details of the

cathedrals of Mexico and Puebla, and in such work as the remains of the superb choir of San Augustín in Mexico, is by no means inconsiderable, while the quantities of artistic inlaid wood, carving, metal-work and other forms of decoration that one still comes across throughout the country, indicate that a great deal of good decoration of the kind was in existence before the spoliation of the churches and convents by civil war, or their mutilation by the even worse form of vandalism wrought by the itching of ecclesiastic authorities for something brand-new, clean-scrubbed and spruced-up, and the consequent sacrifice of invaluably precious antiquities — a process that is still working untold mischief. But, on the whole, the general form and the breadth of effect in Spanish-Colonial architecture are superior to the character of the ornament and its execution in detail. And it is better this way than were the case reversed. The chief end of architectural ornament is to produce effect in mass; first stand its ensemble value, its service for accent or for illustration of functional character. When good ornament is applied to these ends the result

CHOIR STALLS OF SAN AUGUSTÍN, CITY OF MEXICO.

is, of course, incomparably enhanced. But an architectural work in which even crude or indifferent ornament is well concentrated or effectively disposed has vastly more interest and character than one in which good ornament is discursively or aimlessly distributed.

VIII. CONSTRUCTION AND STYLE.

Very naturally the earlier structures in Mexico, erected in the first generation succeeding the Conquest, had little architectural character. The Conquerors themselves were, as a rule, rough men, and the friars who accompanied them to convert the natives to Christianity were poor. So there was neither inclination, nor means, to build with any reference to artistic ends. Utility was the sole consideration. Strength of construction was aimed at, both for the sake of defence and for stability, the prevalence of earthquakes having speedily shown a necessity for the most massive masonry — a characteristic that is largely responsible for the impressiveness of Mexican buildings. An observer in the early days, Cervantes Salazar, writing about the edifices constructed in the City of Mexico a few years after the Conquest, said: "From their solidity one would say that they were not houses, but forts." The strength and rough simplicity of this early work appear more in the churches remaining from that period than in the secular work, which has been more or less modified by subsequent reconstruction and ornamentation.

The early ecclesiastical edifices were built under the Franciscan friars, who were the pioneers of the Church in New Spain. These churches in various parts of the country have a rudely massive character, with a look of austere severity, frowningly somber. They are

commonly distinguished by battlements that suggest defensive functions, and are of an easily recognizable type that might be termed "Early Franciscan." The most notable survival of this period in the City of Mexico is the church of Santiago de Tlaltelolco, a quaint-looking edifice without grace of form; sequestrated and converted into a storehouse in 1883, with the loss of some notable works of art in the interior.

The churches of this primitive period are characterized more by middle-age styles than by the Renaissance. A form of ribbed vaulting, reminiscent of the Gothic, is commonly employed. The great church of San Francisco at Cholula is fundamentally Gothic in type. On the other hand, the curious Capilla Real, or Royal Chapel, also at Cholula, likewise over a century later in date and built to accommodate a vast concourse of Indian worshippers, was suggested by the Aljhama, the great Mosque of Cordova; having a similar plan, with sixty-four large round columns supporting the numerous little domes that form the roof.

IX. THE RENAISSANCE IN MEXICO.

The Renaissance, however, soon made its influence felt, and the dome was almost universally adopted. With the quick growth of wealth in New Spain the opportunities which it made possible for important architectural works, both ecclesiastical and secular, were naturally taken advantage of. The vast revenues of the Church in the colony, its organization modelled upon that of Spain, where it was more dependent upon the King than upon the Papacy, furnished the means for the erection and decoration of magnificent temples. The governing classes, in the sumptuous character of their dwellings and their luxurious manner of living, rivalled their compeers in the mother

country, then probably the most luxurious aristocracy of Europe. So there was no long era of colonial simplicity as in the English possessions of North America. It was fairly Aladdin-like, the manner of the land's transformation. Under the tremendous energy of the conquering race fired by the lust for wealth and power, working hand in hand with religious zeal, New Spain blossomed in the space of a few short years into a marvelous kingdom, dotted throughout its length and breadth with the splendid cities that emerged from the primitive wilderness or occupied the sites of pre-existent cultures. And the vast domain has remained a land of contrasts to this day.

BATHS OF EL JORDAN, CHIHUAHUA.

The influence of the full Renaissance was dominant in Spain when the great cathedrals of Mexico and Puebla were begun, in the latter half of the sixteenth century. Don Manuel G. Revilla, Professor of the history of art in the National Academy of Fine Arts in Mexico, in the admirable study entitled "El Arte en Mexico en la Epoca Antigua y durante el Gobierno Virreinal" (Art in Mexico in the Ancient Epoch and during the Viceroyal Government) says of these two structures that they are the only edifices of the viceregal epoch up to the arrival of González Velásquez and of Tolsa which are distinguished by correctness, simplicity and sobriety. "In the

remaining part of the sixteenth century and through the seventeenth, both religious and civil architecture were dominated by the Baroque, with its capricious proportions, its accidental profiles, its heavy and corpulent members, its ragged fronts, its abundant, irregular and crude mouldings — but picturesque withal, and, in Spanish hands, of extraordinary character."

X. THE TWO DOMINANT STYLES: SPANISH BAROQUE AND THE CHURRIGUERESQUE.

The eighteenth century was one of prodigious wealth and correspondingly lavish expenditure. To this century belong the greater number of existing edifices of the colonial period, for it was a period of extraordinary architectural activity, marked by a general restoration and reconstruction of old buildings and the erection of numerous new ones. The decadence of Spain had extended its influence to the fine arts and its impress was stamped upon the Colonial architecture. In this architecture two styles maintained a sort of joint dominance — the Baroque and its peculiarly Spanish outcome, the Churrigueresque, in the second of which the decorative tendencies of the Free Renaissance went to the uttermost extreme of architectural unrestraint. Both of these styles are characterized by the interruption of straight lines, the breaking of entablatures and pediments, the varied curvature of arches and lintels, the ornamentation of panels, etc. But in the Baroque the column is retained, although perhaps twisted or storied, while panels may remain undecorated and profiles preserve their due regularity. In the Churrigueresque the column and the anta are transformed into pillars and pilasters replete with decoration, all panels are decorated, lines are infinitesimally broken, and the sculp-

ture becomes an integral portion of the structure, serving as decorative member. While the Baroque was stamped with a strongly individual Spanish character, the Churrigueresque is not only of Spanish origin, but is a style found exclusively in Spain and her colonial domains. In New Spain it became immensely popular, both for ecclesiastical and secular purposes, making itself distinctively the special style of the viceroyalty, in which, as Revilla says, "it mated the Decadence with splendor."

These styles not only merge into each other in various degrees, but also not infrequently tone themselves, as it were, with various other styles, under the Spanish tendency towards a fusion of forms, however opposed their character may be.

Among the most eminent examples of the Baroque are the church of Santo Domingo in Mexico, the Colleges of San Ildefonso and the Vizcainas and the house of the Count of Santiago, the first story of the State Palace in Guadalajara, the reredos in the chapel of Los Reyes in the Puebla cathedral, after designs sent specially from Spain by Juan Martinez Montañez — recently much injured in color by repainting and the substitution of white for gold in the ground-work, and the church of Santo Domingo in Oaxaca. Among the best examples of the Churrigueresque may be cited the two façades of the Sagrario, designed by Lorenzo Rodriguez; the church of La Santisima; the magnificent altar of Los Reyes in the Cathedral, designed by the Spanish architect, Gerónimo Bálbas, who came from Seville expressly for the work, having previously executed the altar of the same name in the cathedral of that city, and the Casa de los Mascarones, all in the City of Mexico; the old Jesuit church at Tepozotlan, the Casa de Alfeñique in Puebla, the church-interiors of Santa Rosa and Santa

Clara in Querétaro, designed by Eduardo Francisco de Tresguerras; and the churches of San Diego and of San Cayetano de la Valenciana in Guanajuato.

Another purely Spanish style, the Mudéjar — the style developed by the Christianized Moors — has made its influence evident in much of the architecture of Mexico, particularly in the polychrome tile-work of Puebla. The finest example of Mudéjar influence is the celebrated Casa de los Azulejos, the House of Tiles, in the city of Mexico. This style is also strongly manifest in the notable Capilla del Pocito, the Chapel of the Sacred Well, at Guadalupe. The Mudéjar is characterized by Arabic decorative motives, perhaps more or less modified by European influences, lavishly applied to work in which the fundamental form is more distinctively European. As in Spain itself, so in the architecture of Mexico, these Spanish styles are often so blended with each other that it is difficult to tell which is dominant.

XI. THE CHURRIGUERESQUE — MAGNIFICENT, THOUGH DEBASED, IT HAS DECIDED MERITS.

Unhappily the extraordinary enthusiasm for the Churrigueresque, — appealing, as it did, so strongly to the native temperament in the riotous luxuriance of its imaginative quality — akin to the entangled profusion of a tropical forest where the interlaced vegetation is starred with vivid blossomings, fantastically adorned with clinging orchids, and the air is heavy with rich perfumes — was followed early in the present century by what seems to have been almost a fanatical rage for its extermination. This movement appears to have had its active origin with the celebrated Tolsa, who began to change over various chapels of the Cathedral of Mexico, destroying the Churrigueresque

retables and replacing them with Greco-Roman work. What the grand interior of the Cathedral must have been in the days of its full splendor is indicated by the superb chapel of los Reyes, and the various detached examples of Free Renaissance, Plateresque and Churrigueresque that remain to impress the beholder amidst a melancholy nakedness of devasted surfaces. The movement thus started was accelerated by the importation of various mediocre Italian architects in succeeding years. In consequence there was a universal transformation of church interiors throughout the land, the old work remaining only in various nooks, here and there, that chanced to escape the sweep of the destroying flood, surviving to give to the visitor a faint idea of the splendor with which Mexico teemed in the days when this really beautiful work set forth the magnificence of the viceregal regime. Interiors were ruthlessly stripped of their superbly gilded wood carvings, the grand retables were ripped out and smashed into kindling-wood, and fine old canvases were stacked by the cord in dusty

FAÇADE OF THE CATHEDRAL OF SANTIAGO DE CAMPOSTELA, SPAIN.

(Designed by Churriguera, 1680–1700.)

corridors. In their place against the naked walls appeared the lifeless altars of affectedly classic form whose air of tawdry decorum has destroyed all the charm of church interiors in Mexico to-day, except that which comes from general lines and spacious effects.

The surviving examples of the Churrigueresque are, however, sufficiently numerous to impress upon the art-loving beholder who becomes intimate with the Mexican manifestations of the style a profound sense of the excellent qualities that assert themselves above its fundamental irregularities and its fabric of debased and perverted forms. The memory of José Churriguera has fallen into architectural disrepute as that of a sort of black sheep in the annals of Spanish art. Cean Bermúdez, for instance, writes of him as follows: "He was born in Salamanca about the middle of the seventeenth century. Carlos II. appointed him draughtsman of the Palace works. Don Pedro de Ribera was his professor and he had two sons. He executed various works of sculpture, among them a Saint Augustine, and he constructed various edifices in the Castile; *he profaned with his architectural style the decorum and sobriety of the temples.* He died in 1725."

But a remark by our eminent American architect, Richardson, as repeated to the writer by one to whom it was made, shows how one man of genius can appreciate another, though of opposed tendencies. Richardson, with a group of his pupils, was looking over some photographs of Spanish architecture. Coming to Churriguera's façade of the cathedral of Santiago, he said admiringly: "That is not the sort of thing to do, but if you want to do that sort of thing that is just the way to do it!" The illustration on the preceding page, representing the masterpiece of that architect, has a special value for the

present work in giving an idea of the style as developed in the mother country by its founder.

XII. A MEXICAN APPRECIATION OF THE CHURRIGUERESQUE.

It was with much pleasure that I noted in Señor Revilla's work how appreciatively a scholarly Mexican student of art views the Churrigueresque. I concur so heartily in his sentiments that I feel that I cannot better express my own than by putting his words into English: "It has been a constant practice," he says, "to censure or disdain this style unconditionally. It is true that there has been scarcely a Spanish writer upon art who has failed to launch innumerable invectives against it. One writer began it and everybody else has followed his example. At times other architectural forms have been subjected to correspondingly adverse judgment, but in the end they have been rehabilitated; the aversion to the Churrigueresque, however, maintains itself as lively as ever.

"We shall certainly deny neither its incorrectnesses nor its defects; having made its appearance in a period of general decadence it is impossible to find therein those forms that reflect epochs of grandeur and of glory. But how can these writers condemn the style in the manner that they do — that is, in the name of another style, the Renaissance, which, in reviving the architectural forms of the Romans, at the same time accepted the vital alterations that they introduced in the three classic orders, together with the later adulterations incorporated therein; a style that changed the good Greek proportions, that superimposed the orders, that deprived the column of its office — converting it into a simply ornamental member — that divided its shafts,

that made the cornices rebound, that broke the pediments, etc., etc.? The Churrigueresque, it is true, went much farther in these respects, for the reason that the Baroque had already exaggerated the adulterations aforementioned. But for this same reason, having carried the process to so great a degree — just as extremes meet — with the achievement of the excessive, new forms made their appearance while the primitive ones were well nigh obscured. With the suppression of the column, or rather with its transformation into a pillar, the orders could now no longer be superimposed, neither was the vicious employment of that beautiful architectural member practicable, whereby it was relegated to the spurious office of serving as a mere show-piece. By the same token the Churrigueresque may be a bad style, if you will, but it is not a good style cast to perdition.

"In favor of the Renaissance it may be said, among other things, that it has developed the dome to an extraordinary degree; that it has maintained ample proportions and preserved the severe and simple lines of the Greeks and the Romans; the Churrigueresque, on the other hand, can make only one claim: that of being a more Christian style.

"Above all it must be borne in mind that the Churrigueresque has contributed no new element to construction, as other styles have done, and that its function is limited to that of ornament; it is therefore not constructive, but decorative, in character. To the structures of edifices erected in previous epochs it was aggregated as an adornment, and as such it appears in the façades of secular buildings, upon temple exteriors, and in the retables of altars.

"In the first instance it lends to the edifice a certain graciousness and novelty, notwithstanding the fact that it does not always

contribute to the character of civil architecture a sufficiently abundant ornamentation, or employ statuary to the extent desirable (statuary forming an integral part of the work when used in the Churrigueresque) but on this very account the style displays itself with greater sobriety in secular work, and at times appears without the sculptural element.

"It acquires more propriety and greater importance at the portals of churches. For here, on the one hand, it is perfectly adapted to a feeling of magnificence and pomp; and, on the other hand, to the employment of sculpture in the representation of sacred figures. But it happens that, seen at a distance and in full light, these prodigious Churrigueresque portals, admirably worked in stone, under the intensity and the diffusion of the light and the uniform coloration of the structural material are apt to suffer from a confusion of forms in the detailed ornamentation and even in the case of the pillars, pediments and cornices, losing their effect to no slight extent — a drawback from which the retables of the same style are exempt, as they are seen in the tempered light of temple interiors.

"It is in the interiors, therefore, that the Churrigueresque may best be studied, and here are displayed all the resources of the style. These altar retables, worked in wood, offer a greater richness in forms, and a greater refinement, than are attainable in the stone portals of church exteriors; a refinement and richness that may be well appreciated by reason of the proximity to the altars in which the spectator may stand. Moreover, the occasional practice of employing pillars somewhat broader above than at the base, and which thereby give the appearance of not sustaining the cornices but rather of being pendent therefrom — a practice that may be reputed defective — has a better

excuse in these retables of wood if it be remembered that, on one hand, such pillars do not serve as supports so much as for ornament; that, on the other hand, the weight of these cornices is apportioned between the pillars and the walls, wooden supports entering into the latter for the purpose. But even conceding it to be a defect, the conjunction does not on this account appear less interesting nor less expressive.

CHURCH OF THE JESUIT SEMINARY AT TEPOZOTLÁN, STATE OF MEXICO.

"The dominant tones of the gold; the richly ornamented pilasters that ascend to the lofty vaulted ceiling; the cornices, flowing in curving and rebounding lines; the broken pediments that develop into volutes; the sockets and pedestals adorned by numerous lambrequins; the panels, tablets and friezes embroidered with scroll-work, shells and foliage; the niches charged with carvings; the multitude of paintings of saints or of passages in the life of the Savior or of the Virgin; the medallions in low relief and the polychrome sculptures of martyrs, of prophets, of virgins and of angels that reveal themselves in the penumbra against the gold background of the retable toned down by the smoke of incense and of candles and by the dust of the years; the infinite variety of details and the

commingling of forms and colors — the whole constituting a mysterious and impressive *ensemble* that, under the contemplating gaze possesses the spirit with surprise, admiration and mysticism, until the beholder is penetrated by a holy awe as if he had just finished reading the verses in a chapter of the Apocalypse.

"Not in vain did the Churrigueresque have its birth among a people profoundly religious, and in an epoch where faith was still intense, for to an extraordinary degree it became an expression of Catholic mysticism, as did the Gothic in the middle ages. Marvelous is the power of Art to express one and the same sentiment through the media of diverse forms."

Señor Revilla also calls attention to certain analogies between the Churrigueresque and the architectural style of India — very particularly the façade of the Temple of Kali in Kajraha; which he finds the more curious when the two styles were developed under the influences of creeds and civilizations so diverse as those of Spain and of Hindostan. We should remember, however, that the mystical element is strong in each. It would appear as if the Churrigueresque, with its bewilderment of design, its interlacing and interweaving of lines, must be largely indebted to the Arabic influences so strong in the art of the Peninsula. A decided influence from the Flemish Renaissance — naturally exerted in Spain with the tendencies introduced from his native land by the Emperor Charles V. — is indicated in the work of Churriguera, and this influence manifestly had a share in shaping the style that he created.

The remarks of Señor Revilla concerning the loss of effect suffered by Churrigueresque exterior work under the full light of day suggest to the writer to point to the charm of such work under

certain conditions; as at dawn or dusk, or under the rays of the moon. Many a visitor to Mexico can recall few spectacles to compare with the effect of the richly elaborated façades of the Sagrario in the national capital when bathed in a silvery flood of tropical moonlight, the ornament revealing itself in a soft clearness with a sort of spiritual distinction and mystical splendor out of the vague depths of mysteriously intense obscurity.

Very naturally a style so unconventional as the Churrigueresque gives great freedom to the artist. There is, therefore, a correspondingly marked individuality, together with a wide diversity, in the character of design in the various representative examples of the work in Mexico, as will be evident from a comparison between such works as the façades of the Sagrario, La Santisima and San Francisco in the City of Mexico; San Diego in Guanajuato; San Cayetano de la Valenciana, with its closer texture in ornamentation and marked infusion of the Arabesque; and finally the largeness of conception and vigorous freedom of the work in the resplendent retables by Tresguerras in the churches of Santa Rosa and Santa Clara in Querétaro. Moreover, with all its florid exuberance, its almost wanton capriciousness, the Churrigueresque in its best moments achieves the full dignity of its exceeding magnificence.

XIII. VARIOUS CHARACTERISTICS, GENERAL AND SPECIFIC.

The impression of exceedingly massive solidity made by the buildings of Mexico in the earliest days of the Spanish dominion has been abiding. It has been stated that the Spaniards are second only to the Romans as constructors. Señor Revilla says that if, at first

thought, the assertion might seem exaggerated, its verisimilitude would be conceded on contemplating the fabrics that they left in New Spain: "Houses and palaces, castles and temples, bridges, fountains and aqueducts; all solid, robust and grandiose works."

BRIDGE AT TEOLOYÚCAN, STATE OF MEXICO.

Of the church-interiors in general it may be said: the ceilings — except in the very earliest work — are almost invariably vaulted in nearly every case. The vault is often of large, soft bright-red brick. But very frequently stone is used throughout. The stone is often very small, and the cement is usually so exceedingly good as to bind the whole into practically a monolithic mass. This is true of walls and domes as well. The vaulting is invariably covered with plaster, either decorated or left plain. The prevailing color is usually white, and, in older decoration, there are bands and center pieces, for the most part very pleasant in effect: dull reds, blues, and yellows, together with an abundance of black in the way of outlining. The fresco painting, even of the best period, is apt to be bad; though in certain cases, as at Ixtacalco, it is charming, because of a certain naïve striving. In the older decoration the arches and piers carry down the frescoing of the ceiling with gold — often conventionally represented in chrome shaded with black.

The bases are practically always of stone, usually very pure in style — either Tuscan or Attic. The floors in the most important structures are commonly of stone, and rarely of marble. But frequently, even where least expected, as in Carmen at Celaya, and at Tasco, they are of wood. Commonly, however, they are of large brick similar to that used in vaulting, or of large red tiles. The brick is usually laid in herring-bone pattern, though frequently different designs, and also many patched places, slabs, etc., occur to break the regularity.

Really good chancels are rare in Mexico. They usually suffer from the same fault that customarily marks Roman Catholic work in the United States; that is, they are too shallow. The space between the first step from the nave and the east wall is commonly but enough to permit the various foot paces, etc. But few of the good old fittings are left, all having been destroyed to make room for the so-called 'classic' introduced by the Italians at the beginning of this century. A few churches, as at Tepozotlan, Tasco, Ocatlán, and Valenciana, still possess at the high altar their original gilded Churrigueresque retables. The ceilings and side walls are usually decorated and painted, — either good, bad, or indifferent; but far more often with painted columns, entablatures, garlands and panelled arches in perspective, cold and gray in tone, and apallingly well done.

The iron work is usually simple in pattern, but excellent in execution; notably the work designed by Tresguerras at Querétaro, where, in the case of Santa Clara, it is partially gilded to harmonize with the gorgeous Churrigueresque wood-carving from which it projects. Many of the side altars are surrounded by simple iron railings such as one sees everywhere in the United States — straight iron

rods with lead castings on the joints. These are probably always modern.

As Mr. Goodhue remarks in one of his notes: "The use of wood is marvelous. The Churrigueresque altars are so wonderfully intricate, so elaborate and difficult of design, that it is hard to see how any workman could follow his drawings and harder to comprehend how such drawings could have been made. Carving is excellent — bold and strong, or clear and delicate, as the case may require. It is usually covered with a thin coat of plaster upon which is laid the gilding: heavy leaf, or rather almost thin plate, now turned by time to a rich 'black gold.' In the case of ungilded work, one frequently finds that the wood has not been treated in any way. Examples of this are the benches in the Church of La Compañia at Guanajuato and one of the confessionals in the Cathedral of Mexico, both in teak. Many of the chapel gratings, railings and window-guards are of wood, instead of bronze or wrought iron as in the mother country, but despite their cheaper material are excellent in effect, being designed on somewhat heavier lines and very logically worked out. The wood in the cheapest work is frequently painted green in simulation of bronze, but is more often gilded, with figures of saints and angels in colors, diapered garments and shaded flesh. These colors in the old examples are delightful, being softened probably by time; in the newer ones, and in cases of repainting, etc., the effect is harsh and garish. Rather infrequently one finds inlay, as at Querétaro, where it is or was a local specialty of manufacture; or at Puebla in the marvelous choir, which in workmanship bears a strong likeness to Dutch marquetry."

The vestibules are often formed by strangely and grotesquely panelled inside "storm-doors." These are as often left unfinished in

every way, trusting to the color of the mahogany, walnut, oak or teak, of which they are constructed, for their effect. This applies also to all stalls, confessionals, etc.

The chandeliers are commonly gilded, with glass pendants.

XIV. THE ARCHITECTS OF MEXICO.

Very little indeed has been recorded concerning the architects of the important structures. The designers of but few buildings, even the most important, are known. There are only two, Tolsa and Tresguerras, concerning whom much of any information beyond their bare names has been preserved. And only of Tresguerras have any personal details been recorded, while merely enough about that great artist's most engaging individuality remains chronicled to make a meager sketch.

The first architect in Mexico of any importance appears to have been Claudio de Arciniega, master-in-chief of works in the capital, where he lived in the middle of the sixteenth century. At first it was the custom to send the plans for monumental buildings from Spain. Such was the case with the Cathedrals of Mexico and Puebla. The first design for the Cathedral of Mexico was made by Alonso Pérez de Castañeda, royal-master of architecture, and the second — which was the one definitely adopted — was the work of Juan Gómez de Mora, architect to Philip III., who sent it over under his royal seal in 1615. The cathedral at Puebla was also designed by Mora. The great Palace of the Government, whose façade extends along the entire east side of the great Plaza de Armas in the City of Mexico, having been destroyed by fire in 1692, its rebuilding was begun early

in the eighteenth century according to plans by Fray Diego de Valverde, who probably designed the grand *patio*, or central court, with its galleries. A plan of the city preserved in the National Museum, records that in 1737 the following architects — who must have designed various buildings erected in that period — were commissioned with its formation: Don Pedro de Arrieta, master of architecture for the entire kingdom of New Spain, and in charge of the construction of the Cathedral and the royal palace; Don Miguel Custodio Durán, Don José Rivera, Don José Eduardo Herrera, Don Manuel Alvarez Alans, master for the city of Mexico, and Don Francisco Valderrama, master-inspector of architecture. To these should be added the names of Juan de Zepeda and Francisco Guerrero y Torres. The following architects are on record as having been active in previous centuries: Francisco Becerra, 1573; Melchor Dávila, 1579; Rodrigo Dávila, 1586; Juan Lozana de Balbuena, 1648; Juan Serrano, 1649; Pedro Ramirez, 1665; and Juan Montero, 1668. Near the end of the eighteenth century Don Antonio González Velázquez came from Spain as the first professor of architecture at the San Carlos Academy of Fine Arts. He designed the Church of San Pablo and the important dome of Santa Teresa la

MARKET AT SAN MIGUEL DE ALLENDE.

antigua, of which mention has been made. Velázquez was succeeded by Tolsa, who was also sent over from Spain, and was the architect of various buildings of great importance. The last celebrated architect of the Colonial or Viceregal regime was the Creole, or native Mexican of Spanish blood, Tresguerras, and in connection with him the names of several architects active in and about Querétaro have been preserved.

CHAPTER II.

Decorative Sculpture.

ARCHITECTURAL Art, as practised in New Spain, was not limited in range to its merely structural aspects, modulated by such developments in the way of mouldings, etc., and other of the simpler varieties of ornament, as would not make too great a demand either upon the artistic resources of the stone-cutter or upon the funds of the builders — a limitation that obtained throughout English-speaking America until a very recent period. On the contrary, it drew most prodigally upon the resources of its sister and auxiliary arts, Sculpture and Painting. Without such coöperation, architectural effects must necessarily be limited to those that depend solely upon the more general aspects of the edifice, like mass, form and proportion. In the early days of the colony the demands upon these arts were met from Spain. This was particularly the case in respect to the former, many statues carved in wood having been sent over from the mother country for the adornment of the churches. The art of Painting, however, was extensively practised at an early period in colonial development, so that all decorative requirements in this respect practically were met by the artists of Mexico. Indeed, Painting received a great impetus under the discrimination in its favor, and against Sculpture, made in the canons of the Third

Ecclesiastical Council in Mexico. This accounts for the bare severity of those churches, dating from the early period, that remain practically unchanged in general character. Many of the early edifices, however, were elaborately adorned with sculptured ornament on their reconstruction in later years, when this discrimination had ceased. But the wonderful development of the wealth of the country expressed itself in the encouragement of Painting very much earlier than in fostering the art which is more intimately related to Architecture.

In the seventeenth century Sculpture began to be extensively employed in the adornment of the richly decorated church façades; and in the eighteenth century particularly, with the passion for the Churrigueresque that took possession of New Spain, plastic art received extraordinary encouragement. There were innumerable altars throughout the land to be decorated with elaborate great retables, and the employment of Sculpture as integral in construction was essential both in this elaborate wood-carving and in the splendid adornments of the portals and other exterior parts with statues and reliefs, occasionally of marble, but commonly of the more ordinary grades of stone.

In the decoration of church exteriors Sculpture is most commonly employed about the portals, and frequently in the adornment of the towers. In the Baroque style, as practised in New Spain, its distribution follows a conventional system. In the façade the great entrance is usually flanked by one or a pair of statues on either side, placed in niches or standing against the panels between columns or pilasters. In the second, and perhaps even the third story, the same arrangement may be repeated, a great low-relief that represents leading events in the life of the saint in whose honor the church was erected often

serving as the central feature. On the side-portals a similar system is observed. In the Churrigueresque exteriors the arrangement is much less conventional, and, besides the principal statues and low-relief panels, there is a lavish use of minor figures, groups, cherubs, heads, medallions, etc., like fruit and flowers with foliage, as such details show amidst the luxuriant mass of ornamental forms.

SCULPTURED PORTAL OF THE MISSION OF SAN JOSÉ, NEAR SAN ANTONIO, TEXAS.
(Date, 1718; Huica, architect, sent especially from Spain.)

As a rule, this decorative sculpture is inferior in execution, corresponding with the commonly crude character of the florid ornamentation. The work is occasionally naïve in spirit, but by no means so frequently as its usually rigid lines might lead one to infer. The impression commonly conveyed is that of an intentional lack of finish; a purposed limitation to general aspects of the human figure, expressed according to certain ecclesiastical conventions. This is manifestly done with a view solely to decorative effect in the ensemble, without seeking to draw the eye to linger upon this or that detail by fineness of finish, or through emotional effect in form and feature.

It is true, indeed, that when ornament is lavishly employed, the impression made is largely due to the effect of the decorated surface as a whole. The array of ornament is apt to be bewildering in its accumulation of forms and figures; correspondingly, the fineness of individual parts is little regarded. It would therefore seem as if the effort expended in the production of finely wrought work might be labor thrown away. Nevertheless, the æsthetic value of such work appears in a heightening of the total effect. Even though all the charm of delicately wrought detail can never reveal itself to any one spectator, the eye will be caught by the beauty of this feature in one case, by the grace of that in another, and thence it may be drawn to observe the exquisite nature of some other part. And the perfection of these parts will characterize for the beholder the entire work, just as the fine finish of facet and angle in each single gem may represent the character of a large cluster in which the individual excellence of the jewels loses itself in the ensemble.

Discussing the foregoing trait of lack of finish, Señor Revilla calls attention to the fact that in the slow passage of two centuries there is no evidence of gradual improvement in this respect. On the other hand, however, in the midst of all this uniformity of character, there now and then appears the genius of some unknown artist revealed as in a brilliant and fleeting spark, embodied in some beautiful stone relief, as in that over the portal of the old church of San Augustín in Mexico, in the sculpture on the façade of the cathedral in Oaxaca, and in the medallions in high relief that flank the portal of the Alhondiga in Puebla — all works good in detail, well proportioned, and individual in feature. Here and there no little good decorative sculpture may occasionally be picked out.

In general, however, the great run of sculpture in the Spanish-Colonial work in Mexico lacks individuality; the figures stand well, but in monotonous attitudes and with little animation; the drapery is by no means badly done, though formal in treatment. The same observation holds in regard to the polychrome sculpture in wood, so abundant in church interiors. The execution, however, is more elaborate and careful in the latter form of sculpture, which often is distinguished by excellent traits.

Of this polychrome sculpture, as employed in the adornment of the altars, Señor Revilla says: "It all stands completely carved throughout and the draperies are replete with burnished colors that combine harmoniously with the gleaming depths of the gold in the retables, of which they form a part. These sculptures are apt to be distinguished by a somewhat elegant air and at the same time the draperies have an exaggerated movement — traits consonant with the Baroque character of the ensemble. The attitudes are not so varied as might be desired and at times the facial expression is not sufficiently grave or dignified. But such shortcomings may well be pardoned in view of the ingenuousness displayed by the artists, and especially by virtue of the decorative function of these figures in forming an integral part of an ensemble from which the spectator finds it impossible to consider them apart; an ensemble that predisposes the beholder to mystical contemplation.

"Quite otherwise are the thoughts with which one regards the sculpture that replaced this work after the furious devastation of the Churrigueresque high altars and collaterals. These figures were designed to stand in isolation and were draped in textile stuffs, with changeable costumes and wigs of natural hair, wrought in manifest

contravention of positive canonical decrees.[1] Passing over the inartistic false hair, and the vestments not always in consonance with the most orthodox apparel, with the best of good will it is impossible to overlook the incorrectness and ugliness of form, the unnatural attitudes, the gestures and contortions that at times reach the comical; images that for a long period invaded not only the temples of insignificant villages but those of populous and cultivated cities, and which give eloquent testimony to the pitiful state into which may fall the most classical of the arts — the art that demands the greatest beauty and the greatest correctness of form."

POLYCHROME WOODEN SCULPTURE IN THE CHURCH AT TASCO, GUERRERO.

The first token of a reaction against this abominable degeneracy in taste, as well as of a tendency towards higher ideals in sculpture than had been held, was given in the formation of a modest group of artists in Puebla towards the second third of the eighteenth century and lasting into the early part of the nineteenth. These were known as "the three Coras." The head of the movement was José Villegas de Cora, and with him were associated Zacarías Cora and José Villegas, who took the name of Cora

[1] The Third Mexican Council, assembled in the sixteenth century, decreed the following: "The images that *hereafter* are constructed, if it be possible, whether paintings or sculptures, shall be of such fashion that *on no account shall it be necessary to adorn them with vestments.*" T. XVIII. Sec. 9.

as an honorary title. Gathered about this trio were other sculptors, so that the movement gained something of the character of a school.

José Villegas de Cora, the *maestro grande*, as he was called, was the first Mexican sculptor known to have looked to nature for instruction. But from Nature he only took his general conceptions, working up his details from the imagination. The latter were therefore marked by an arbitrary character. He sought, however, a truthful arrangement of drapery, but his chief distinction came from the beauty of countenance that characterized his figures — particularly in his Virgins, which, like the greater part of his other works, were made for changeable vestments, after the fashion of the day.

An anecdote related of this master shows the high estimation in which he stood. The Bishop of Puebla, Don Antonio Joaquín Pérez, had been in Spain as a deputy to the Cortes and he brought back with him a precious image of the infant Jesus carved in wood. He summoned José Villegas de Cora to show him his treasure and said to him in a jesting tone that he ought to learn how to make sculptures like that. Whereupon the artist said not a word in response but seized the celebrated image and split its head open, taking from the inside a bit of paper inscribed with the following name: "José Villegas de Cora."

Zacarías Cora was more famed for his knowledge of anatomy, and in his work the development of muscles and veins was conspicuous. His figures, however, were apt to lack correct proportion. In facial beauty his work rivalled that of his master in popular regard. His masterpiece was the "Saint Christopher with the Child Jesus," which is still the principal ornament of the Church of San Cristóbal in Puebla.

The third master of the group, José Villegas, was distinguished by the fact that the greater number of his works were carved completely, and not intended for vestments. His figures were marked by good proportion and he excelled in the management of drapery — a merit that signalizes his life-size statue of Santa Teresa, in the church of the same name at Puebla. In facial expression he was less fortunate than his two colleagues. His Santa Teresa is marked by a mannerism common to the sculptors of the Cora school — a forced contraction of the mouth, with the object of making it look smaller.

EQUESTRIAN STATUE OF CARLOS IV.
(Manuel Tolsa, Sculptor.)

With the death of the masters the Cora school soon languished and expired, making no permanent impress upon the art in the nation. Indeed, notwithstanding the vast activity in stone-cutting and wood-carving throughout the country, and leaving out of account the various sporadic examples of admirable work of which mention has been made, there cannot be said to have existed in New Spain a genuine sculptural movement until the arrival of the eminent Tolsa. It is true that before Tolsa there came from Spain to teach the art in the Royal Academy of San Carlos, the sculptor José Arias, but his activity appears to have exerted little influence upon the art of the country.

Manuel Tolsa was born on December 24, 1757, in Enguera in the kingdom of Valencia. He studied art at the Academy of San Carlos in the city of Valencia. Accompanied by the painter Rafael Ximeno he sailed from Valencia for Mexico in 1791, to take charge of the class in sculpture at the Mexican Academy of San Carlos. A portrait of Tolsa by Ximeno, owned by the late Don Francisco de Garay, the eminent civil engineer, bears the following inscription:

"D. Manuel Tolsa, escultor de la Cámara del Rey de España, Ministro de la Suprema Junta de Comercio, Moneda y Minas; Director General de la Real Academy de San Carlos, autor de la estatua ecuestre de Carlos IV., del Colegio de Minería y de otras varias obras. Murió el dia 24 de Diciembre de 1816 á los 59 años de edad.

("Don Manuel Tolsa, sculptor of the Chamber of the King of Spain, Minister of the Supreme Commission of Commerce, Finance and Mines; Director General of the Royal Academy of San Carlos, author of the equestrian statue of Charles IV., of the College of Mines, and of various other works. Died on December 24, 1816, at the age of 59 years.")

His reputation as a sculptor already established, Tolsa devoted himself to architecture, taking Palladio for his model. His ability in this branch of art earned him his appointment as Director of Architecture in the Academy. In January, 1813, the title of "Academico de Merito en Arquitectura" was conferred upon him. The writer Beristain said of him, "He wrote many things on the subjects of mathematics and the fine-arts that some day will see the light." This prediction does not yet appear to have been verified. Tolsa married a Mexican lady who bore him five children, — four sons and a daughter.

High as were the merits of Tolsa as an architect, it was as a sculptor that he conferred a lasting benefit upon his adopted country. His architectural work, though grandly conceived as a rule, was too academic, too formal in character, too much of a reflection of better work across the ocean, to contribute essentially to the art in Mexico

beyond the designing of certain stately monumental edifices that perhaps might as well have proceeded from some other hand with equal success. And although the assault on the Churrigueresque would probably have come without his initiative — for the iconoclastic spirit was in the air at the time — yet he wrought unspeakable harm by his action in beginning the attack on the rich adornments of the Cathedral interior in Mexico, substituting repellent Greco-Roman altars for the beautiful old ones in some of the chapels. But in sculpture his work was distinguished by the strong individuality of a trained hand that denotes the genius in art, and he established its traditions firmly in the land along noble lines.

Tolsa's sculptural works are comparatively few, for his activity in architecture occupied a large part of his time. But his influence as a master of the plastic art was very great. His masterpiece was the famous equestrian statue of Carlos IV. which now stands at the head of the Paseo de la Reforma in the national capital, its pedestal bearing the significant inscription, apologetic in view of its subject and of the imperial domain lost by royal folly: "Conservado como Obra del Arte (Preserved as a Work of Art)." This powerful work, which was cast in one piece, ranks with the great equestrian statues of the world. Its chief fault is ethical, for it confers upon the ignoble Spanish king a dignity foreign to his nature. Tolsa's other known works are the colossal figures of the Three Virtues, on the cathedral clock in Mexico, the principal figures of the tabernacle, or high altar, in the Puebla cathedral, and various works carved in wood. The only statue cast in bronze, beside the Carlos IV., was the Concepción of the Puebla tabernacle. The other figures of this tabernacle that proceeded from his hand are the four Doctors of the Church, wrought in

white stucco, imitating marble. The Three Virtues, of the Mexican Cathedral, are of limestone. Tolsa's sculptural work has the best Renaissance character, — grandiose, gracious, animated; grandly majestic in the spirit and in the ponderous, yet elastic movement of the great equestrian statue; and with flexibly flowing lines and intensified curves in the female figures, which are distinguished by marked beauty of form and feature, with admirably managed draperies.

OLD CARVED DOORS AT ACÁMBARO, MICHOACÁN.

There are also two polychrome heads of the Mater Dolorosa by Tolsa, and likewise a Concepción, carved in wood and artistically colored. One of the heads of the Dolores, as this representation of the Virgin is called in Spanish, is in the Church of La Profesa and the other in the Sagrario, in Mexico, and the Concepción adorns the episcopal chapel of the Puebla Cathedral. A replica of the latter, with some variations, is in the choir of La Profesa. With this polychrome sculpture in wood Tolsa brought to Mexico the great traditions of the art in Spain, as exemplified in the work of such masters as Pedro de Mena, Alonso Cano and Montañés. A new impetus was thus given to a form of the art that

had long been practised in New Spain, but only along more strictly decorative lines. And the effect of the influence thus exerted remains to this day, for polychrome wooden sculpture is an art whose standards have been maintained even through the long period of decline that set in soon after the achievement of Mexican independence.

It is a significant fact that an artist like Tolsa, devoted to classic ideals, should also have excelled in polychrome sculpture. Señor Revilla very aptly sets forth how well the application of color to plastic form is adapted to the ideals of Christian art, whose aims are to produce devotional effects. "To compensate for the lack of excessive homage to the beauty of form," says the Mexican critic, "to balance, so to speak, the moderation with which it is employed, recourse was had to color, and this being most efficacious in the achievement of expression, it is to be accepted as in accordance with good taste. But beyond its service in compensating for moderation in the employment of the beauty of form, beyond serving very adequately as a medium of expression, great mystical effects are attained in giving the warmth of life to plastic objects. Neither can it be charged that this realism, this fiction of life in the images, is opposed to art. For the idealization of the plastic forms, the broad treatment of the hair, the polish of the wood-surface, and various other accessories, tend to counterbalance excessive verisimilitude and to declare the work of art."

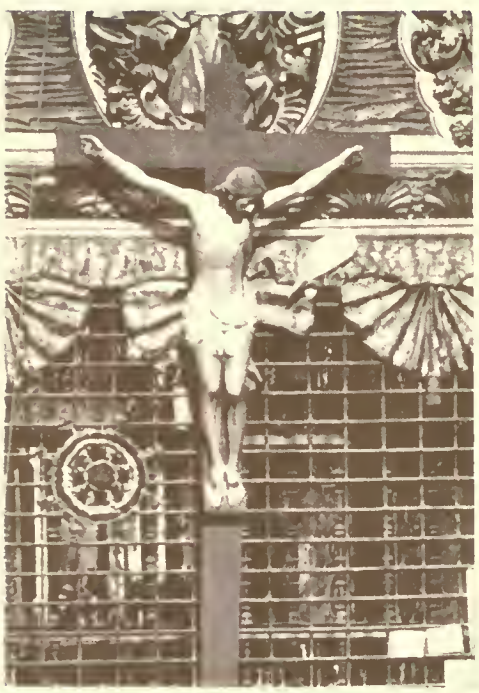
Tolsa gave impulse to two phases of sculpture in Mexico — the classic and profane: the sacred and polychrome. Both were practised by his disciples, but the second more widely, being more in demand. In his work he was surrounded by talented assistants and in the embellishment of the towers of the Mexican Cathedral he availed

himself of the talent of the Puebla master, Zacarías Cora, for whom he obtained the commission for the sixteen great statues that stand in groups of two, representing the Doctors of the Church. These figures are so much in the style of Tolsa that it is evident that the original sketches were from his hand.

Other collaborators with Tolsa were his pupils, Pedro Patiño Ixtolinque, and the two celebrated Querétaro sculptors, Mariano Perusquía and Mariano Arce. The first named was a full-blooded Indian, as his Aztec surname indicates. As a sculptor he is commonly known by his second name, Patiño. He was born in the little town of Ecatzingo and before studying with Tolsa had been a pupil of the two first professors of sculpture at the San Carlos Academy. He succeeded Tolsa as professor of sculpture in the Academy, earning the appointment in a competition with a Spanish sculptor by a low-relief in the manner of Ghiberti, representing "Wamba renouncing the Royal Crown." Patiño was a diligent disciple, painstaking and scholarly, but gifted with little originality. There exist in the city of Mexico and Querétaro various works of his, some cast in plaster and some carved in wood with polychrome treatment. Among them are two images of the Concepción, made for changeable vestments, one in Santa Teresa la Antigua in Mexico, and the other in the church of San Antonio in Querétaro; also the two statues of America and of Liberty, now flanking the staircase in the San Carlos Academy, designed for a monument to the patriot Morelos.

The rich provincial city of Querétaro has been a centre of artistic activity since the closing years of the first half of the eighteenth century. At this time three local sculptors, the friar Sebastian

Gallegos, the Master Bartolico and Francisco Rodriguez, gained no little distinction for their work, which, however, was crude and mediocre in comparison with what was soon to be achieved in that city. Gallegos carved the celebrated and much venerated image called *la Virgen del Pueblito*, and Bartolico was the sculptor of the *Nazareno* in the church of Santa Clara, notable for its expression of suffering commingled with sweetness. There is a tradition that the *Santo Entierra*, or *Entombment*, in the same church, is also the work of Bartolico. The *San Francisco* in the church of San Antonio was carved by Rodriguez.



CRUCIFIX IN CHURCH OF SANTA CLARA, QUERÉTARO.

(Mariano Perusquía, Sculptor.)

But this work was of little importance beside the results of the admirable Querétaro school of wood sculpture established by the two natives of that city, Perusquía and Arce. Just as Puebla had its school of "the Three Coras," so Querétaro had its school of "the Three Marianos." Mariano Perusquía and Mariano Arce jointly established an atelier in Querétaro and the trinity of names was made complete by their talented pupil, Mariano Montenegro. But, while the school of "the Three Coras" died out with the masters, that of "the Three Marianos" survives to this day, the Querétaro sculpture in wood still stands at the head of the art in Mexico. It is probable that Tresguerras was strongly influenced by this school, for his later work, belonging to that period, shows a great advance.

Of the two eminent founders of the Querétaro school Señor Revilla writes: "Versed in Anatomy as in drawing, they took a great step ahead in their art, bringing their figures into consonance with both the natural and the beautiful; nevertheless they could not help being affected by their environment, which was not the most favorable to the promotion of the arts. For instance, they had to yield to the vitiated public taste in making figures for changeable vestments in much greater number than those completely carved, and the fact necessarily diminished the value of their work, taken as a whole. But this does not depreciate its qualities: the good proportions that they generally adopted, their noble and beautiful types, the pains that they took with hands and feet, their modelling, so exact and gentle, their truthful coloring, and lastly, the expression of countenance that distinguished their figures in conformity with the character represented — calm or agitated, sad or smiling, ecstatic or speaking.

"It is true that in their attitudes they occasionally employ set postures, repeating conventional poses in the traditional way; it is true that certain portions of their figures betray a little carelessness in execution, and that they strive too manifestly to achieve beauty of countenance; but they are always sincere, expressive, religious, and it is evident that they were believers in the themes they took for their subjects.

"Perusquía is the finer and more painstaking; Arce the more virile and bold, and departs more from routine; the former shines in his Virgins and children, the latter distinguishes himself in his figures of saints; Perusquía was more fortunate in the expression of purity and tenderness, Arce in grief and rapture. In his *Purisima* of San Felipe in Querétaro Perusquía shows the reach of his fancy in the

conception of feminine beauty; while in his *Virgen del Socorro* (Virgin of Help) of San Augustín, with the child Jesus in her arms, he felicitously expresses maternal love and infantile tenderness. The *Child* in this work is uncommonly interesting in its expression; the most indifferent spectator feels himself attracted by the gaze, in which love, dignity and gentleness are blended. His *Crucifix* of Santa Clara, recalling the painting of the same subject by Velázquez, is temperate and faithful in muscular treatment; its pallor is natural and appropriate, and the face tranquil and resigned.

WOOD CARVING OF CHOIR-STALLS IN CHURCH OF SAN AUGUSTÍN, MEXICO.

"The best works of Arce are the group of *La Piedad* of Santa Clara, completely sculptured and particularly notable in its successful treatment of drapery; the *Mater dolorosa* of San Felipe, showing affliction without affectation; and the *Santiago* of the Cathedral, representing the moment in which the Virgin appears to the saint at Saragosa — arrogant in pose and a perfect example of its author's knowledge in giving definite expression to a complex union of sentiments — surprise, wonder and ecstasy. In color Arce was successful equally with Perusquía. In Guadalajara works of both artists are also treasured."

It is related that Arce, having been commissioned to make a statue of Santiago, the patron saint of Querétaro, on its completion the city council assembled to receive the work from the artist in great solemnity. But since so elaborate an occasion was made of the affair the sculptor declared that the work did not merit such honor and he straightway destroyed it, saying that he would make one worthy of his country. He kept the promise and gave to Querétaro the *Santiago* now so venerated in the Cathedral. Arce is also the author of the sculpture in the temple of la Villa de Montecillo in San Luis Potosí, including a celebrated *San Cristóbal.*

A deal of good sculpture in wood is still made at Querétaro and sent to all parts of Mexico. In the modern church of San José in Guadalajara the writer once found several new polychrome statues just placed in position. All were made in Paris except one from Querétaro. The latter was vastly superior to the French work in every respect.

The material of which these statues are commonly made is a native wood called *zumpantle*, in substance almost as light as cork and very easily cut. After carving, the surface is coated with plaster-of-Paris and then painted.

Besides sculpture, pure and simple, the art of wood-carving for decorative purposes reached a high degree of excellence in New Spain, as exemplified in the enormous number of Churrigueresque retables abounding everywhere, in much beautiful furniture, and particularly in such exquisite Renaissance work as the superb choir-stalls of San Augustín in Mexico. Inlaid and pieced work were also exceedingly well done.

CHAPTER III.

Decorative Painting.

HE art of painting very early attained a high state of development in New Spain. The medium employed was most commonly that of oil-colors upon canvas, though wood and copper were not infrequently used, particularly for small and moderate-sized pictures. Fresco painting was very little in vogue, except in the ornamentation of interior surfaces with conventional designs. Old work of this character may occasionally be seen in churches and convents that have escaped renovation. In effect it recalls old German work in its use of strong, bright and positive colors. For mural decoration, however, great canvases were most frequently used. Though customarily framed, after the conventional manner of oil-paintings, these huge pictures were usually designed with special reference to some definite wall surface to be covered, and the effect was consequently architectural, rather than that of arbitrary embellishment with "hung" pictures. The frames themselves are often admirable examples of design and form an element in the decorative ensemble. Very notable effects are also produced by setting numerous oil-paintings, varying in size, in the richly sculptured and gilded wood-carving of the great Churrigueresque retables of the church-altars, once so universal throughout Mexico. The

combination of painting and polychrome sculpture in a splendid great reredos of this description is strikingly impressive.

When we consider that here in the United States we have only just begun to realize the decorative value of mural painting in architectural work, it is significant to regard in New Spain the almost universal employment of oil-painting for this purpose long before the beginning of our independent national existence. The amount of wall surface thus covered in that country might literally be computed by the acre! Beside the altars, with their concentrated adornment in painting, sculpture and ornamental carving, there were great wall-spaces covered by painted canvas throughout the body of a church: between the windows, in the choir, beneath the gallery, in the chancel, and filling lunettes, panels, and other conspicuous places. Chapels were likewise elaborately treated, and a wealth of decoration was customarily lavished upon the sacristy. In convents also the wall-surfaces in cloisters and corridors were covered with pictured canvas.

A REREDOS DECORATION IN THE CATHEDRAL OF MEXICO.

An appalling amount of this work has now been destroyed and acres of old paintings are stacked in the lumber rooms of churches and convents. Of the greater part of the pictures that remain in place, the original unity of the decorative schemes has been spoiled either by the revamping of the interiors with discordant accessories, or by the stripping away of all other ornamentation and then whitewashing the

bare walls — the latter, of course, the lesser of the two evils. It is only here and there that an untouched example of such work may be found in its entirety. Probably the best in all Mexico that still exists is the splendid church at Tasco, which within and without remains practically as it was when built — doubtless the most complete monument of ecclesiastical art that exists in the Western hemisphere, its unity of treatment heightened by the fact that all the paintings are the work of one master. There are, however, not a few chapels, sacristies, *camarínes*, etc., that remain in their original integrity. Much of the beautiful work in the old Jesuit college at Tepozotlan has been preserved in its old-time state and it still gives an adequate idea of what the institution must have been in its glory, but the process of renovating the college for restoration to its original purpose, now in hand, makes the art-loving visitor tremble for the outcome.

From the amount of work that is still preserved one can see that there must have been a remarkable amount of artistic activity in New Spain; an activity that, in intensity and in extent has never yet been approached elsewhere on this side of the Atlantic. Indeed, Mexico must have been a paradise for painters in those days. The Church was pouring out wealth with unstinted hand, thousands of paintings were required for decorative uses in all parts of the land, men of talent quickly became famous, their work was coveted, and they were overwhelmed with commissions at their own prices.

There grew up in Mexico, therefore, the most important and extensive school of painting that has been known in the New World. It was born full-fledged, so to speak, for the art in Spain was at its height and the Mexican school, in various respects, was an extension of the Spanish across the ocean, standing thoroughly under its influence

and partaking of its traditions and its methods. It therefore lacked originality as a school, but in many ways it was full of interest, showing a deal of talent and capacity. It was more limited in its range than the parent school, but its earnestness, its sincerity, its ideality, and often its enthusiasm, are manifest in the works it has left. It is diverse in its manifestations — stately, grandiose and spectacular in certain aspects, and gracious, tender, imbued with sentiment and a love of delicate beauty in other phases.

I. THE EARLIER MASTERS.

The first painter in New Spain of whom there is any record was Rodrigo de Cifuentes, who came to the country in the early days of the conquest. The painting of "The Baptism of Magiscatzin" in the ancient church of San Francisco in Tlaxcala is attributed to this painter, and it is probable that several portraits of Cortés, painted from life, were his work. A second painter came from Spain in the second third of the sixteenth century in the person of Andrés de Concha, whose only known work still preserved is the group of paintings for the high altar of Santo Domingo in Yanhuitlán, Oaxaca. The Padre Burgoaque in his "*Historia de la Provincia de Predicadores de Oaxaca*," printed in 1674, calls Concha "the Apeles of the New World," and says that he came to New Spain from the Escorial. Somewhat later there came over with the Viceroy Gastón de Peralta, the Flemish painter Simón Pereyns, a native of Antwerp. Suspected of heresy, Pereyns was tried a few years before the establishment of the Inquisition, and, according to the record of the case, the artist was sentenced to paint the pictures for the altar of *La Merced* in the

Cathedral. His brother painters, Francisco Zumaya and Francisco Morales, appeared as witnesses in his behalf at the trial. A painting in the gallery of the San Carlos Academy, representing the "Virgin with the Child" is supposed to be his work, being strongly Flemish in character.

The Sevillian painter, Alonzo Vázquez, was active in Mexico at the close of the century. Nothing that is positively known to be from his hand has been preserved. Two very large canvases in the San Carlos galleries, an "Assumption" and a "Resurrection," are, however, believed to be by Vázquez, and Señor Revilla gives some very good reasons for holding this to be the case. Both paintings are evidently the work of the same hand, but recently the "Resurrection" has been attributed to Juan de Joanes. The latter, however, was trained in the Roman school, after the death of Raphael, and when the Decadence had begun to assert itself. The influence of the latter is evident in the work of Joanes, but in this "Resurrection" there are manifest traces of pre-Raphælitism. Among the pupils of Vázquez was Juan de Rua, who is known to have been active in 1628. The paintings of the life of the Virgin, in the church of San Francisco, Cuantinchán, Puebla, are the work of the latter.

The seventeenth century developed a remarkable activity in the field of painting in New Spain; an activity that was concentrated about the two schools of Mexico and Puebla. Comparatively little has been preserved that can definitely be assigned to the latter school, but a better fate has attended the Mexican, thanks very largely to the services of the scholarly Don Bernardo Couto, who formed the existing collection of old Mexican paintings in the San Carlos Academy, and whose work, "*Diálogo sobre la Historia de la Pintura en*

Mexico" is a valuable authority on the subject. The collection is not so complete as might be desired, for certain important painters are not represented, while others are known only by two or three works.

Baltasar Echave was the founder of both the Mexico and the Puebla schools, sharing the honor, however, to some extent with Vázquez. The influence of the latter, owing to the absence of works positively ascribed to him, cannot definitely be traced. The first Echave is commonly known as Echave *el viejo*, the elder, in distinction from his son Baltasar, called Echave *el mozo*, the boy. The elder Echave was born in the Biscayan town of Zumaya in the province of Guipuscoa. He was a scholarly man, and he wrote a book on the antiquity of the language of Cantabria, printed in Mexico in 1609. Two of his sons, Baltasar and Manuel, also became painters in New Spain. He was active as a painter on this side of the Atlantic for at least forty years. His "*San Cristóbal*" is dated 1601, and in 1640 he painted his "Martyrdom of Saint Catherine." Traces of both Raphaelesque and Flemish influence indicate that he may have been a pupil of the Valencian painter, Juan de Joanes. The powerful qualities of Echave could not fail to make a strong impress upon the numerous young artists — mostly natives of New Spain, both Creoles and Indians — who at this period were giving themselves enthusiastically to the study of painting. The various works by Spanish masters that from time to time were sent over to adorn the churches of the favorite colony, particularly canvases by Zurburán, Alonzo Cano and Murillo, were also of course carefully studied by the young New World painters and did much to form their style. The same may be said of the work of the Flemish painters whose pictures came to New Spain in no inconsiderable number in the earlier days

of the colony, by reason of the predilection of the Emperor Charles for the things of his native Flanders.

Echave was a painter of adaptable temperament, and his work at successive periods shows much diversity of styles and methods, so that he cannot be fairly judged by any one painting or series of paintings. In some of his pictures, for instance, his admirable drawing most prominently asserts itself, in others it is the charm of color, or the fertility of invention in his pose, the diversity of types, and his power in composition. A certain grandiosity, a spectacular pomp, and ever a large quality, mark his productions. "His works in general," says Señor Revilla, "do not vividly move one, although they may well cause a grateful impression; and this is because he does not in a high degree strive for expression, notwithstanding his predilection for subjects extremely emotional in character, such as the martyrdom of various saints at the moment of their subjection to torment. Thus it is not the expression that we find of the greatest interest in his 'San Ponciano,' 'San Aproniano' and 'San Lorenzo,' but the nudity of the martyrs, the character of the persons that intervene in the scene, and the beautiful coloring of the picture."

The next painter of note in New Spain was Luis Juárez, a native of Mexico, and the painter of the pictures that decorated the high altar in the church of Jesus Maria. The altar has been demolished and it is not known what has become of the paintings. Only a few of his authenticated works, painted between 1610 and 1630, have been preserved, and these are mostly in the possession of the San Carlos Academy. Juárez shows the influence of Echave very strongly, but is somewhat more realistic in his style. His work is decidedly individual in character, and can be readily identified.

José Juárez is supposed to have been a relative of Luis, and a pupil of both him and Echave, for his earlier work shows the influence of both masters. He was active for a very long period, 1642 being the date of his first known work, and 1698 the last. Only a few of his canvases have been preserved. His qualities were higher than those of Luis Juárez. His style was elevated, though more realistic than that of Luis. He was strong in execution, thorough in drawing, and grave and harmonious in color. A noble severity is ever a dominant trait in his work. Most of his paintings are to be seen at the San Carlos Academy. The two most important works are the great canvases, "San Alejo" and "San Justo y San Pastor," —works that in the judgment of competent critics any museum of fine arts might be proud to own. Of the second of the pictures Señor Revilla writes: "The figures of the two children, strongly individual, rank with the most inspired creations that the Mexican school has produced: free, flexible, natural and animated; those breasts have breath, those members move, and in those heads, full of innocence, nobility and exaltation, there is life." And the same critic says that, although among the old Mexican painters there was, properly speaking, no genius, there were genuine talents; and José Juárez and Sebastián de Arteaga mark the culminating point in their art. It is thought that the realistic qualities of José Juárez may have been derived from the Spanish painter Diego Becerra, who came to New Spain in the last third of the seventeenth century.

Nothing appears to be known of the origin of Arteaga. He may have come from Spain, fully equipped in his art, or he may have acquired his technique in Mexico and changed it under the influence of the works of Ribera and Zurburán, brought from Spain in

considerable number at that period. It appears from the inscription of a "Santo Cristo" in the church of Guadalupe, dated 1643, that Arteaga was notary of the Inquisition, and it is thought that this may account for the small number of his works, his official duties leaving little time for the practice of his art. Arteaga was the first painter in Mexico to introduce effects of strongly contrasting light

DECORATIONS IN THE SACRISTY OF THE PUEBLA CATHEDRAL.
(By Baltasar Echave, *el Mozo*.)

and shade, together with a vigorous development of translucent shadow. Only three of his works are in the possession of the San Carlos Academy. A painting by Zurburán at the Academy, "The Supper at Emaus," was long supposed to be the work of Arteaga, until the cleansing of the canvas revealed the signature of the Spanish master.

Baltasar de Echave *el mozo* was born in Mexico on October 30, 1632, and died on January 14, 1682. He followed very closely the new style introduced by Arteaga. The resemblance to the art of that master is shown most strongly in his "Entombment," — one of the most notable works of the old Mexican school. The Flemish influence is also strong in the work of the younger Echave, whose two paintings in the sacristy of the Puebla cathedral, "The Triumph of the Church" and "The Triumph of Religion," are transcriptions from Rubens, with certain evident modifications, while the other paintings by Echave in the same place are original works conceived in a similar style. The works of Echave *el mozo* are even more scarce than those of his predecessors. It is thought that their resemblance to Spanish works probably caused their sale and exportation as such. As far back as 1864 Dr. Lucio wrote in his "*Reseña historica de la pintura Mexicana* (Historical review of Mexican painting)": "The great prices obtained for various works of old Spanish artists has aroused the greed of the speculators, and the belief that in former times many pictures were brought hither from Spain has caused every old picture of any merit — and many even without merit — that could be obtained, to be sent to Europe for sale. In the last three years I have seen sent away many hundreds of pictures, the greater part Mexican, although they were exported as European."

II. A DECADENCE.

These five painters, — the two Echaves, the two Juárez, and Arteaga, — represent the highest achievements of the Mexican school. With the next two men of eminence a period of decadence set in.

These two painters were Cristóbal de Villalpando and Juan Correa, both artists of great popularity and notable talent. They evidently worked in conjunction. There is a close similarity in their styles; both were marked by freedom in execution and a facile swing in their work, a firm handling and often an excessive sobriety of tone.

The most important of their works are the six enormous paintings that decorate the walls of the sacristy in the Cathedral of Mexico. Of these pictures Villalpando painted "The Immaculate Conception," "The Triumph of the Church," and "The Triumph of the Sacrament," while Correa painted "The Coronation of the Virgin," "The Triumph of San Miguel" and "The Entrance of Jesus into Jerusalem." These great paintings give a magnificently decorative effect to the noble room. It must have been an exceptionally difficult task to paint the multitudes of figures that populate each of these gigantic canvases. In conveying a grand and imposing impression with splendid ensembles, artistic groupings, rythmic arrangement of groups, sincere feeling and a high devotional quality the results are successful. But on the other hand the tone maintained is too gloomy, the coloring too opaque, too severe, for the subjects, which demand luminosity, atmospheric sparkle, and a pervasive joyousness.

Villalpando's decoration for the dome and pendentives of the chapel of Los Reyes in the Puebla Cathedral is lighter and more atmospheric, and his series of paintings for the lunettes of the cloisters at the Jesuit college at Tepozotlán are richly luminous in coloring. The Puebla Cathedral has three small paintings by Villalpando — "The Holy Family," "The Serpent in the Desert" and "The Transfiguration." The central painting in the choir of the Mexican Cathedral, — a scene from the Apocalypse, — and the pictures of Purgatory

on the exterior of the choir, are by Correa, who also painted the "Crucifixion" in the sacristy of the Querétaro Cathedral. Villalpando, who died in 1714, is supposed to have been born in 1649. Although

"THE TRIUMPH OF THE VIRGIN."
(By Nicolás Rodríguez Juárez, Church of El Carmen, Celaya.)

Correa and he were contemporaries, the dates of his birth and death have not been ascertained, Vallalpando's son Carlos, whose godfather was Echave *el mozo*, also became a painter.

Contemporary with Villalpando and Correa were the two nephews of Luis Juárez — Juan Rodríguez Juárez and Nicolás Rodríguez Juárez. While Juan was by far the more celebrated of the two brothers, Nicolás was also a painter of very marked talent, as evidenced by an important painting of his in the famous church of El Carmen at Celaya, "The Triumph of the Virgin," — a composition of richly decorative quality.

Juan Rodríguez Juárez was born in 1676 and died on January 14, 1728. His contemporary fame was great. The Piedmontese traveler Beltrami, who visited Mexico in 1824 and 1825, found in Juárez a strong resemblance to the Carraccis and declared that both in drawing and color, the Mexican painter surpassed the Bolognese masters. His work certainly was distinguished by great dignity and impressiveness. His style, however, was highly diversified, at times showing in its severity the influence of his masters, and again under later influences he was lighter and more brilliant in quality. The best known of his work is the numerous series of paintings for the great altar of Los Reyes in the Mexican Cathedral, with his beautiful "Adoration of the Kings" for the centre-piece. This is rightly regarded as the artist's masterpiece. The sketch for this picture has been preserved and is in the possession of the San Carlos Academy. Juárez painted a fine series of scenes from the life of the Virgin for the convent at Tepozotlán, and for the convent of San Antonio at Querétaro a series of scenes from the lives of Saint Anthony and Saint Francis. Three of his paintings are now in the church of La Profesa in Mexico.

III. THE INFLUENCE OF MURILLO.

The influence of Murillo was first manifest in the work of Juan Rodríguez Juárez, as may be seen in the figures of the Virgin and Child in his "Adoration." But in the work of José Ibarra we have that of an enthusiastic imitator. Ibarra, indeed, was called the Mexican Murillo — a designation that proceeded from a strong personal resemblance to the great Sevillian as well as from the character of his work. He was born in 1688 and died on November 21, 1756. He studied his

art under Correa. It seems a pity that Ibarra did not write down his memoirs, for Cabrera, in his "*Maravilla Americana*," says of him: "This artist knew not only the eminent painters of the present century (the eighteenth) but also many who flourished in the past; and of those whom he did not meet, he has individual and accurate information." Ibarra was a highly popular painter, and his work was in great demand. His style was uneven — he was commonly good in expression and in composition, but at times his color lacked freshness and harmony. The San Carlos Academy has four large paintings by him, representing scenes in the life of Christ, and several smaller pictures. The Cathedral of Puebla also has several examples of Ibarra's work. He is seen at his best in two important canvases owned by the Reverend Don Antonio Plancarte, *Presbiterio*, representing scenes from the life of Saint Joseph, probably a portion of the series that Ibarra painted for the church of Santa Inéz in Mexico. One of these, "Los Desposorios de San José (The Betrothal of Saint Joseph)" contains a portrait of the artist, as spectator. Ibarra also stood high as a portrait painter.

"THE NATIVITY."
(By Miguel Cabrera. The Sacristy at Tasco.)

The most extraordinarily popular of all Mexican painters was Miguel Cabrera, who was born in the city of Oaxaca on May 27, 1695, and died in Mexico on May 16, 1768. Like Ibarra, he was a pupil of Correa. His popularity was far beyond the measure of his ability, although he had undeniable merit. He had the defects of Ibarra in an exaggerated degree, as well as others of his own. He neglected the study of nature; in execution he was superficial; and his color, though agreeable, was apt to be monotonously formulated in its narrow range. Withal his work had a decided cleverness; it was suavely gracious, and at its best it was most pleasingly expressive. So great was the demand for his productions that he was constantly overwhelmed with orders; churches and convents fairly quarrelled with each other as to which should be served first, and his pictures were also eagerly sought by private individuals. The University of Mexico gave him important commissions, the Archbishop of Mexico, Rubio y Salinas, named him "*pintor de cámara* (painter of the chamber)," and in 1753, when the leading Mexican painters set out to found the first *Academia de Pintura*, or Academy of Painting, they designated Cabrera as permanent president. He was strikingly facile, and his productivity was enormous. All over Mexico, churches and convents prided themselves on the possession of his work. Other painters shared his atelier with him, among them Alcíbar and Arnaez, and these, of course, helped him execute his numerous orders. He completed his thirty-four big canvases of the life of San Ignacio and of the life of Santo Domingo in fourteen months. The series for the Stations of the Cross, painted for the Cathedral of Puebla, are regarded as his best work. These pictures, however, have been injured by restoration. The many canvases by his hand that comprise the

entire mural decorations for the splendid church at Tasco make a good impression and contain much that is commendable. Some of his best things are at the San Carlos Academy, several from a series painted for the University being particularly noteworthy. A complete list of his work would make a formidable document. There exist several portraits of Cabrera, painted by himself. A noteworthy book in which Cabrera shared the authorship is the study of the reputedly miraculous painting of the Virgin of Guadalupe, entitled "*Maravilla americana y conjunto de raras maravillas, observadas con la direccion de las reglas del arte de la pintura en la prodigiosa imagen de nuestra Señora de Guadalupe, de Mexico* (An American marvel and conjunction of rare marvels, observed according to the rules of the art of painting in the prodigious figure of Our Lady of Guadalupe, of Mexico)." Beside Cabrera, the following named eminent painters of the day subscribed their names to this study: Manuel Osorio, Juan Patricio Morlete Ruiz, Antonio Vallejo, José Alcíbar, and Ventura Arnaez. This study gave the result of a professional examination of the famous picture, which, with its strongly Byzantine character, has no little merit as a work of art — and sustained from a painter's point of view the claims for its miraculous origin.

The charming influence of Murillo remained the most dominant factor in Mexican painting after making its strong impress upon Ibarra. Much of the best to be found in Cabrera comes from Murillo, and the same is to be said of his contemporaries, Molete Ruiz, Vallejo and Alcíbar. Francisco Antonio Vallejo was the author of the largest mural paintings produced since the days of Villalpando and Correa. These, very fortunately, are still preserved in the locations for which they were painted, — "The Holy Family accompanied

by Angels" and the "Pentecost" being in the sacristy of the college of San Ildefonso, — now a portion of the library of the *Escuela Preparatoria;* an "Assumption of the Virgin" and an "Apocolypse" in the church of la Enseñanza; the votive painting for the University, representing the Virgin accompanied by the patron saints of learning; and a series representing the Passion for a chapel of the church of San Diego. At the San Carlos Academy there is a most pleasing "Conception" by Vallejo. His best works are those painted for San Ildefonso and the University.

"THE HOLY FAMILY ACCOMPANIED BY ANGELS."
(Decoratioo by Antonio Vallejo in the sacristy of San Ildefonso, Mexico.)

Both Vallejo and Alcíbar became professors at the San Carlos Academy on his inauguration in 1781. The latter, who was living in 1799, was regarded as the peer of the first professors of painting who came to the Academy from Spain, Aguirre y Acuña and Ximeno. Vallejo, like most of the Mexican painters of his day, was characterized by an excessive suavity of execution, but José Alcíbar was a marked exception to this rule, and his pictures showed a strikingly energetic touch and a vigorous fidelity to nature. His "*Patrocinio de San José*

(Patronage of Saint Joseph)" painted for the order of San Felipe, is now in the church of la Profesa; his "Last Supper" is in the Cathedral and his "Jesus bearing the Cross" is in the church of San Joaquin, near Tacuba.

IV. LAST MASTERS OF THE MEXICAN SCHOOL.

As the Mexican school began with the activity of Spanish painters, so it was practically brought to a close, so far as it stood for a notable phase in the history of art, also by the work of eminent Spaniards. These were the painters sent from the mother country to serve as professors at the Academy. Fine examples of the work of the first of these, Aguirre y Acuña, exist in the decorative paintings for the vaulting of the parochial baptistry in the Sagrario.

The second of these Spanish professors, Rafael Ximeno, was more prolific, and was more specifically decorative in quality. His oil-paintings give an unfavorable impression of his character as an artist, but his mural decorations show him at his best and to most excellent advantage. His masterpiece is the great "Assumption of the Virgin" that decorates the dome of the Cathedral of Mexico — a work richly imaginative, teeming with exuberant action, vividly composed, and with the aërial quality and ascending perspective so essential in ceiling decoration.

Three distinguished pupils of Aguirre and Ximeno were Juan Saenz, José M. Vázquez, and José Antonio Castro, all of whom became professors of painting at the Academy. The influence, both of the old Mexican school and of the new masters from Spain, was evident in their work. Saenz collaborated with Ximeno in the decoration of

the Cathedral dome and was the author of the group representing San Miguel and the rebel angels. He also painted two large mural pictures in oil for the church of la Soledad, representing "The Invention of the Cross by Saint Helena." Vázquez painted the "Annunciation" and "Jesus with the Children" for the church of Loreto, and "Saint Anthony sustained by Angels" for the chapel of the Sagrario. Castro showed much originality in his best known work —an allegory of the alliance between Spain and England against France in the early days of the nineteenth century, now in the San Carlos collection. On the conclusion of the war of Independence, Castro, together with the Querétaro sculptor Acuña, went to Guadalajara to take charge of the Academy of Design in that capital.

It has been said that the birth of the Academy meant the death of Art in Mexico. This, however, was more of a coincidence than a matter of cause and effect. The enthusiastic beginnings, with the development of such talented artists as the three aforementioned, indicate what might have followed had not the continuity of tradition been violently interrupted by the events of the period. First came the war of Independence, and from December, 1821 to February, 1824, the work of the Academy was entirely suspended. Then the almost ceaseless turmoil in which the nation existed almost down to the present time, with revolution succeeding revolution, generated an atmosphere the reverse of favorable to the nourishment of art. There is still no lack of artistic talent in Mexico, and there are indications of the return of more favorable conditions for its manifestation. Much that is good appears in the academic studies of the pupils at the San Carlos school to-day. But there is yet little to guide them towards an efficient development of their talents. Connections with

the great traditions of the past have so long remained broken that the art of those times has no message with which to reach the learners of to-day. Neither has there been any opportunity to establish any relationship with the vital movements of contemporary art in other lands. But all this will come in due time. Just as Mexico is achieving a political renaissance, so the new political and social factors that are bringing the country into unison with the march of modern nations are destined, sooner or later, to effect a rebirth of the arts that shall make them an expression of the new aspirations of the people as truly as they once expressed the devotional impulses that for three centuries formed the mainspring of the mental and spiritual activities of New Spain.

A consideration of the very notable Mexican school would not be complete without allusion to one of its most remarkable consequences in the development of a famous artist whose activity was entirely confined to comparatively remote provinces. Mention has already been made of Tresguerras as an architect and a sculptor, and a more detailed discussion of his extremely interesting personality will be had in connection with his particular works. But here it should be remarked that there has been a tendency to deny him the possession of anything more than mediocre talent in that form of art with which he began his career by the study of drawing and painting at the Academy in Mexico. It would be difficult, however, for an unprejudiced lover of art to stand in presence of the most important painting by Tresguerras, the "Hortus Conclusus" in the sacristy of Santa Rosa at Querétaro — the charming allegory of "The Closed Garden" — and not feel the remarkable quality of the artist as expressed along decidedly individual and creative lines. And the

same may be said of much of the master's work upon the walls of his celebrated Church of El Carmen at Celaya. As a painter he certainly did honor to the art that started him upon his famous career.

The celebrated Puebla school remains to be mentioned. Diego de Borgraf was the first painter known to have lived in Puebla. One of his pictures is dated 1635. Hardly anything is known of him. His name indicated a Flemish origin. The few of his works that exist show a certain elevation of style, but are disagreeable and pallid in color.

"THE BURIAL OF TOBIAS."
(Fresco by Tresguerras in the Capilla del Juicio, Church of El Carmen, Celaya.)

In 1640 there came from Spain with the celebrated Bishop Palafox the eminent artist — Mosén Pedro García Ferrer, who appears to have acted as the Bishop's lieutenant in promoting the work on the great Cathedral, which had been suspended for nineteen years. Ferrer was both architect and painter. He designed the fine dome of the Cathedral and also the high altar, which was destroyed to give place to the existing one by

Tolsa. He painted the six large pictures that decorate the altar of Los Reyes in the Cathedral. These are fairly well executed, but are archaic and naïve in character. They are thought to be the only works that Ferrer painted in Puebla, for he returned to Spain to become almsgiver, architect and master of works for the Cardinal Archbishop of Toledo.

The next painter of note was the Friar Diego Becerra, one of the most talented artists who came to New Spain from the mother country. He was not a friar when he established himself in Puebla, towards the last third of the seventeenth century, and lived a most dissolute life. It is related that he was solicited by the Superior of the Convent of San Francisco to paint a series of pictures representing scenes from the life of the patron saint of the convent. But he demanded such an exorbitant price that the Superior refused to pay it and told him that he had better accept a moderate compensation for work that some day, perhaps, he would be glad to do for nothing. The painter laughed at this and went away without arranging for the work. The years passed and Becerra continued his dissipated life. At last he had a quarrel over a love affair and killed his rival. He took refuge in the Convent of San Francisco. He experienced a change of heart and became a friar of the order. Thereupon he painted the series he had been asked to undertake years before, and the prediction of the Superior was fulfilled. It is probably from this series that there came two important works of his now existing in private collections: "Saint Francis in the Desert" and "Saint Francis Dying and Accompanied by Angels." According to Revilla these works show a most virile style — resolute, grand, nobly realistic, and with a certain feeling of mundane abnegation. These are the only works of

the artist known to be in existence. The former is in the gallery of Don Luis Bello in Puebla, and the latter in that of Don Antonio Gutiérrez Victory in Mexico. Until within a comparatively few years there was a magnificent example of Becerra's work adorning the wall of the staircase in the ruined convent, representing "Saint Francis Transported in a Chariot of Flame," but it was sold by a former chaplain in charge of the church and its present whereabouts are unknown. Very likely it was carried out of the country.

After Becerra, came various other Puebla artists of whom little is known, but the few examples of their work that remain to identify them indicate a comparatively low grade of ability. José del Castillo painted in 1692 a manneristic series of pictures of the life of Saint Francis for the convent of that name. Miguel de Mendoza, who was an Indian of noble cacique blood, was permitted to be designated as "Don," — a most honorable distinction for those days, early in the seventeenth century. A "Life of the Virgin" by him in the church of La Luz shows that he followed the style of Villalpando, who came to Puebla to paint the decoration for the dome of Los Reyes in the Cathedral.

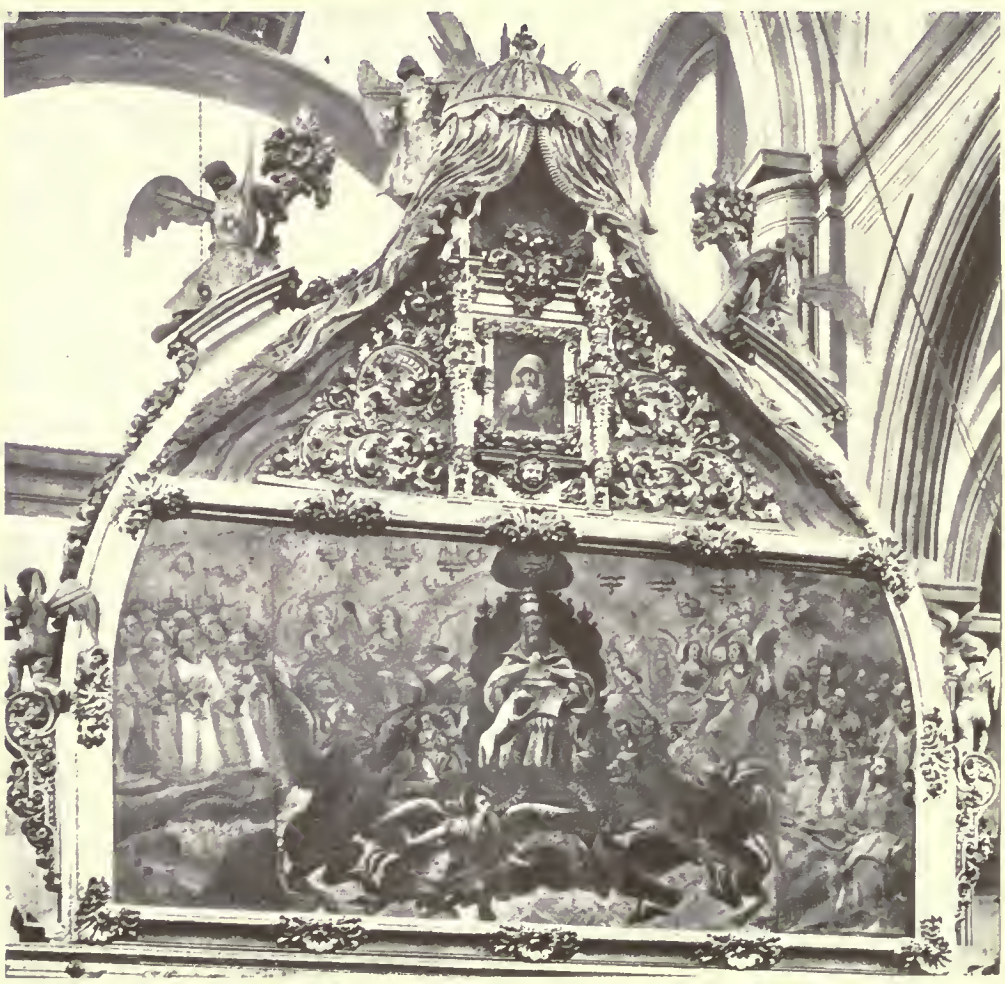
Joaquin Magón painted the large mural pictures in the sacristy of the Cathedral, "The Last Supper," "The Washing of the Feet" and "The Patronage of the Virgin" — works that are hardly to be mentioned beside those by Echave *el mozo* in the same place. These works of Magón have been ascribed to the Puebla painter, Luís Berrueco. Magón also painted an imposing series of the Passion for the Carmelite convent, and another series of the same subject for the sanctuary of Ocotlan at Tlaxcala. His coloring is unpleasantly warm, and his pictures look raw, and have an unfinished effect.

Miguel Jerónomo Zendejas, who died in 1816 at the age of ninety-two years, had a defective technique, but there was a certain attractiveness to his work that gave it an enormous popularity in his day. One of his best pictures is his "Christ Praying in the Garden" in the Puebla Sagrario.

Most of the work by the foregoing painters, since Becerra, has a decidedly provincial look beside that of the school of Mexico. But the last of the notable Puebla painters, José Luis Rodríguez Alconedo, was an artist of exceptional talents. He was a sculptor as well as a painter, and was also eminent as a botanist. He was concerned in the early insurrectional attempts of 1808 and designed the crown which it was proposed to confer upon a prince of the House of Bourbon to reign over Mexico as an independent kingdom. For this he was exiled to Spain. While there he acquired great proficiency in the use of pastel, a medium uncommon among Mexican painters. His style resembles that of the Spanish painter, Goya. Two pictures of the Virgin are in the sacristy of the principal church of his native city, and in the Academy of Puebla there are two fine portraits by him — one of himself and one of a Spanish lady. The Academy of San Carlos conferred upon Alconedo the title of *Académico de mérito.* It is said that on his return from Spain he introduced the violet into Mexico. He served under Morelos in the war of Independence.

The following list of Mexican painters was compiled by Señor Revilla for his "Arte en Mexico": Cosme Acuña, Juan Aguilera, Andrés Cinés Aguirre, Alcalá, José Alcíbar, Altamirano, Alvarado, Nicolás Angulo, Antonio F. Arellano, José Arellano, Bernadino Arenas, Ventura Arnaez, Arriaga, Agustín Arriete, Arriola, Sebastian Arteaga, Ballejo, Alonso Barba, Laurentino Barba Figueroa, Fray Diego Becerra,

Nicolás Becerra, Bedolla, Luis Berrueco, Nicolás Berrueco, Diego Borgraf, Nicolás Bravo, José Bustos, Miguel Cabrera, Diego Calderón, Manuel Carcanio, Salvador Cárdenas Salazar, Juan Carnero, J. Rodrigo Carnero, Manuel Caro, Mariano Caro, Miguel Carranza, Casanova, José Castillo, José Antonio Castro, Rodrigo Cifuentes, Andrés Concha, Gaspar Conrado, Tomás Conrado, Reducindo, Contreras, Juan Correa, Miguel



"THE APOCALYPSE."

(Decoration by Juan Correa in the Choir of the Cathedral of Mexico.)

Correa, Pedro Chacón, Antonio Delgado, Manuel Delgado, Baltasar Echave, Baltasar Echave the younger (*el mozo*), Manuel Echave, Nicolás Enríquez, Miguel Espinosa, José Farfán de los Godos, Nicolás Fuen

Labrada, Sebastián Gante, Manuel Garcia, Antonio Gómez, Mateo Gómez, Francisco Gómez Valencia, Ventura José Guiol, Rafael Gutiérrez, Roberto José Gutiérrez, J. María Hernández, Alonso Herrera, Juan Herrera, Fray Miguel Herrera, Mariano Huerto, Salvador Huerto, Juan Manuel Ibañez, José Ibarra, Juan Illescas, Andrés Islas, José Juárez, Luis Juárez, Gregorio Lara, José Lara, Laballo, Francisco León, Andrés López, Carlos Clemente López, Cristóbal López, Pedro López Calderón, Sebastián López Dávalos, Manuel López Guerrero, Lobato, M. Luna, Joaquin Magón, Alejo Maldonado, el Padre Manuel, Francisco Martínez, Miguel Mendoza, José Mirabát, Miranda, Francisco Morales, Patricio Morlete Ruiz, José Mota, Juan Ordóñez, Julián Ordóñez, Manuel Orellana, Manuel Osorio, Antonio Padilla, José Paez, José Pardo, Javier Peralta, Simón Pereyns, Diego Pérez, Pascual Pérez, Pérez de la Cerna, Perulero, Pedro Piedra, Rafael Piña, Francisco Plata, Bernadino Polo, Diego Polo, Pedro Quintana, Pedro Ramírez, Francisco Ramírez, Pedro Rioja, Antonio Rodríguez, Mariano Rodríguez, Juan Rodríguez, José Luis Rodríguez Alconedo, Juan Rodríguez Juárez, Nicolás Rodriguez Juárez, Juan Rua, Juan Saenz, Juan Salguero, Antonio Sánchez, Ignacio Sánchez, Justo Sánchez Salmerón, Pedro Sandoval, Antonio Santander, Santiesteva, Serna, Pedro Sol, Cristóbal

"THE VIRGIN OF GUADALUPE."
(Painting in the Collegiate Church at Guadalupe.)

Talavera, Pablo Talavera, Juan Tinoco, Antonio Torres Torijano, Francisco Eduardo Tresguerras, José Valderrama, Luis Valera, Francisco Antonio Vallejo, Alonso Vázquez, José M. Vázquez, Mariano Vázquez, José Joaquin Vega, Villafañe, Villalobos, Carlos Villalpando, Cristóbal Villalpando, Alonso Villasana, Villavisencio, José Villegas, Rafael Ximeno, Juan Manuel Yáñez, Alonso Zárate, Zalazar, Lorenzo Zendejas, Miguel Jerónimo Zendejas, Francisco Zumaya.

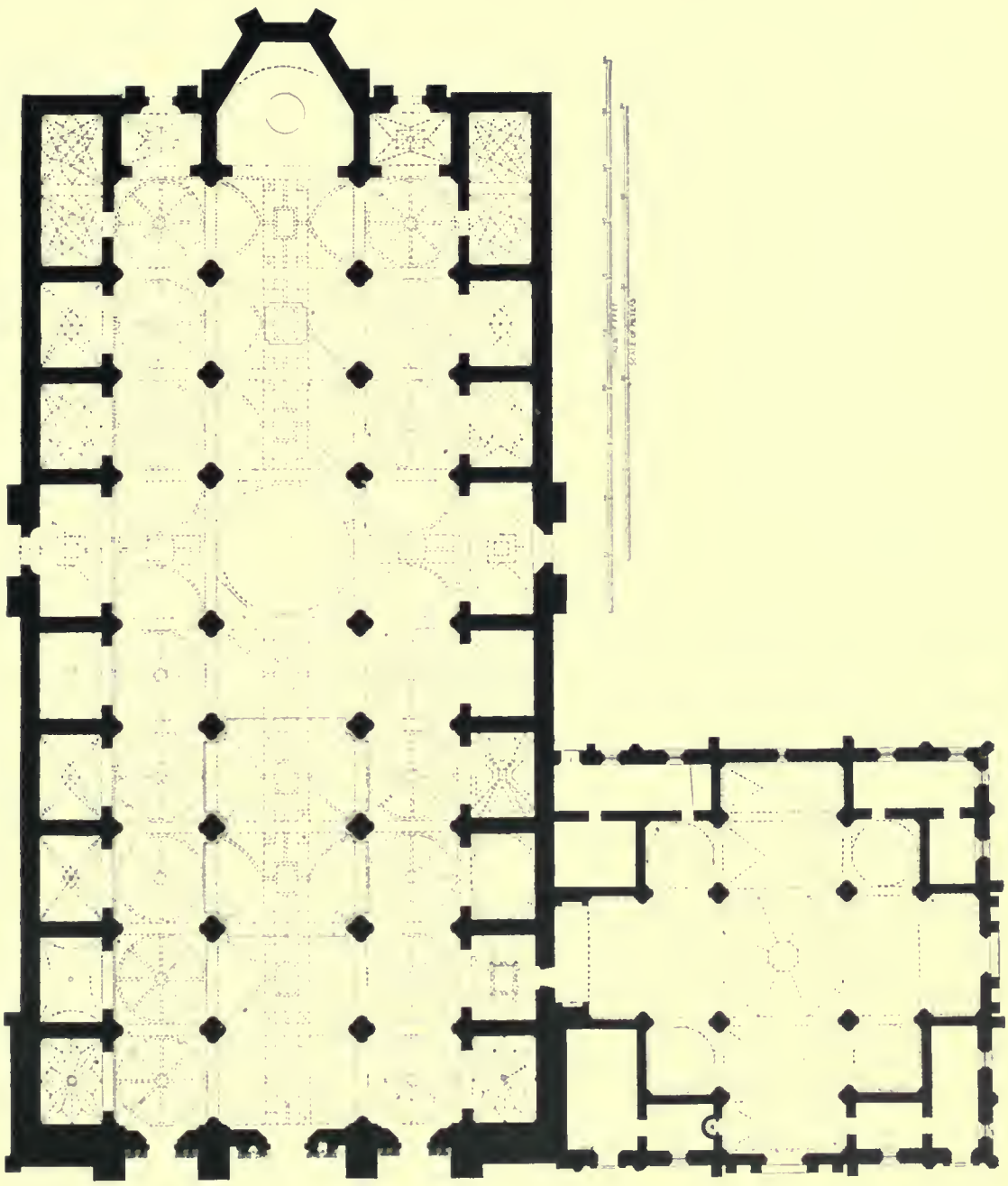
CHAPTER IV.

The Cathedral of Mexico and the Sagrario Metropolitano.

ARGEST of all churches on the American continent is the Cathedral of Mexico. It has an imposing site, facing the great central square of the national capital, called the Plaza mayor, and also known both as the Plaza de Armas and the Plaza de la Constitucion — the latter being now its official name. Together with the adjacent Sagrario, which is practically a portion of the Cathedral, though of a very different style of architecture, it occupies the entire northerly side of the grand plaza. When the Spaniards destroyed the great Teocalli, the main temple of the Aztecs, it was ordered that a Christian church be built on the same spot. A very small one was built there before the year 1524, and in a few years it was replaced by the first Cathedral. But since Philip II. desired that his great kingdom in the New World be honored with a Cathedral comparable in size and magnificence to the finest in Europe, Pope Clement VII. gave permission that the original building might be demolished and replaced by a splendid structure, the plans for which were sent over by the Spanish monarch himself, under the royal seal. It was the year 1552 when Philip arrived at this determination. He was not yet King, but was governing Spain in the name of his father the Emperor. He said that it should be erected with a sumptuousness

worthy of the grandeur of this kingdom and of the Christian generosity of its Kings. But Philip was then occupied with other grand building projects, and so it was some time before he got around to the matter in detail. It was not until the year 1573 that the corner-stone was laid, Don Martín Enriquez being Viceroy, and Don Pedro Moya de Contreras, Archbishop. In order that worship might proceed without interruption the site of the new Cathedral was placed a little to the northward of that of the old one, which, with its predecessors, the Teocalli and the little church, stood at the southwest corner of the present atrium; a heap of fragments from the Aztec structure now marking the spot. The first design for the Cathedral was made by Alonso Pérez de Castañeda, Royal Master of Architecture, and the great building appears to have been begun accordingly. But, in the year 1615, Philip III. sent over a new design by his own architect, Juan Gómez de Mora, and this was definitely adopted. The monarch, in transmitting it, recommended to the Viceroy, the Marquis de Guadalcázar, that the work be prosecuted with all diligence. On the completion of the interior the great Cathedral was solemnly dedicated. The ceremony took place on December 22, 1667, but the entire edifice was not finished until the early part of the nineteenth century. Therefore, from beginning to end, the structure covered in its building a course of more than two and a quarter centuries, and in its construction there is represented something of the art of all these successive periods, from the traces of the Gothic influence that appears to have had no little share in shaping the original design, through the florid splendors of the Baroque and the Churrigueresque, down to a return to the classic influences that controlled the second design.

The Padre Sariñana, in his "*Noticia breve de la solemne y deseada*



CATHEDRAL OF MEXICO
GOMEZ DE MORA, Architect

SAGRARIO METROPOLITANO
LORENZO RODRÍGUEZ, Architect

ultima dedicacion del templo metropolitano de México (Brief account of the recent solemn and desired dedication of the metropolitan temple of Mexico)" relates that Don Diego Fernández de Córdova, Marqués de Guadalcázar, in the beginning of his administration remitted to His Majesty the King, Philip III., a relation of the state in which the work stood, together with the plan of construction made by Alonso Pérez de Castañeda. The exterior walls had been built to half their height and the vaulting of four chapels had been completed. The reverend author says that His Majesty attended to the matter, giving thereto all his catholic attentions as if it were the sole thing entrusted to his Royal providence, Religion taking the first place in the regard of his piety. On May 21, 1615, the King transmitted a new design made by his architect, Juan Gómez de Mora, at the same time commanding the Viceroy that as soon as he should receive it he should call together all persons conversant and intelligent in Architecture, in order that, having seen everything, they might select the better design. Sariñana goes on to say that they chose that which seemed the most sumptuous and beautiful, but does not state which one of the two it was. Señor Revilla holds that it must, however, have been that of Gómez de Mora, for various reasons: Architectural taste in Spain at the time of the latter was purer than in the days of Castañeda; the spirit of novelty in Mexico would have favored the change, together with the desire to please the monarch who had taken the trouble to send the new design; and finally, there is the most convincing evidence: that the style and the forms of the Cathedral of Mexico, with the exception of the size and various minor differences, throughout resemble the form and style of the Cathedral of Puebla, which is known to have been planned by Gómez de Mora. Moreover the interior of the Cathedral

gives evidence of progress in the art of construction that had not been attained in the sixteenth century — such as the intelligent and sagacious fusion of the daring height of Gothic naves with the severe Greco-Roman forms; a fusion to be observed in the Cathedral, whose graceful pillars and lofty naves harmonize with the round arches and the barrel-arched vaultings, the lunettes and quarterings sustained by pendentives.

The sacristy, as well as several of the chapels, was evidently finished according to the plan of Castañeda, judging by the Gothic-like ribs of their vaulted ceilings. The sacristy, however, was not covered in until 1623, several years after the adoption of the new plan, and three years later services were held there. The stately room was used for that purpose until 1641. From 1629 to 1635 the breaking of the works that drained the valley kept the city so flooded that work on the Cathedral was suspended during that time. On February 2, 1656, the interior being still incomplete, a preliminary dedication took place. It was nearly twelve years later when the final dedication occurred, on December 22, 1667. The towers were not completed until 1797. The inscription in Latin over the central entrance, originally called la Puerta del Perdon, (the Doorway of Pardon), dated 1672, is to the effect that the erection of the building was finished in the reign of Carlos II., having been begun under Carlos I., the Fifth Emperor, his son Philip being regent of Spain. The inscription in Spanish over the east entrance of the transept tells that this "royal and spacious entrance" was finished on August 5, 1688, and reconstructed in 1804. A similar inscription over the west transept entrance sets forth that it was begun on August 27, 1688, and finished on October 8, 1689.

The Cathedral occupies a space 135 varas, or Spanish yards, in length and 68 in breadth; or, exclusive of the walls, which are very thick, 387 feet in length and 177 feet in breadth. Its interior height is 179 feet. There are seven entrances — three in front, two in the transept, and two in the rear. The walls of the edifice are of a volcanic rock called *tezontle*, coarse-grained and porous; the cut stone is a buff limestone, and the reliefs, statues and much of the other ornament of the façade are chiefly of white marble.

THE CATHEDRAL OF MEXICO: ROOF OF NAVE, TRANSEPT, WEST AISLE AND CHAPELS FROM WEST TOWER.

The towers, which are 203 feet and six inches (73 varas) high, are not square in plan, being somewhat longer from north to south than from east to west, and consequently the graceful bell-shaped domes that crown them have oval instead of circular bases. The present façade is probably of a very different character from that of the original design by Gómez de Mora. In the interior, the masonry of the front wall may be seen to bear the marks of radical changes. The architect of the existing façade was José Damiano Ortiz de Castro, a native of Coatepec, Mexico. His design, preserved in the archives of the Secretary of the Mitre, is dated 1786. The present dome and lantern, and the sculptural ornamentation of the clock and towers, were designed by Tolsa, who was also the author of the pedestals for the great

stone crosses at the corners of the atrium. One of these crosses is a monolith, and was found in 1648 by the Archbishop Mañosca overthrown and buried in the cemetery of the village of Tepeapulco, so he ordered it brought to the capital. The other came from the old church of San Pedro y San Pablo, and was altered to make it like the other.

The architectural effect of the magnificent edifice is impaired by the garden that encloses the atrium. The Zócolo, or central garden of the Plaza Mayor, was formerly occupied by a group of enormously high eucalyptus trees. These were destroyed in 1888 for the very good reason that their great height interfered with the effect of the Cathedral. But now the trees of the *Jardin del Átrio* have been suffered to develop into architectural nuisances of a far more harmful character, for they mask the building so that it is impossible to obtain a thoroughly effective view of the façades or the sides.

The piecemeal construction of the great building, covering as it did a period of nearly seven generations, has naturally embodied various irregularities that produce a certain lack of unitary effect in the impression made by the huge mass. But the chief element in this impression lies in the too great distance between the towers. Beautiful as these are in their combination of massiveness and grace, this effect would probably be remedied if another story could have been added to their height. It has been said that this would have been done but for fear of the danger from earthquakes. As it is, however, something of a sense of detachment is produced, as if the towers were not wholly derived from the mass of the structure, but rather served the office of standing beside it and guarding it. Another thing that detracts from the unity of the whole is the picturesque Sagrario, of a

radically different style, but so charming in certain ways that it is by no means a discordant feature of the composition. The Sagrario indicates an intended Churrigueresque façade for the Cathedral, then unfinished externally; structurally the Sagrario was developed from the Cathedral; decoratively the Churrigueresque dominated both interiors; naturally the exteriors would likewise have been harmonized.

As a whole, notwithstanding these shortcomings, the total effect of the Cathedral is one of magnificence, of grandeur, of splendid mass and lordly superiority, mastering its environment by right of design. With its strong contrasts of rich decorative features and its achievement of certain ends of balance and proportion by various arbitrary and unconventional means, it is a characteristic example of Spanish Renaissance. The dome, for instance, has an excessively prolonged lantern, producing a most abnormal effect when viewed in detail. But the adoption of this feature indicates that Tolsa evidently sought therein a means by which, in some measure, the effect of smallness in the dome in relation to the gigantic towers might in a degree be overcome by giving that member greater prominence through increased height and therewith achieving a combination of unusual grace and slenderness.

Of the sculptural ornament of the exterior all that appears to be known concerning its authorship is that the fine central group, the Three Virtues, that surmount the clock, were done by Tolsa, while the graceful statues of the Doctors of the Church and the Patriarchs of the Monastic Orders that adorn the towers are from the hand of the Puebla sculptor, Zacarias Cora, probably after sketches by Tolsa. A strikingly attractive feature of the towers is the design of the third story, formed by the octagonal base of the bell-shaped domes enclosed

within a rectangular pavilion-like structure, the latter tied to the inner portion by a narrow band around the middle of each part, thus serving a purpose both constructional and decorative.

I. THE CATHEDRAL INTERIOR.

The central entrance opens directly into the great nave, but the view of the latter is cut off by the choir, which, after the rule in Spanish cathedrals, occupies the front portion of the nave, so that a person immediately on entering is confronted by the Altar of Pardon as it stands against the head of the choir. Indeed, there is very little of the nave left free to public use — only the comparatively small spaces between the choir and the entrance and between the high altar and the apse. The high altar occupies the bay to the north of the transept, and between the high altar and the choir is a lane enclosed by a heavy bronze balustrade for the movement of the clergy between the two parts. The two flanking entrances of the façade open directly into the aisles, which show entirely from end to end. Although of less height than the nave, the effect in the aisles is one of a most imposing loftiness — surprisingly so, in fact, since the somewhat

CATHEDRAL OF MEXICO: BELL IN TOWER, SHOWING PECULIAR MANNER OF HANGING.

depressed appearance of the exterior produced by its exceptional width leaves one quite unprepared for so remarkable a height within. The bareness of the interior, the wanton tricks that have been played with its adornments, the rich character of the old work that has been spared giving something of a fragmentary effect to the decoration — are fortunately insufficient to counteract the overwhelming awesomeness of effect produced by grand proportions.

CATHEDRAL OF MEXICO: WOOD-CARVING IN CHOIR-STALLS.

What would comprise two addi tional aisles is occupied by the chapels ranged along the sides in line with the towers. These chapels are of less height than the aisles, so that there is an ascension of interior height to that of the nave and transept, which has the same altitude as the nave. The structure shows three diverse types of vaulting: the cloister form with Gothic-like ribs in the chapels and the sacristy; in the aisles the domed form, with pendentives; and the nave and transept with the barrel-arched form — *medio-cañón*, or half-cannon, in Spanish phrase — and lunettes.

The nave and aisles are graced by twenty massive and beautifully proportioned pillars, including those attached to the walls, — composed of four engaged columns of the Doric order. It is notable that the flutings of these columns are continued through the arches — also

a feature of the Sagrario interior and likewise of the Puebla Cathedral. Above the cornices 174 windows diffuse a moderate light.

The effect of the interior is almost severe, and the tones of gray and white conveyed by the natural color of the stone and the bare surfaces of walls and ceilings give an impression that would be one of baldness were it not offset by a sense of beautiful proportions. Remarking the elegant simplicity of ornament, skillfully balanced by the richness of the Churrigueresque retables, Revilla says: "These retables and the predominance of vertical lines in construction — which without reaching the extreme of the Gothic style are sufficient to give the impress of a Christian character — prevent that frigidity of effect that marks other temples built in the Greco-Roman style and produces in the soul a sentiment of religious reverence."

The choir occupies two bays of the nave, and the three following bays by the *crujía*, or enclosed passage aforesaid, and the high altar. Superb decorative features are the choir with its screen, its stalls, and its two great organs set in exquisitely carved wood that evidently has never seen varnish or even polish; the *crujía*, with its bronze balustrades and statuettes; the Altar de los Reyes, and the Altar del Perdón. The choir-screen and the balustrade of the *crujía* are of the rich bronzes called tumbago and kalain. The designs were sent to Macao by way of Manila and there executed. In those days there was a notable commerce between Mexico and the East Indies by way of the the Philippines. Mexico is full of relics of that trade, in the shape of splendid fabrics, porcelains, etc. These artistic additions to the treasures of the Cathedral were inaugurated on May 10, 1730. The pulpit is of Puebla onyx. Striking features of the choir decorations are the elaborate bronze balconies on the pillars at the four corners,

with their supporting figures and other sculptures. In the richly carved choir-stalls the figures in relief are of gilded wood; the rest of the wood-work is in the natural state. The large painting at the head of the choir, on the back of the Altar del Perdón, is a scene from the Apocalypse, by Juan Correa. The detestable way in which artistic proprieties are to-day continually violated in the adornment of the churches throughout Mexico is exemplified in the placing of a cheap modern picture so as to conceal the richly carved decoration above the figure of Saint Peter at the head of the choir, as well as in the erection of tasteless modern altars against the exterior. On the exterior of the choir are paintings of Purgatory, by Correa.

The Altar del Perdón is of splendidly gilded wood, with figures in polychrome. Its style is a relatively simple Churrigueresque that shows its Plateresque derivation. There are two very pleasing legends about the two principal paintings of this altar. One is based upon a belief that the large painting of the Virgin is the picture that the Flemish painter, Pereyns, was condemned to paint when tried for heresy, and the other relates that the "San Sebastian" above is the work of a famous woman painter, "la Zumaya," of whom a most romantic story is told by Cayetano Cabrera in his "*Escuda de Armas de México*" (The Mexican Coat of Arms), to the effect that she married Echave the elder and taught him his art. In fact, however, both pictures bear every evidence of being the work of the elder Echave himself. It was a "Merced" (Our Lady of Mercy) that Pereyns was condemned to paint, and at that time neither this altar nor even the Cathedral itself was in existence, for it was in the period of the old Cathedral; moreover this Virgin is not a "Merced" but a "Candelaria.' As to the legend of "la Zumaya", the eminent scholar, Don José

M. de Ágreda has shown very conclusively that there never was such a painter. The elder Echave was twice married and the names of his wives were found in the records of the Sagrario by Señor Ágreda, but neither was named Zumaya. The story doubtless arose from a confusion between the name of the birthplace of Echave, the Biscayan town of Zumaya, and that of the painter, Francisco Zumaya, who figured at the trial of his friend Pereyns.

The resplendent chapel of Los Reyes that occupies the apse is a superb example of the Churrigueresque just as it came from Spain. The eminent Sevillian architect, Gerónimo Bálbas, came over expressly to do both this work and the high altar, and also the corresponding altars for the Puebla Cathedral. As thus decorated, the apse has the effect of a lofty grotto heavily incrusted with gold in every part, and glittering with jewels — all this as a regal environment for a throng of sacred figures, in the round or in high relief and almost animate in their brilliant coloring; a host of saints, angels and cherubs assembled in joyous adoration for the miraculous scenes enacted in the paintings which they surround. Of these paintings there are twenty — all of them the work of the famous Mexican artist, Juan Rodríguez Juárez. The central canvas, just above the altar, "The Adoration of the Kings," is regarded as the artist's masterpiece. The still larger painting above, an "Assumption", is not so successful, the figures not having been drawn with sufficient reference to their elevated position.

Bálbas, who designed the corresponding altar for the Cathedral of Seville, was also, as has just been indicated, the author of the predecessor of the present high altar — a work that even Tolsa spared, in spite of his enthusiasm for classic forms and dislike of the

Churrigueresque. But in 1838 it succumbed to the renovating spirit and in 1850 the present fabric, designed by Lorenzo Hidalga, was completed. Its wholly incongruous design makes an unspeakable discord in the decoration of the Cathedral. The high altar of Bálbas — *tabernáculo*, or *ciprés* (tabernacle or cypress), as it is called in Spanish — must have been a worthy pendant of the chapel of Los Reyes. A faintly generalized idea of its character is given in various engravings that represent it, and in several old paintings of the Cathedral interior; one of the latter being a picture of "The Coronation of Iturbide."

CATHEDRAL OF MEXICO: THE PULPIT.

Before the work of devastation began there must have been a rich unity in the Cathedral decoration, ranging in the nave from the Altar del Perdón at the entrance, through the choir, the *crujía*, and the high altar to the Capilla de los Reyes, and in harmony therewith the splendid rows of chapels at the sides; their masses of gold and other rich decorations glimpsed through the handsome old wooden screens. The destruction of the original high altar is the more to be regretted, since there is to be seen in Mexico to-day no remaining example of the Churrigueresque as employed in the design of a high altar that stands free, those that exist being in chancels, with reredos built against the wall.

One of the most regrettable of the renovations was the work in the chapels, instituted by Tolsa early in the nineteenth century and

continued at varying intervals until the greater number have had their charm completely destroyed by the reconstruction of their vaulting and the demolition of the original Gothic forms as well as of the Churrigueresque altars, and the substitution of cheap-looking iron screens for the simple and dignified ancient ones of wood, of which six examples fortunately remain. A good idea of what the old screens were may be obtained from the one showing on the right in the view of the East nave.

The Chapel of Saint Peter, *Capilla de San Pedro*, gives an idea of what these chapels all were originally, — barring the screen. The decoration, however, is not so good as in some of the other old chapels. It was unfortunately impracticable to photograph these. The San Pedro reredos suggests a sort of rudimentary Churriguer-esque upon Plateresque and Baroque groundwork. This chapel is the burial-place of Fray Juan de Zumárraga, first Archbishop of Mexico, and of the famous Gregorio López — a Mexican "Man with an Iron Mask" — a sanctified personage, a hero of legend and romance, and supposed to have been a son of Philip II., according to popular belief in his day. In the Capilla de San Felipe de Jesus, — the Chapel of Saint Philip of Jesus — dedicated to the native Mexican saint, martyred in Japan, are relics of that holy man, and the font in which he was baptized stands just outside the screen. Here also is the grave of Agustín Yturbide, whose tombstone is appropriately inscribed with his designation of "El Liberador" instead of his title of emperor. In the Capilla de las Relíquias — the Chapel of the Relics — are twelve celebrated paintings of martyrs by Juan de Herrera.

The Sacristy is a noble chamber in whose vaulting is to be seen the most extensive example of the ribbed construction employed in

the original design by Castañeda. The six great paintings by Correa and by Villalpando are the largest canvases in Mexico, covering almost the entire walls of the sacristy and producing a magnificent effect of mural decoration, although somewhat somber in its solemnity. The richly designed frames of the pictures, with polychrome statues at the corners, are beautiful features of the decorative scheme, which has been marred in the customary cheap modern fashion by covering the remaining portion of the wall surface, — stripped of the original decoration, as made evident from the base of the frame on the right — with hideous wall-paper. The painting at the end is "The Assumption" by Correa; that on the right "The Triumph of Saint Michael" by Villalpando.

There is one exquisite confessional which is the only one of its design in the Cathedral. It is carved in the natural wood, of a soft brown tone. It indicates what all the confessionals in the Cathedral must once have been.

CATHEDRAL OF MEXICO: DETAIL OF METAL WORK ON CHOIR-SCREEN.

In the Sala capitular, the Chapter-room, are three important paintings — "The Virgin of Bethlehem" by Murillo, "Don Juan of Austria giving Thanks for the Victory of Lepanto" by an unknown Spanish painter, and a Virgin by Pietro de Cortona.

One of the many lamentable innovations to which the Cathedral interior has been subjected is the raising of the floor-level and the laying of a cheap-looking wooden floor in place of the old floor of

stone. Several steps to the level of the side chapels and a portion of the bases of the pillars are thus buried. The latest of the innovations took place in 1869, and they would probably have continued until, by this time, the entire interior would have been despoiled of everything interesting, had not the National government intervened — thanks to the instigation of the Director of the Academy of Fine Arts, Don Ramón I. Alcaraz — and put an end to the vandalism.

II. THE SAGRARIO METROPOLITANO.

The Sagrario Metropolitano, while adjacent to the Cathedral and connected with it, is a distinct church in itself, although in a way a portion of it. Ecclesiastically a sagrario is that portion of a church wherein consecrated things are deposited, and this is the special purpose of the Sagrario metropolitano in relation to the Cathedral. It is likewise an independent parochial church; the seat of one of the fourteen parishes into which the city has been divided since 1772. It is the successor to the first parish church in Mexico, built on this site immediately after the conquest and administered until 1523 by the Padre Juan Díaz, chaplain to Cortés. Upon its foundation, probably in 1521, it was dedicated to Santiago. The present building dates from the middle of the eighteenth century, the preceding church having been burned. Its architect was the highly talented Lorenzo Rodríguez, who presented the plans on January 7, 1749. It is one of the three important examples of Churrigueresque church exteriors now existing in the capital, and is remarkable for its two elaborately and intricately decorated façades, similar in design and of equal value.

The strikingly symmetrical plan has the form of a Greek cross,

with a dome at the centre. With all their luxuriance of rich ornament the façades have a sort of dignified elegance — a quality that in no little degree is due to the predominance of perpendicular lines. And the rigid separation of the decorative portions from the broad and absolutely plain wall-surfaces that flank them gives an effect of restraint, of self-containment, that modifies their joyous exuberance. As is quite common in Mexico, the plain surfaces are stained a dark maroon, and this heightens the contrast with the light-hued stonework of the ornamented portions. Of the two façades, the south is now the better, as being complete throughout — the east one being mutilated by the effacement of the royal arms of Spain. Almost everywhere throughout Mexico this effacement, together with that of all insignia of nobility from private residences, has taken place, and only very rarely may such emblems now be seen. As a rule, the numerous statues and high reliefs that adorn these two façades in such rich profusion are uncommonly good in conception, in the graceful attitude in relation to the decorative scheme, in fineness of expression, and in careful execution. The elaborately carved great doors, with their high reliefs, have much of the spirit of the decorative work about them, but are somewhat lumpy in the character of their ornament. The two principal reliefs of the east doors represent respectively the "Assumption of the Virgin" and "Saint Joseph"; those of the south doors, "Saint Peter" and "Moses."

SAGRARIO METROPOLITANO:
ST. PETER.
Relief in Wood on Door.

The interior of the Sagrario is a nobly proportioned room, with

pillars and columns of the same design as those of the Cathedral. Unhappily, the rage for restoration has sadly marred its effect with paint as well as despoiled it of most of its best adornments. The Churrigueresque high altar, however, with two paintings after Domenichino, has been preserved intact. The beautiful baptistry also remains unharmed, with its admirable fresco by the first professor of painting sent from Spain for the San Carlos Academy, José Ginés de Aguirre, depicting the baptisms of Jesus, Saint Augustine, and San Felipe de Jesus. The little chapel between the Sagrario and the Cathedral is said to have served as a baptistry at first, and is now called La Capilla de Soledad. The Sagrario was dedicated on January 9, 1768, and was subjected to important repairs succeeding the earthquake of June 19, 1858.

CHAPTER V.

Other Typical Churches of the City of Mexico and Its Suburbs.

N the years before the beginning of the sequestrating process that culminated with the wholesale confiscation of ecclesiastical property under the Reform Laws of 1859, instituted by President Juárez, a very large part of the area of the national capital was covered by monasteries and convents, some of which were of enormous extent. The oldest and greatest of these was the monastery of San Francisco, the main seat in Mexico of the powerful order so closely identified with the history of New Spain — the great instrumentality in the peaceful conversion of the Indians to Christianity. The foundation of this monastery dates back to the arrival of the little band of Franciscans in 1524. The permanent site assigned to them had been devoted to the garden and to the wild-beasts house of the Aztec monarchs and the first church was built of the hewn stone from the steps of the great Teocalli. Here also was erected the chapel of San José de los Naturales — Saint Joseph of the Natives — as a parish church for the Indians. From the enormous wealth acquired by the order the land was covered by vast and splendid buildings; the church was rebuilt

on a magnificent scale and was surrounded by numerous chapels. Very interesting is the plan of the great assemblage of monastic edifices made by Señor García de Cubas from his recollections of the place while the structures were yet intact. The church and the chapels were surrounded by a spacious atrium. There were magnificent cloisters with a refectory where 500 monks sat at their meals together, and there were beautiful gardens and a cemetery; the whole place enclosed by a wall strong and high. The present church was dedicated on December 8, 1716. Its finely proportioned interior is now bare, being stripped of the splendid ornament that originally characterized it. It has a single great nave, with apse and transepts, and a large dome. The width of the nave is 56 feet and the length of the church is 230 feet. The main entrance was from the west, but it is now closed and the once splendidly decorated façade, also now void of adornment, is masked by secular buildings, while the bell-tower, that stood on the southwest corner, has been demolished. Indeed, the entire church is now surrounded by secular constructions built closely in upon it, with the exception of the charming entrance-garden from the Calle de San Francisco and the very hideous "Expiatory chapel" that adjoins it — a structure of very recent date and an architectural disfigurement of the city. The only entrance is now through the chapel built against the original side-entrance, — the double-domed chapel of Nuestra Señora de Balvanera, parallel with the adjacent church, and dedicated November 17, 1791. Of this splendid group of churches, famed as "the seven churches of San Francisco," the great church and the adjacent chapel are the only visible remains, while of the church itself the domes are the only external evidences of its old-time splendor — except the façade of the Balvanera chapel.

This beautiful and picturesque group of domes represents a typical form of the Mexican dome, such as may be seen literally by the hundred throughout the country. The largest of the three is that of the church proper. It has a height of 90 feet above the ground, and the lantern is 24 feet higher. The two smaller domes belong to the Balvanera chapel. It will be noted that in the large dome the dormers stand well apart, while in the two others they produce the effect of a drum. The design of the ribs, without connection either with the base of the dome or of the lantern, and terminating in a scroll above, is very common in Mexico. The glazed tiles that formerly covered the entire surfaces between the ribs still remain very considerably on the great dome, and fragments yet show on the two others. A decorative feature of the great dome are the polished knobs, apparently of onyx, that stud the surface. Noteworthy things are the suppression of the cornice in the lanterns in accent of the continuity of the perpendicular lines of the octagonals, and in the chapel-lanterns the alternation of round-arched windows with niches having arches of trefoil shape interrupted by rectangles. On the main wall of the church, back of the dome over the chapel entrance, there

WHERE THE FAÇADE OF SAN FRANCISCO WAS.

appears a fragment of the original decoration above the great side portal — quite different in character from the Churrigueresque decoration of the chapel portal, which is three quarters of a century later in date.

This façade is one of the most charming things in Mexico. Facing the quiet little garden off the busiest street in the great city, it makes a fascinating architectural episode; a fragment of the old-time magnificence that proclaimed the temporal power of the great monastic center. In general effect it is quite different from the Sagrario design. It is of something like forty years later in date than the Sagrario, and is one of the latest examples of the Churrigueresque in the country. And a strikingly elegant example it remains, despite its mutilation by the effacement of all its sculptural work — five statues and eight reliefs — which were an integral part of the decorative scheme; their loss weakening the ensemble very materially. The large relief at the apex, devoted to the royal arms, was obliterated at the period when all decorations of the kind were tabooed. But all the rest of the sculpture, which shows in comparatively recent prints of the façade, was sacrificed to the iconoclastic zeal of Bishop H. C. Riley when the church was owned by the Protestant body of which he was the head. With all the florid character of the work, the design has a notable refinement.

It was peculiarly the fate of this great monastery, the seat of the most powerful arm of the Church in New Spain, to pass largely into Protestant ownership. The main church, with the adjacent Balvanera chapel, was the scene of a most interesting attempt to revive in New Spain the most ancient form of Christian worship in Spain itself. This is what is known as the Mozarabic Liturgy, the liturgy of the

Christianized Arabs in Spain, although it dates far back of the Arabs to the introduction of Christianity itself, and hence is also more appropriately known as the Gothic liturgy. It was superseded by the Roman liturgy in the eleventh century, after strenuous popular objection. But it has never passed wholly into disuse in Spain and is still the liturgy for three churches in Toledo — a relic of the efforts to bring about its general restoration made by the powerful Archbishop Ximenes in 1495. In 1770 the "Missa Gothica seu Mozarabica" was published in Puebla under the auspices of Archbishop Lorenzana of Mexico and Bishop Fabian y Fuero of Puebla; both were prelates of a strongly Spanish national feeling and they had officiated in high positions in Toledo before coming to Mexico. Their desire was to revive the ancient rite in Mexico, but all their influence could not effect it. The feeling in its favor, however, still survived until, in 1868, a representative of the movement sought the aid of Protestant Episcopalians in the United States, and a year later "The Church of Jesus in Mexico" was organized with the purpose of reverting to the original creed and liturgy of the Christians in Spain. For a while the movement flourished and several churches and chapels were established in the capital and elsewhere, with the ancient church of the Franciscans as its Cathedral. But finally the movement languished, expiring in less than a generation after its birth. The property was repurchased by the Roman Catholics and is now the Jesuit church of El Sagrado Corazon, the Sacred Heart.

This great Franciscan property was originally confiscated by the National government under President Comonfort in September, 1856, as the result of a revolutionary plot originating in the monastery. A new street, the important Calle de Independencia, was cut through

the heart of the property. The decree of confiscation was revoked a few months later, but the Reform Law of 1859 made the sequestration final, in common with that of all other monastic properties.

I. THE MONASTERY CHURCH OF SAN AGUSTÍN.

The Augustinian order entered into possession of the site where they established their monastery in August, 1533, and the corner-stone of their church was laid by the Viceroy on August 28, 1541. This church was burned on December 11, 1676, and the superb edifice that succeeded it was sixteen years under construction, having been dedicated on December 14, 1692. This is the building that was reconstructed for the Biblioteca Nacional, the National Library, after lying dismantled for several years succeeding its sequestration under the Reform Laws. The work was not completed until 1884. The architect, Señor Heredia, was very successful in developing the structure in a way that made its secular purpose very manifest and at the same time frankly confessed its adaptation from an ecclesiastical edifice. The original structure was one of the most sumptuous churches in Mexico, and the Plateresque design adopted for the Library was in its quiet elegance skillfully brought into conformity with the rich adornments of the church exterior, which were preserved so far as possible. It hardly comes within the purposes of this work to depict the modern building, but a portion of the remodelled west side appears in a plate representing the connecting church of the Third Order, and some of the details of the restored façade show in a plate of the relief above the portal. It was originally proposed, in the reconstruction, to substitute the national arms for the fine old low-relief on the façade. But such urgent representations were made by

one of the most earnest and scholarly of the resident lovers of the fine arts, Don Rafael de Soto, that it was happily decided to preserve it as a work of art. This relief is, indeed, one of the finest examples of old sculpture in the country, and shows its unknown author to have been a man of no mean attainments. It has a strikingly Byzantine quality, particularly in its representation of San Agustín in gigantic proportions as compared with the adoring monks about him. The work is most sympathetic in its expressiveness, and is pervaded by a devout sincerity.

DETAILS OF CHOIR-STALLS, CHURCH OF SAN AGUSTÍN.

The church of the Tercer Orden, the Third Order of Saint Augustine, adjoining the great church at the transept, on the west and connecting with it, is of much older date than the latter, but just the time when it was erected does not appear to be known. Its picturesque beauty is enhanced by the exquisite tones of age upon its walls and dome — the latter of a velvety moss-greenish and golden hue; the plastered wall surfaces delicately grayish, streaked and spotted with old gold tints.

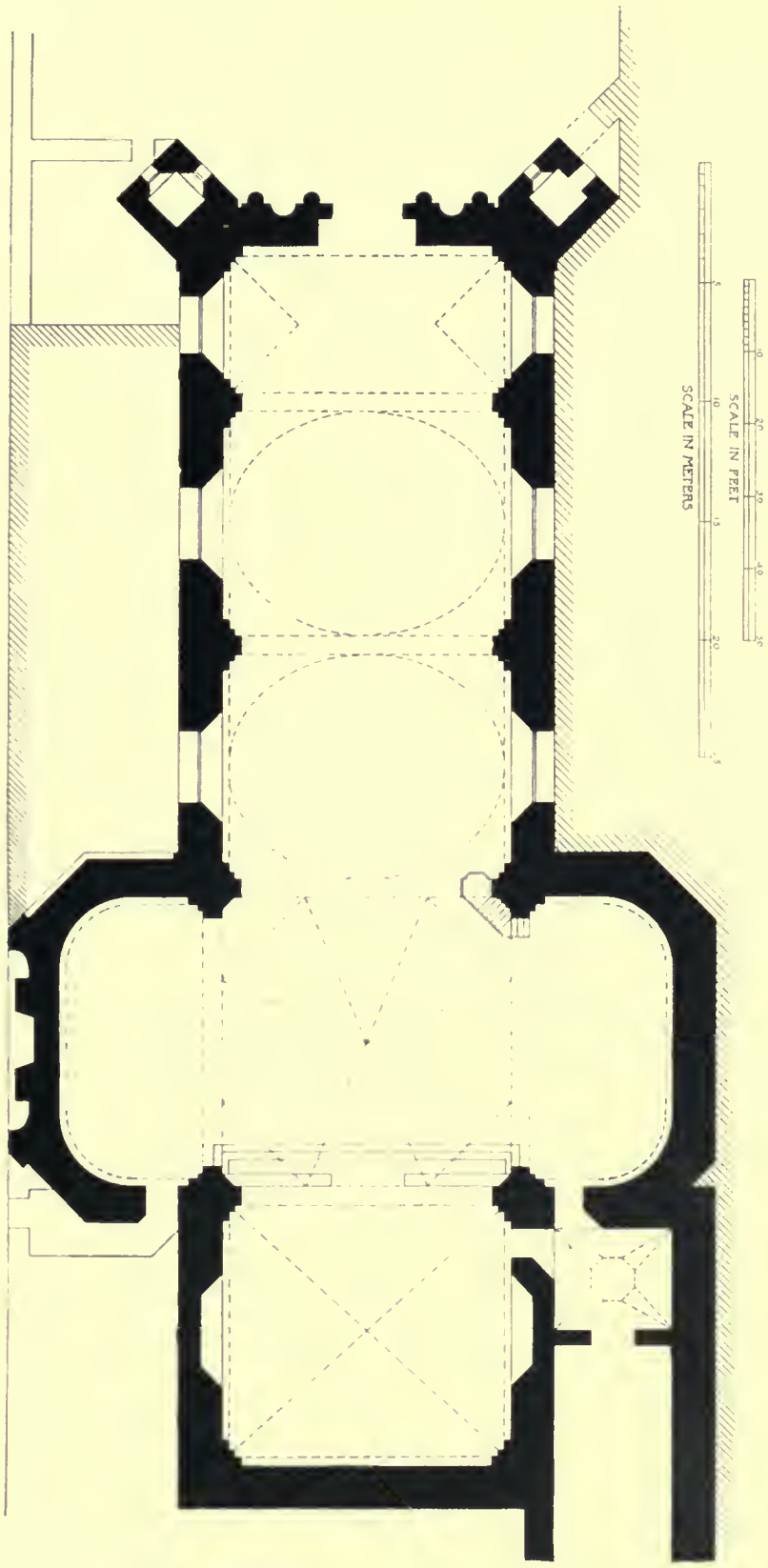
The church and convent of San Agustín were specially rich in artistic treasures, and the interior of the former was superbly beautiful in its decorative character, as may be inferred from the noble choir; its stalls elaborately carved in walnut at a cost of $240,000. For a long time the statement was current that this exquisite work was sold by the Juárez government to a foreigner for $3000, and it has been even so averred in guide-books of recent date. Happily for the artistic attractiveness of the capital the facts are otherwise. It appears that when the church was dismantled in 1861 the choir-stalls were given in charge of the National Museum and stored in some lumber-room. Its existence was forgotten by nearly everyone until an interest was taken in the matter by the distinguished Director of the Escuela Nacional Preparatoria, the Senador Licenciado Vidal de Castañeda y Nájera. Learning of its whereabouts, in 1889 he requested that it be given to the school for the adornment of its sala de actos, or hall of ceremonies. The request was granted, and the work of fitting the stalls for their new function was begun in 1891. It was so nearly completed in 1899 that little remained to be done. In its new position the work is known as "*La Silleria de la Sala de Actos de la Escuela Nacional Preparatoria* (The Stalls of the Hall of Ceremonies of the National Preparatory School). Considerably damaged by time and neglect, the work has been restored with remarkable skill and fidelity to the spirit of the original — something that gives eloquent testimony to the talent of Mexican artisans to-day. These exquisitely beautiful choir-stalls are one of the great artistic sights of Mexico, and are comparable in charm to the best of similar work in Europe, combining the rich and graceful character of the Free Renaissance with something of the quaintly naïve spirit of Gothic carving. Its date is

unknown, as well as its authorship, but it probably was made at the time of the dedication of the church in 1692. That it was wrought by native Mexican hands is apparent from certain touches of local color in various reliefs — such as the depiction of monkeys and other tropical animals in scenes like the Garden of Eden, including the famous Mexican bird, the guajamaya. Señor Luis Alfaro y Piña, in his book giving a descriptive account of the churches and convents of Mexico, appends to his remarks on the church of San Agustín a note to the effect that many of the paintings and wood-carvings that adorned various churches in Mexico were wrought in the College of San Juan de Letran. This college was established by the celebrated missionary, the Flemish monk Pedro de Gante — Peter of Ghent — who with two others from his country were among the pioneer Franciscans in Mexico, coming from Spain in 1523. The purpose of the institution was the instruction of the Indian youth, and among its features were education in drawing, painting, music, etc. Possibly these extraordinary carvings may have proceeded from this first school for artist-artisans in the new world, founded within a generation after the landfall of Columbus. The fact of their execution by native hands might account for the delicious naiveté of many of the compositions. These, moreover, show a genuine delight in the doing of the work, which is developed in a spirit of healthy realism. Hence the spirited results, animated and full of action in many instances — as in the various representations of combat — and, in general, lacking the self-consciousness, the "look at me" quality, so common to various schools of painting and sculpture, but which is a national trait of neither the Spanish nor the Germans. There were originally 254 of these panels, carved in high relief and for the most part representing

Old Testament subjects; some, however, including the large central panel that marked the head of the choir, being devoted to events in the life of Saint Augustine. At present these stalls comprise but 135 panels, including the one with the beautiful example of decorative lettering devoted to the customary inscription, "Hinc est Chorus." Besides the large arched panel in each stall, there is a smaller one beneath, and another of the same small size in the back of each seat. The bottom of every seat, which shows when folded up, is also carved with a handsome design. The purely ornamental carving is exceedingly rich, containing many charming heads and graceful figures. The whole design is excellent in form and beautifully proportioned. The present arrangement is in detached groups around the hall, to which the work gives a stately effect. It would, of course, have been much better if the regular arrangement of the choir could have been preserved, with the stalls in continuous rows, one above the other. The photographic reproductions, which represent a considerable number of these stalls, will well repay long and careful study of the details with a magnifying glass.

II. SAN HIPÓLITO DE LOS MÁRTIRES.

The church of San Hipólito de los Mártires — of the Martyrs — has exceptional historic interest as marking the site on the famous causeway where the greatest slaughter of the retreating Spaniards took place on the *Noche triste*, the Sorrowful night, July 1, 1520, when the Aztecs drove Cortés from the city. One of the survivors, Juan Garrido, built on the spot a little adobe chapel in commemoration. The reconquest having been consummated on August 13, 1521, the day of San Hipólito, the chapel was dedicated to that saint and



CHURCH OF SAN HIPÓLITO, *CITY OF MEXICO*

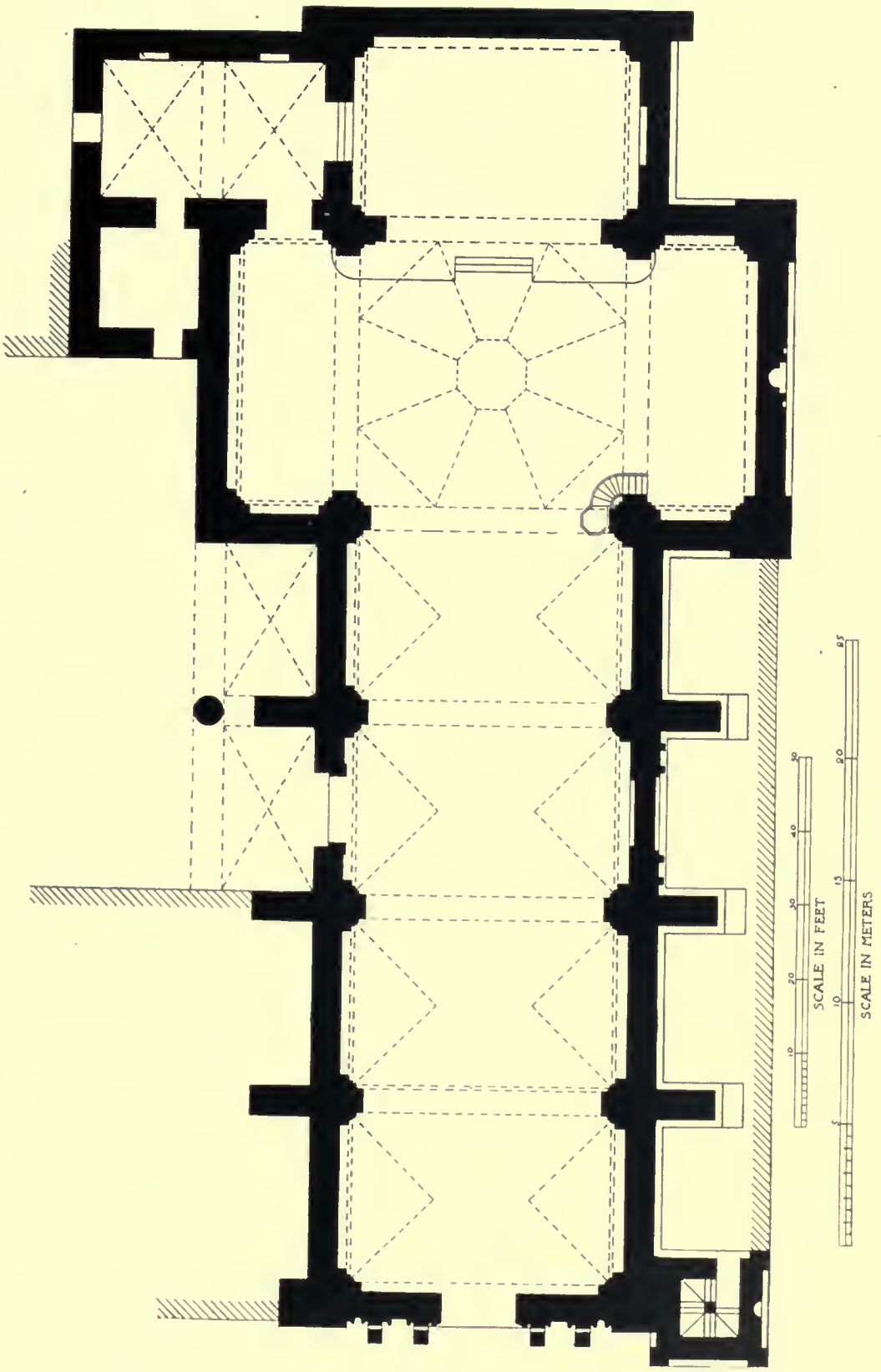
the slaughtered invaders were commemorated as martyrs. The present church was nearly two and a half centuries in building. Begun in 1599, its final dedication did not occur until 1739. Then it underwent a reconstruction and assumed its present external appearance in 1777. A peculiarity of the design, and probably an innovation upon the original plan, is the oblique placing of the towers. The completed tower is strikingly graceful, and the dome is an excellent example of its kind. The tower has been marred by the partial closing of the lower belfry-openings for placing the clock. The dome is decorated with a rich design of glazed tiles in yellow and white on a ground of dusky red, and the crown of the lantern is treated in similar fashion. The main structure has a picturesque coloring. The cut stone is of the usual light buff of the locality, the diapered surfaces of the stuccoed tower-bases are buff with a tinge of red here and there, and the roof and sides are of a dingy brick-like red. The outer corner of the atrium wall is marked by a quaint monument to the slaughtered Spaniards, with a singular low-relief illustrative of a celebrated Aztec legend. Up to the year 1812 it was customary to celebrate the day of San Hipólito with an elaborate function at this church, the high officials of both Church and State taking part. It was called "el paseo del pendón" (the passage of the standard), and its great feature was the paying of homage to the identical crimson banner — now in the National Museum — borne by the Conquerors. But since the independence of Mexico it has not been pleasing to public sentiment to celebrate the achievements of the Conquerors. The interior of the church has recently been elaborately decorated in modern fashion, hardly consistent with the character of the edifice. The large church seen in the distance on the left, in the plate, is that

of San Fernando. The adjacent monastery of San Fernando was the seat of the Franciscan missionary order of that name. It was hence that the famous Father Junipero departed for the great work that resulted in the conversion of the Mission Indians of California.

III. LA SANTÍSIMA, SANTO DOMINGO, JESUS NAZARENO, SANTA INEZ AND SAN BERNARDO.

The church of La Santísima Trinidad, the most Holy Trinity, commonly known as la Santísima, has, after the Sagrario, the most important and elaborate Churrigueresque exterior in the city of Mexico. And since its beginning in 1755 assigns it to the same period as the Sagrario, it is presumably the work of the same architect, Lorenzo Rodríguez. The symbolism of the name of the church, together with the fact that it belonged to the Congregation of Saint Peter, finds unique and appropriate embodiment in the adoption of the triple crown of the Papacy for the crown of the tower. The sculpture of the façade, though decoratively effective, is much inferior to that of the Sagrario. The unfinished pillar at a corner of the tower is interesting as showing the intention of cutting it *in situ*, and perhaps indicating that the entire work was done in that fashion. This pillar, however, probably replaces the original one — perhaps broken by an earthquake. The large dome of the church is a strikingly good one. Its decorations of glazed tiles are set in a

A PORTAL AT TEXCOCO.



CHURCH OF LA SANTISIMA, *CITY OF MEXICO*

Design ascribed to LORENZO RODRÍGUEZ

dusky reddish plain surface. The lantern-dome is entirely covered with glazed tiles between the ribs. The finely proportioned interior of the church has little interest in detail, being stripped of all its old adornment. The church was dedicated on January 17, 1783.

The historic church of Santo Domingo is regarded as the best example of Baroque architecture in Mexico. Facing the large Plaza de Santo Domingo, its stately façade, excellent tower and beautiful dome show to fine advantage. It was the monastery church for the powerful Dominican order, which was established in Mexico by missionary monks from Hispaniola in 1526. The original church and monastery were ruined by the great flood of 1716, and the church in its present form was dedicated in 1736. When the property was sequestrated the greater part of the monastery was destroyed by the opening of the new street past the west of the church. This also destroyed the two beautiful chapels, the Rosario and that of the Tercer Orden — the Third Order of Santo Domingo. The latter was a work of Lorenzo Rodríguez, dedicated on February 19, 1757, and consequently a fine example of the Churrigueresque. This "improvement" accounts for the commonplace narrow secular structure built against the west side of the church. The interior is finely proportioned and the retention of several of the great Churrigueresque lateral altars gives an idea of what its old-time splendor must have been.

The church and adjacent hospital of Jesus Nazareno were founded by Cortés before 1524, under the name of Nuestra Señora de la Purisima Concepcion. The present church is of comparatively recent date and is without special interest. But the Sacristy dates back to

the early days and has an exceptional attractiveness in having the only example remaining in the capital of the richly decorated old wooden ceiling, of the form called "artesonado," or pieced work. It is of cedar, with the exquisite rich brown tone of the natural wood. The Maltese crosses of wood and the rosettes of metal are gilt against a ground of light blue.

The church of Santa Inez is of the customary type of convent church in Mexico — a long, single nave, barrel-arched, and occupying the side of the large convent edifice next the street, from which it is usually entered through two doorways, though occasionally there is but one. These doorways, with their great carved doors, are the chief features of interest about the church in its present state. The convent was founded in 1600 and the present church was dedicated on January 20, 1770. The doors are of wood, but the quaint low reliefs, representing scenes from the legend of Santa Inez, suggest bronze treatment.

The convent church of San Bernardo in its present form was dedicated on September 29, 1777, as a reconstruction of the original edifice whose corner-stone was laid on June 24, 1685. Its façade presents a double portal at the side of the church. The left half of this forms a picturesque bit of architectural street-scenery as it closes the vista from the Plaza Mayor along the footway called the Callejon de Callejuela. The architectural effect is marred, both at top and bottom, respectively, by the effacement of the royal arms and the masking of the lower half of the doorways by the wall of a needless enclosure.

A fascinatingly picturesque ruin is that of the old church in the Calle de San Felipe Neri. Only the mutilated façade and the beautiful tower still remain. Upon the site of the demolished church is now a riding-school. The recessed front might be structurally justifiable as a continuation, in the great external arch, of the barrel-arched vaulting of the interior.

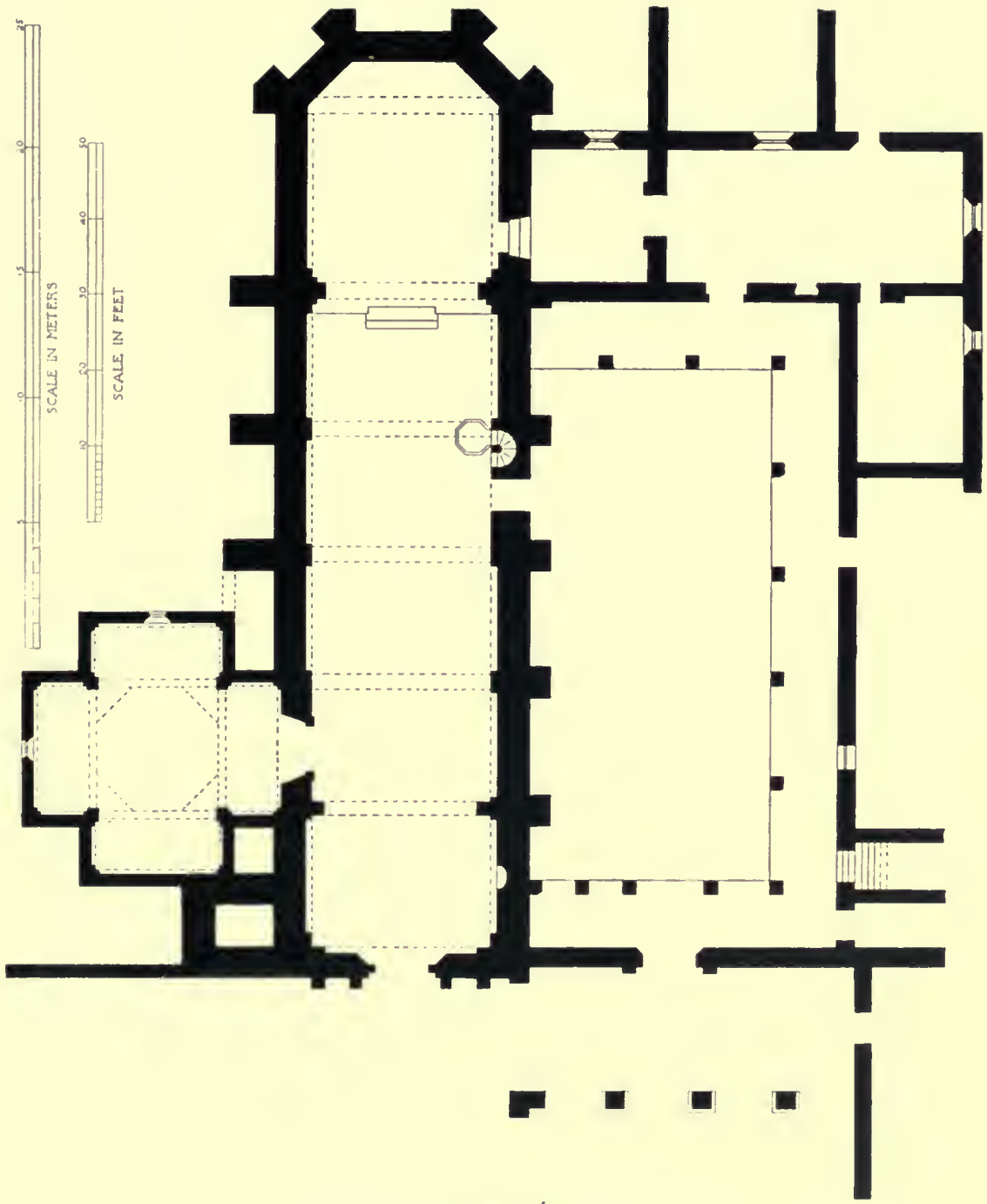
IV. CHURCHES AT IXTACALCO, COYOACÁN AND CHURUBUSCO.

The Parroquia, or Parochial church, of Ixtacalco — the church of San Matías — is an interesting example of the village church. Ixtacalco is an Indian suburb on the Viga canal, a short distance to the southward from the capital and surrounded by the celebrated "Chinampas," or floating gardens, that now float no longer. The church is a picturesque feature of the beautiful landscape traversed by la Viga — which is a canalized river, rather than a canal. The foundation of this church, by the Franciscans, dates back over three centuries, but its reconstruction with rich external decorations probably took place some time in the second half of the eighteenth century. These decorations show a simple form of the Churrigueresque developed from a Baroque basis.

THE VILLAGE CHURCH AT IXTACALCO.

The treatment of tower and dome are noteworthy. The latter has strikingly heavy ribs, with less prominent intermediate ribs, and the floridly decorated drum has niches with sculpture at the angles between the windows. This dome belongs to a chapel; the body of the church, whose nave has a barrel-arched vaulting, is without a dome. The interior has the customary tawdry modern treatment, which mars, but does not utterly destroy, the dignity of its good proportions. It should be noted that only the bay customarily occupied by the dome has a groined ceiling — the effect of groins being imitated in the painted decoration of the other bays.

At Coyoacán, the oldest suburb of the Mexican capital — antedating, in fact, the great city itself in European occupation — is the ancient parochial church of San Juan Bautista, founded by the Dominican order with its adjacent monastery, now in ruins, probably about 1530. The existing edifice was built in 1583 and is a type of many of the original churches of New Spain that were built in the century of the Conquest, with its flat roof and timbered ceiling. Its sturdy tower is a notably good example of its kind. The simple façade has been marred by painting over the surface of the real masonry and marking it off into imitation stone-work, after a modern fashion lamentably prevalent throughout Mexico. The church faces a very large yard with two gateways in the surrounding wall. The side gateway, close to the church and opposite the central plaza of the town, is of uncommon interest as presenting one of the most important examples of Aztec influence in the early architectural ornament of New Spain. The details of this ornament are strongly Aztec in sentiment and seem largely so in form.



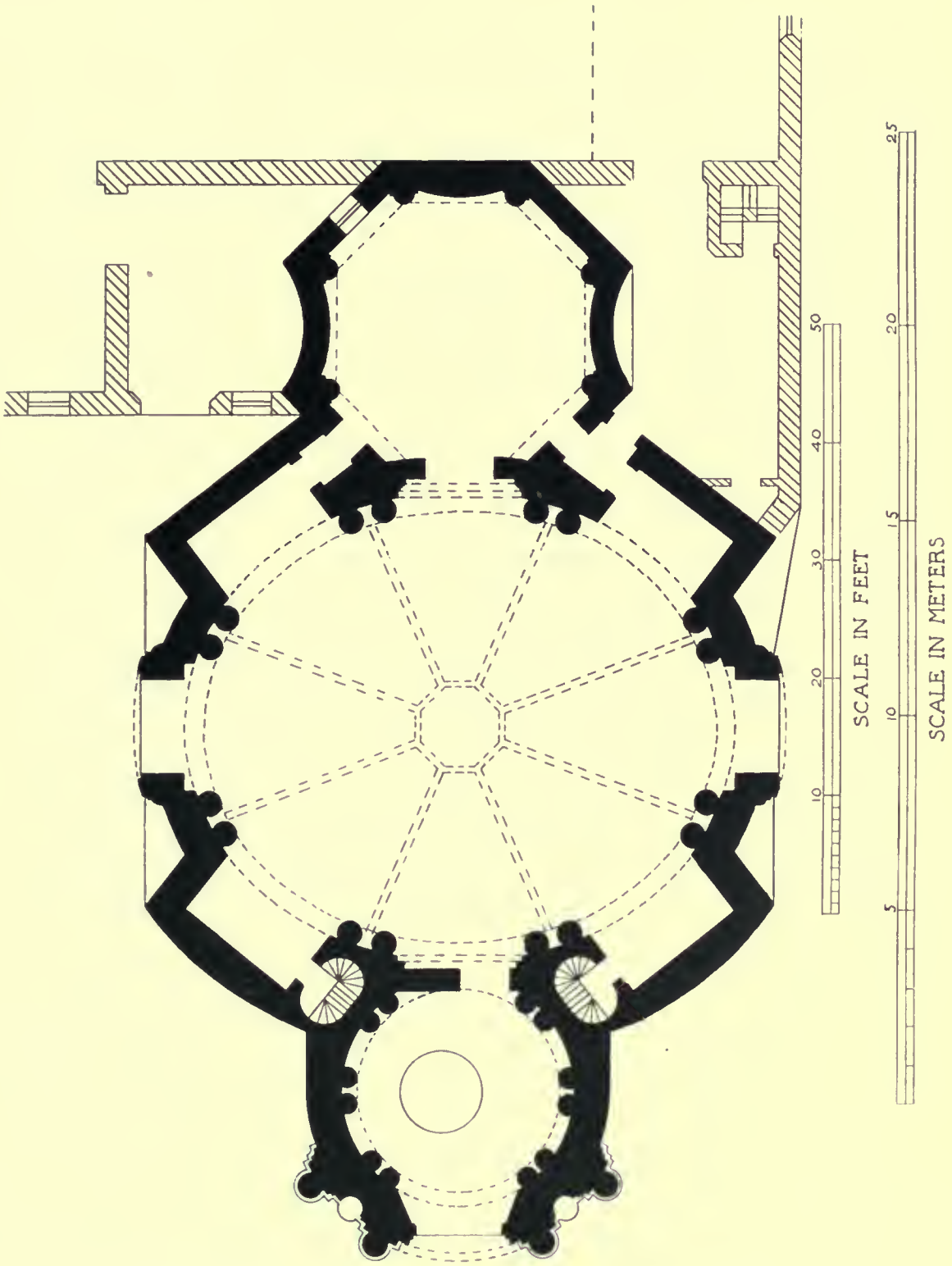
CHURCH OF SAN MATÍAS, *IXTACALCO*

The ancient church and monastery of Santa Maria de los Angeles y San Antonio Abad at Churubusco, close to Coyoacán, has a comparatively recent historic interest as being the scene of one of the most hotly contested battles attendant upon the American attack upon the capital. This battle took place on August 20, 1847, and a monument in commemoration of the Mexicans who fell there stands in front of the former monastery, now a hospital. The original church was built upon this site very soon after the Conquest, to replace a temple of the great Aztec war-god, Huitzilopochtli. The town about the temple was called Huitzilopochco, and the Spaniards found "Churubusco" near enough to this in sound for all practical purposes. The present structures were dedicated on May 2, 1678. Although much fallen into disrepair there is still a deal of unusual beauty about the old church and the remains of the monastery. The small church-yard is charmingly picturesque, with the exquisite little chapel of San Antonio Abad — Saint Anthony the Abbot — nestling against the foot of the tower. This chapel was originally entirely covered with glazed tiles, but the walls have lost a large part of their brilliant covering. The tiles of the dome are alternately blue and white and the ribs are chrome yellow, as well as the pilasters and architraves of the drum. The tiling of the walls is yellow, fawn color, and ultramarine. The chapel, which is entered from the adjacent arcade, no longer shelters the miraculous image of the holy Abbot, which was said to be specially efficacious against the howling demons that haunted the spot — doubtless in reminiscence of the incantations at the war-god's temple. The walls of the church-yard within are profusely decorated with glazed tiles, and the same form of decoration characterizes the choir of the church and various parts of the convent, portions of

which have not been converted to hospital uses. The cloister-ways of the delightful patio have a beautiful dado of blue and white tiles.

V. GUADALUPE HIDALGO.

The suburban town of Guadalupe Hidalgo, being the scene of the legend of the miraculous appearances of the Holy Virgin to the Indian Juan Diego, is the most renowned pilgrimage resort in the New World. The first apparition took place on the morning of Saturday, December 9, 1531. At that date, so soon after the Conquest, the primitive religion naturally was still strong with the natives, and to attach them to the new faith it was needful that their imaginations should be strongly affected by convincing demonstrations of its supernatural attributes. Therefore it was most fittingly the age for miracles in the New World. And very appropriately the scene for these apparitions was the site and the neighborhood of the shrine of the Aztec divinity most nearly corresponding to the Virgin — the "Mother of Gods," Tonantzin. Various sacred edifices mark the several sites of the successive apparitions, and the town is correspondingly full of picturesqueness and of costly commemorative tokens. On the hillside the Capilla del Cerrito — the Chapel of the Hill — marks the site of the old Pagan shrine and the spot where the roses sprang from the hard rock at the Virgin's bidding. The great collegiate church stands where the fourth apparition took place, and contains the shrine with the miraculous picture of the Virgin imprinted in colors on the coarse garment — the *tilma* — of Juan Diego. But the only structure of any special architectural interest is the curious Capilla del Pocito — the Chapel of the Well — covering the fount of medicinal waters that gushed forth on the spot where the Virgin had



CHAPEL OF THE WELL (LA CAPILLA DEL POCITO), *GUADALUPE*
FRANCISCO GUERRERO Y TORRES, Architect

stood. Francisco Guerrero y Torres was the architect of this chapel, which was completed in 1791 at a cost of fifty thousand dollars. The architect's work was a labor of love, his services freely given without cost to the Church. With a deal of charm in detail and an effect of rich elaboration in its adornment, the building lacks the dignity that is so difficult to give to a structure of that form, where the walls make a base for the domes, instead of the domes being developed from the main structure. The sacred well, its large volume of

THE COLLEGIATE CHURCH OF GUADALUPE.

strongly gushing water discolored and turbid by the quantity of iron that it contains, occupies the vestibule just within the main entrance. The portion of the design covering this well is the most successful, and one feels that it would be more beautiful without the main structure behind it. Notable features are the star-shaped windows. The glazed tiles that cover the domes and lanterns are alternately blue and white, with rib-lines in chrome yellow. The plain wall-surfaces are colored a dark maroon.

CHAPTER VI.

Conventual and Collegiate Architecture in the City of Mexico.

VERY large proportion of the area of the City of Mexico was occupied by numerous monasteries and convents up to the time of the suppression of the orders under the Reform laws. The enormous size of some of these establishments was indicated in what has already been written about the Monastery of San Francisco. While many of these great buildings have been demolished and new streets opened through the properties, a large number of the old structures still remain in all quarters of the city, their original character unmistakably shown in the fortress-like massiveness of their frowning walls. Many of these have passed into private hands and have been converted to various secular uses — warehouses, factories, dwellings, etc. Not a few remain in the possession of the National Government and are used for public purposes. The names of nearly all these great institutions, whether or not the structures still exist, are perpetuated in the designation of adjacent streets.

What was regarded as the most splendid of all the convents of the city, that of Nuestra Señora de la Encarnacion, still exists intact so far as its beautiful great cloister is concerned. The convent was

established in 1593. The church, whose dome shows in the picture, was built at a cost of $100,000 in the first half of the seventeenth century — its cornerstone laid on December 18, 1639, and the church dedicated on March 7, 1648. The architect was Luis Benítez, a Jesuit priest. The once superb interior has been vulgarized by modern reconstruction.

ARCADE IN CHURCHYARD OF SAN FRANCISCO, TEXCOCO.

The handsome cloister dates only from the latter part of the eighteenth century. The architect was Miguel Constanzo. This part of the former convent is now occupied by the Escuela Nacional de Jurisprudencia — the National School of Law.

The Colegio de San Ildefonso was the original name of what is now the Escuela Preparatoria Nacional — the National Preparatory School — a great institution that corresponds to the academic departments of our universities in the United States. The original school was a consolidation of the several Jesuit seminaries in the capital under an order issued in the year 1582, which became effective in 1588. The present great building was completed in the year 1749 at a cost of $400,000. The school has had its present form of administration since the final expulsion of the Jesuits. Only a small portion of the very long front, in its somewhat severe Baroque, appears in the plate devoted to it. The largest of the three fine cloistered courts

is shown in another plate. On the north side of this great court runs the beautiful long corridor depicted in a companion plate, the arcade of another court of equal length showing in the distance. An interesting tribune stands at the head of the Sala de Actos, or Hall of Ceremonies, — a long, barrel-arched room which now contains the remarkable choir-stalls from San Agustín, described under the head of that church. This tribune harmonizes with the architecture of the building and probably dates back to the period of its erection. The great mural painting by Vallejo, "The Holy Family accompanied by Angels," bears the date of 1761. With the "Pentecost," of like dimensions, occupying the wall on the right in what was formerly the Sacristy, but is now a portion of the library, it ranks as one of that painter's best works. It shows the influence of Murillo very strongly.

The long front of the Colegio de la Paz — the College of the Peace — somewhat resembles that of San Ildefonso in its Baroque style, though hardly so severe. This is the great school for girls popularly known as Las Viscainas, by reason of its foundation by three rich Biscayan merchants of Mexico in 1732. This school is a magnificent monument of wise philanthropy. It is related that the three founders — Don Ambrosio Meave, Don Francisco Echeveste, and Don José Aldaco — were walking together in the neighborhood where the great structure now stands and were impressed by the neglected appearance of a group of little girls, ill-clad and speaking evil language, and learning that there was no school for them to go to, the kind-hearted men resolved to establish an institution for the special instruction of girls. Very appropriately they purchased the site where the idea was first suggested to them, and the cornerstone of the building was laid on July 31, 1734. The school was dedicated

to San Ignacio de Loyola, by whose name it was originally called and is still occasionally known — the handsome chapel yet bearing that designation. Up to 1767 the founders had spent $583,118 upon the institution, and since then the total outlay for enlargements, improvements, etc., reaches nearly two million dollars, — nearly all from the beneficence of natives of the Basque provinces. In 1753, by royal order, the administration was entrusted to the brotherhood of Nuestra Señora de Aranzazú, an order of Biscayan origin. Since the extinction of the fraternity the school has had a purely secular administration under a board of trustees. The great *patio* with its stone pavement, retains the original form of treatment that once characterized all interior courts in such buildings — like those of Encarnacion and San Ildefonso, now adorned by gardens whose large trees, however pleasant their aspect, interfere more or less with the architectural effect. One of the domes seen from the *patio* covers the grand staircase; a notable example of the secular use of that architectural feature. One of the plates illustrates the service courts and long cloister corridors of the institution. The enormous size of the great building is suggested by the length of these corridors, as well as by the fact that but little more than half of the main street-front is shown in the plate devoted thereto.

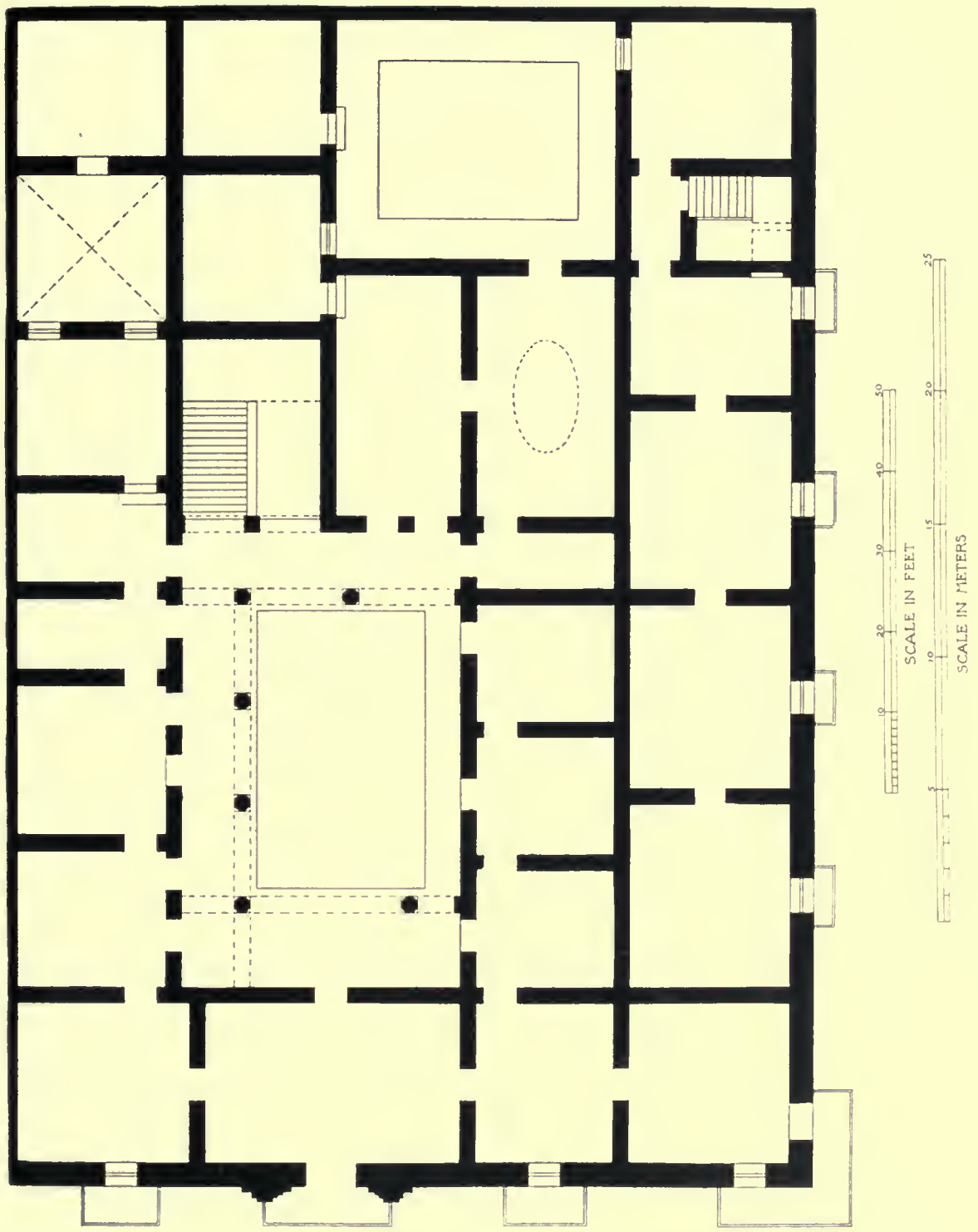
The Colegio de las Niñas, the College for Girls, was founded by the beneficent Flemish monk, Fray Pedro de Gante, in 1548, to furnish a free education for poor girls of good position. The school was extinguished by the operation of the Reform laws and its work was transferred to the Colegio de la Paz. The fine building is now the property of the German Club, der Deutscher Verein, for which it makes a stately and beautiful clubhouse. It has one of the most

Spanish-looking exteriors in Mexico. The edifice has been reconstructed at various times, as indicated by the traces left upon the exterior.

The Inquisition was established in New Spain by royal order dated August 16, 1570. The existing building was begun on December 5, 1732, and completed four years later. It now belongs to the Escuela Nacional de Medicina, the National School of Medicine. The beauty of the patio is marred by the architectural eccentricity at the corners, where the effect of the hanging arch might be taken to symbolize structurally the torments of the Inquisition.

FAÇADE OF THE CAPILLA DEL HOSPITAL, ACÁMBARO.

The Minería — the Institute of Mines — is one of the largest buildings in the Mexican capital, and was the most important structure designed by the architect Don Manuel Tolsa. The architect's plans, however, were considerably modified in the execution — contrary to his judgment, it has been stated — and the artistic quality of the work was doubtless impaired in some degree thereby. The building was originally the headquarters for the important Tribunal de Minería, the Mining Tribunal, which had official charge of the most important industry of the country,



SCHOOL OF MINES (LA MINARÍA), *CITY OF MEXICO*

MANUEL TOLSA, Architect

including a school of mines, which developed into the technical institution, the Escuela Nacional de Ingenieros, the National School of Engineers, that now occupies the building. This huge edifice is notable as the last great monument of the Spanish régime in New Spain. The plans were submitted by the architect on March 16, 1797, and the building was completed on April 3, 1813, its cost $1,597,435. The building suffered from a cause very common in the Mexican capital, where the ground, once the bed of the lake, is so unstable as to occasion many important structures to settle unevenly. With the Minería the trouble became so serious that it was even proposed to demolish the building, as beyond remedy. Fortunately a plan submitted by the architect Don Antonio Villard solved the difficulty and in the year 1830 the building was saved at the comparatively low cost of $97,000. The sagging lines of the sides show how far the settling had proceeded before it was stayed. The grand *patio* is converted into a great ball-room for occasions of state by flooring it with wood and covering it with canvas.

CHAPTER VII.

Examples of Domestic Architecture in and near the City of Mexico.

DOMESTIC architecture in Mexico, while varying much in detail, is commonly based upon the same general idea. It is, in fact, the domestic architecture of Spain, and, indeed, of other Mediterranean lands, derived from a remote antiquity.

A large doorway commonly gives entrance into a court, or *patio*, through a passageway called the *zaguán*. Beyond this *patio*, which is usually treated decoratively, is a second court devoted to meaner offices and commonly having the stable opening upon it. If the house be in a large city it will have two or three stories. In that case the ground floor is devoted to storerooms, servants' quarters, and perhaps shops opening onto the street. The merchant whose shop or countingroom is thus located is apt to have his dwelling in the upper part of the house. If the house has three stories, the upper one is called *los altos*, the high part, and the floor below *el entresuelo*, the entresol. The *altos* is the part most esteemed; the rooms are commonly higher in the walls and more stately than in the *entresuelo*. The owner of the house usually lives in the *altos*, and the *entresuelo* is rented. The arrangement of the two floors is commonly the same. There are, as a rule, two rooms between the

street and the main *patio*, which, ordinarily, has an open corridor on three sides. The first of these rooms, the *antesala*, is entered from this corridor, while overlooking the street is the *sala*, the salon or parlor. Adjoining the *sala* on either side are rooms looking upon the street. These are usually chambers, though one may be a library, or a living-room. On either side of the *patio* are chambers. If the house is a corner one there is a double line of rooms on the side towards the other street, one row looking upon the street and the other upon the *patio*. The dining-room lies between the two *patios*. About the rear *patio* are the kitchen, servants' quarters, etc. All these rooms communicate directly by doors, but these are little used, as a rule, the open corridors around the *patio* supplying the common means for going between the various parts of the house, the weather seldom being such as to make their use inconvenient. The inner rooms get light and air from the *patio*, and this feature also assures quiet. The *patio* may have a fountain in the centre or against one of its walls, and may be adorned by trees and shrubs in tubs, and by climbing plants, often brilliant with blossoms. Along the balustrades of the corridors, entirely surrounding the *patio*, are numerous flowering plants in pots, and many birds in cages hang between the arches. The main *patio*, in fact, has the character of a beautiful outdoor room, and the corridors are favorite places where members of the family sit and enjoy the fresh air. If the house is in a small city, or in the suburbs of a large one, it is apt to have but one story, and these arrangements obtain on the ground floor. If it is a country-house the *patio* is replaced by a garden, and the house, with its open-air corridors, is built on two sides of it.

How very massively the Spanish built their dwellings at the

very outset of their occupation of the country is shown by one of the oldest houses in the country, the Casa de Alvarado at Coyoacán. Immediately upon the subjugation of the Aztecs Cortés established his seat of government at Coyoacán, a pleasantly located town near the foothills to the south of Mexico, and from there supervised the reconstruction of the Aztec city into a Spanish one. Cortés built himself a large house on the main plaza of Coyoacán. This is still standing, and is now the municipal palace. A more interesting house is that which stands about a mile to the westward on the main street of the town, recently determined to have been that of Alvarado, the famous fair-haired Spaniard. It therefore is of practically the same antiquity as that of Cortés — about 1521. The stuccoed decoration of the exterior probably belongs to the eighteenth century, and the light upper work is, of course, very modern. The body of the house evidently remains as when built, nearly four centuries ago. Noteworthy are the irregular arches of the *patio* and the substantial balustrade.

CLOISTERS AT AMECAMECA.

Mexico is full of the *casas señoriales*, the signorial houses, of the old nobility — dwellings of a palatial character and very notable archi-

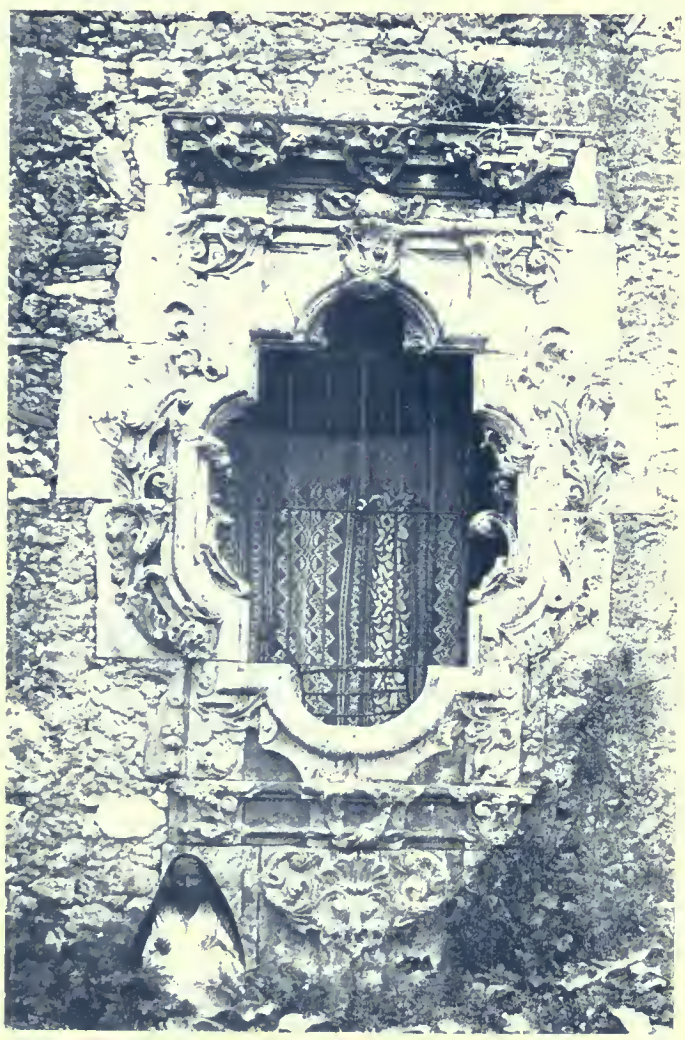
tectural features of the capital. One of the oldest of these is the house of the Count of Santiago de Calimaya, on the Calle de Jesus. It dates back to the early days of the occupation, and the corner-stone, a fragment of old Aztec sculpture, is said to have been laid by Cortés himself. The present exterior adornment is probably for the greater part of a much later date. The curious gargoyles, in imitation of cannon, belong to the latter part of the eighteenth century. As in the case of all houses of the nobility, by decree of May 2, 1826, the sculptured coat-of-arms was effaced when New Spain became the Mexican republic. Fortunately the richly carved doors, which evidently have to do with the heraldry of the family, escaped not only the edict relating to such insignia, but the danger of removal from the country in consequence of an offer of five thousand dollars made for them by an American gentleman and refused by the present owner of the house, Don Antonio Cervantes, a grandson of the last Count of Santiago. The family heraldry is also represented in the decoration of the *patio*, whose appearance is at present marred by its utilization for mercantile purposes.

The House of the Count of Heras, at the corner of the calles de Manrique and Canoa, was probably built either late in the seventeenth or early in the eighteenth century. It is a strikingly fine example of the old casa señorial, and is particularly notable for the elaborate ornamentation of the exterior about the entrance and at the corner, and also for the fine doors with low-relief ornamentation.

The stately house of the Countess of San Mateo de Valparaiso on the Puente de Espiritu Santo is now occupied by the Banco Nacional de Mexico. Not only is the architect of this house known, but his name is actually inscribed thereon, and very conspicuously, at

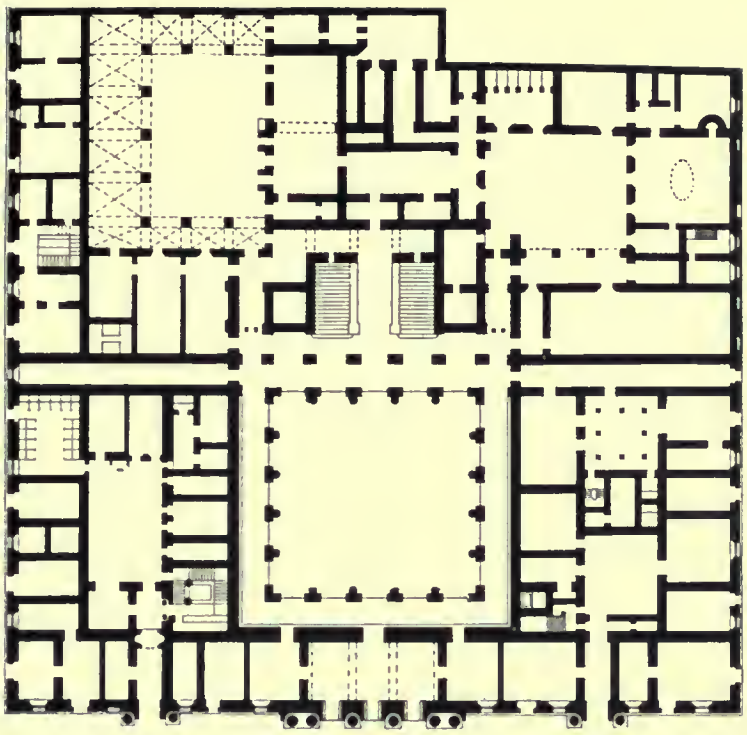
that, upon one of the arches in the *patio* — "Don Francisco Guerrero y Torres, *maestro veedor*," or master inspector. Plateresque influence is evident in this building, impaired by the crinkly lines that somewhat diminish the dignity of the structure. Particularly interesting are the doors.

In the City of Mexico a not uncommon feature of domestic architecture is the employment of elaborate relief-work in diaper patterns for the decoration of stuccoed wall-surfaces. Most interesting examples of this work are two houses in the Calle de Monterilla. The Moorish influence is evident here. The period is probably about the middle of the eighteenth century.



WINDOW—THE MISSION OF SAN JOSÉ, NEAR SAN ANTONIO, TEXAS.

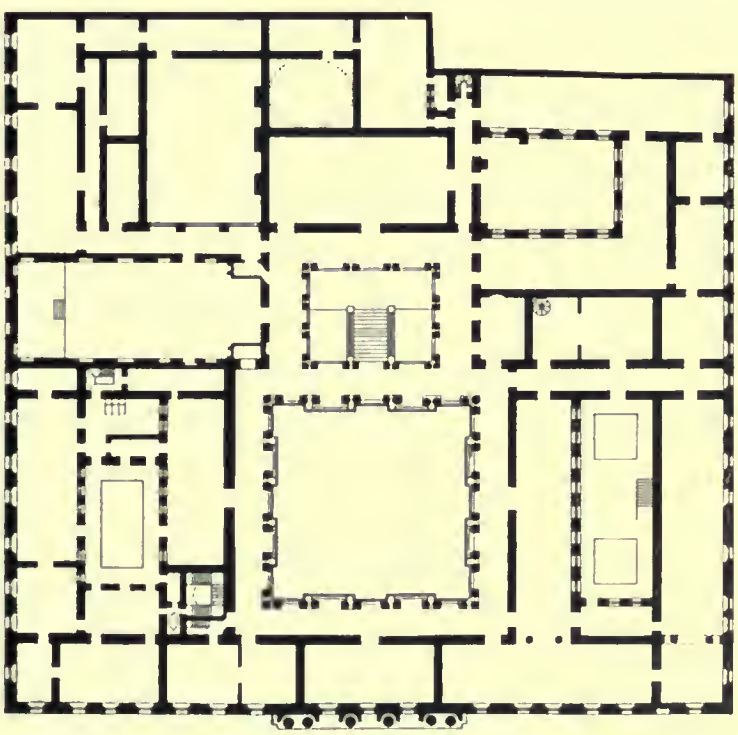
The most elaborate example of domestic Churrigueresque in Mexico is the house of the Marquis of the Valley of Oaxaca on the north side of the ancient causeway to Tacuba, popularly called the *casa de los Mascarones* — the House of the Masks. The Marquis, Don José de Mendoza, at the time of his death in 1771, had spent



GROUND FLOOR

SCALE IN FEET

SCALE IN METERS



SECOND STORY

HOUSE OF THE COUNT OF HERAS, *CITY OF MEXICO*

$100,000 upon it and the exterior was even then not wholly finished, as may be seen by the blocked-out stone-work at the entrance. The interior was never completed according to the original plans.

One of the most beautiful of houses is that of the Count of the Valley of Orizaba, occupying one of the most conspicuous sites in the city on the Calle de San Francisco, and popularly known as the *casa de los Azulejos*, the House of the Tiles. The family of the noble owners was one of the oldest and most aristocratic of New Spain. The first bearer of the title was the son of a Spanish gentleman of distinguished lineage, Don Rodrigo de Vivero y Velasco, who came to New Spain in the early days of the colony and married the widow of one of the *conquistadores*. This first Count of the Valley of Orizaba became an eminent man. He wrote a treatise on political economy and other scholarly works, was at one time governor and captain general of the Philippines, suffering shipwreck on his return; was governor of Nueva Vizcaya, and held various posts of honor in his native New Spain. The family palace dates back well into the sixteenth century. The first owner on record was Don Damian Martínez, who, meeting with financial misfortune, was forced to sell his property at public auction. The highest bidder was Don Diego Suárez de Pereda, who obtained it for $6500 and took possession on December 2, 1596. The daughter of Don Diego, Doña Graciana, married the second Count of the Valley of Orizaba, Don Luis de Vivero.

There is a delightful tradition about the reconstruction of the house — which thus became the señorial mansion of the family — into its present form. The son and heir, the *mayorazgo*, of one of the counts, was a prodigal youth, and the story goes that his father, weary of paying the young man's debts, simply remarked to him one day:

"*Hijo, tu nunca harás casa de azulejos* — My son, thou wilt never achieve a house of tiles."

This set the young fellow athinking. The idea of a house of tiles rankled in his brain; he gradually changed his course of life, and when the property passed into his hands he straightway began to transform the venerable mansion into a veritable palace of tiles — the most elaborate example of such a building in New Spain.

This transformation probably took place about the middle of the eighteenth century. The ornamental stone-work is of a light buff limestone; with this exception, in the main portion of the building the exterior surface is entirely covered with glazed tiles in blue and white, accented here and there with yellow. The beautiful bronze balconies of the upper story, the *altos*, together with the balustrade of the *patio* corridor, were made in China or Japan, as was likewise the case with the similar balcony over the entrance to the house of the Count of Heras. The interior throughout, in its elegance, bears out the promise of the exterior. There is a strong flavor of the Oriental in the style — Persian as well as Moorish; the former, for example, in the peculiarly tall, slender columns of the *patio*. Tiles are lavishly employed here, also; notably in the dado of the corridor and of the staircase, and bordering the exquisite fountain in the *patio*. In the tiling on the staircase the arms of the house are represented. This staircase witnessed the assassination of the last nobleman of the line, the ex-Count Don Andrés Diego Suárez de Pereda, whose title had been extinguished with the proclamation of the republic. A half-century of turbulence was the fate of Mexico then, and it was in the midst of one of the earliest of the frequent political convulsions, on December 4, 1828, that an official named Manuel Palacios took advan-

tage of the confusion and rushed into the *casa de Azulejos*. The ex-Count was descending the stairs at the moment and Palacios stabbed him, striking him dead. It appeared that the motive of the crime was revenge for the opposition of Don Diego to the attentions of Palacios to a young lady of the family. The assassin was executed close to the scene of his crime in the Plazuela de Guardiola. The entrance to the domestic chapel, *la capilla domestica*, is typical of the treatment of that invariable feature in every señorial mansion. The diningroom is notable for its handsome ceiling of pieced wood, in the manner called *artesonado*. The house is now the clubhouse of the Jockey Club, which holds it by lease. In size and palatial character it is admirably adapted to such a use.

CHAPTER VIII.

The Fountains of the Chapultepec Aqueduct.

STRIKING features of the architecture of Mexico are the aqueducts that bring water to the cities and also to the great agricultural estates, such as the sugar plantations, *haciendas de azúcar*, where it is used for irrigation, water-power, etc. It is notable that works of public utility, like aqueducts and bridges, in all parts of New Spain were not uncommonly the fruits of public spirit and private beneficence. Moreover, the true feeling for civic art was manifested in these works — which rank among the fittest subjects for artistic treatment — not only by giving them artistic form but by making them the basis for appropriate adornment in the way of fountains, sculpture, etc. And the inscriptions showed that the community was keenly alive to this aspect of such constructions — an aspect which, as a rule, unhappily is ignored in engineering practice in our own country. For example, in a community where, of all places in the country, better things were to be looked for, we have the recent building of the great Subway of the City of Boston, — a work which in its entrances and in its station interiors was given a look of obtrusively ugly engineering baldness where an insignificant proportion of its enormous cost might have imparted real beauty to these features.

Until lately the water supply of the Mexican capital was brought from the mountains or the foothills by three aqueducts. These have now all been demolished, with the exception of fragments left standing here and there, and have been replaced by systems of modern iron pipes running underground. This is an economic gain, but the destruction of the beautiful old aqueducts is a great loss from an architectural and picturesque point of view. With their massive masonry and their apparently interminable succession of arches stretching away in the distance across the level country of the wide valley, these aqueducts were exceedingly attractive features of the landscape. And seen close at hand their beauty was intensified by their clinging raiment of velvety moss and lace-like maiden-hair ferns nourished by the moisture that percolated through. It may perhaps be questioned if it might not have been better to retain these aqueducts by utilizing them for carrying the pipes of the new system.

BRIDGE AND RUINED ARCH AT ACÁMBARO.

The great aqueduct of San Cosme had a length of four miles. More than nine hundred arches of brick and stone carried a wall of stone five feet thick, with an open channel on top. A beautiful fountain against the side of the structure, in the Tlaxpana quarter, was unnecessarily destroyed with the aqueduct

in 1889, by order of the City architect, Don Antonio Torres Torrija.

The aqueduct from Chapultepec had a length of about two miles and was built by the great and noble-spirited Viceroy, Antonio Maria de Bucareli y Ursúa, at his own cost. This aqueduct has been completely destroyed, with the exception of the small portions comprised in two fountains; at its terminus and near its beginning at the great spring of Chapultepec, respectively. These have been preserved for their value as historic monuments. The fountain at the terminus bears the poetic name, *el Salto del Agua*, the Leap of the Water. In its florid Rococo there is the charm of picturesque quaintness. One of its inscriptions tells the story of the building of the aqueduct, and its completion on March 20, 1779. Another inscription conveys the following piece of historic information: "The course of this aqueduct is the same as that of the aqueduct made by the Aztecs in the reign of Chimalpopoca, who was granted the right to the water of Chapultepec by the King of Atzcapotzalco: to whom the Aztecs were tributary until the reign of Itzcohuatl (1422–33 A.D.) when they achieved their independence."

The fountain near Chapultepec — now much dilapidated, like the other — is of a simpler and more graceful design than that of *el Salto del Agua*.

It may here be mentioned that the most important aqueducts now existing in the country are those of Querétaro, Zacatecas, Zempoala and Xalpan. The latter has the extraordinary height of 72 varas, or about 200 feet, with three tiers of arches.

CHAPTER IX.

El Seminario de San Martín, Tepozotlán.

EXCEPTIONALLY interesting is the old Seminary of San Martín at Tepozotlán in the State of Mexico. The town is a small and tranquil place, about an hour's drive from the station of Teoloyúcan on the Mexican Central Railway. The Seminary was founded in the year 1584 by the fathers of the Society of Jesus, urged thereto by Don Martín Maldonado, the cacique of the Indians who inhabited the town. At a gathering of the principal men of the place Don Martín said: "In Pagan times our forbears used to have in their principal towns community houses and masters for the instruction of youth in political duties and in the ceremonies of their barbarous religion. This care interests us the more in the most holy law, which for our good we profess. The charity of these fathers relieves us of the need of seeking masters, for we could never find such more accomplished than they. I have therefore thought to bring our youth together under their direction in a common house where they might the better enjoy their doctrine and shape themselves to virtue under their domestic examples."

Following these sentiments the community gave to the Jesuits a large property in lands and there grew up here one of those typical great schools of the Society for the instruction of native youth in

industry and learning. The institution became rich and splendidly equipped, and its quarters were most richly and artistically adorned. Since the expulsion of the Jesuits the Seminary remained in a state of abandonment until recently. But now, having recovered possession, the Society has begun to reconstruct the property with a view to its restoration to its original use. Probably because of this very abandonment the magnificent church and the deserted cloisters, corridors and chapels of the Seminary have remained until now in practically exactly the state of such an institution in the old days, and consequently the place is of fascinating interest to the lover of art and antiquity. But if the results of the average run of reconstructive undertakings are to be taken as a criterion it is greatly to be feared that this interest will become largely, if not wholly, a thing of the past. If it does, the loss will be irreparable, for the place is one of the few remaining examples of its kind, and it would require but a little care to preserve its charm intact.

The institution covers an enormous area, with gardens, orchards, etc. The various buildings are extensive. Adjacent is the parochial church of the town, its great yard adorned with a particularly fine group of cypress trees. The great church of the Seminary is strikingly well proportioned and ranks with the best examples of the Churrigueresque in Mexico. Its situation at the summit of a gentle elevation is admirable. The rich expression of the superb façade is continued in the sumptuous massiveness of the tower, whose ornateness does not in the least impair its dignity. It should be noted how delicately the band of arabesque diaper work accents the otherwise absolutely plain character of the side walls. The façade is uncommonly rich in sculptural decoration.

The interior is likewise a perfect example of Churrigueresque decoration, its unity unbroken by any modernization. With its noble proportions, the intricate masses of gilded carving populous with polychrome sculpture, the effect is overwhelming in its magnificence. This church probably was erected about the middle of the eighteenth century.

Adjoining, and in other portions of the Seminary, are several richly decorated chapels — notably that of San José of Loreto, the *Capilla domestica*, or domestic chapel, together with the Camarín — the latter a term that appears to have no equivalent in English. It is a sort of sacred boudoir, being a room where the vestments of the image of the Virgin are kept and where the image is dressed. It exists only in those churches where there is an image to which miraculous qualities are ascribed. As suggested by its function, the Camarín is always decorated and furnished in the height of luxury. This *Camarín* is probably the finest in all Mexico. It is an octagonal room with a domed ceiling, and is lighted from a triple lantern. The walls fairly blaze with strong contrasting colors — gold, scarlet, blue, and light and dark green in metallic luster. The decoration is in stucco and wood-carving, polychrome sculpture, and oil-paintings in panels. The effect is one of orientally barbaric splendor. Strikingly mystical is the impression

DETAILS OF ORNAMENT ABOUT DOOR OF CHURCH AT TEPOZOTLÁN.

made by the lighting. No more than a hint of it can be given by the photographic reproduction. The lantern is in three stories, as may be seen from the glimpse of its exterior in the plate, just to the right of the church. From each of the two lower stories heads of cherubs, angels and saints, sculptured in relief, look down. The light from the windows in these stories is modified by screens. But in the third and highest story the full illumination is admitted, so that the emblem of the *espíritu santo*, the white dove upon a ground of azure, there sculptured, seems to be floating in a veritable sea of light.

The Capilla Domestica has an attractive color-scheme in rich and subdued tones. The walls are hung with decorated canvas in patterns of gold and metallic luster. The reredos of the high altar is gorgeous, though formless and bizarre, but numerous statuettes in ivory, beautifully carved, lend it a charm of its own. In a niche is a polychrome wooden statue of the founder of the chapel, kneeling. "Don Pedro Ruiz y ——" is all of the name that now appears on the inscription, the rest of it being obscured. The Sacristy of this chapel, which is particularly rich in fine old wood-carving, — the *estante*, or armory, being a beautifully elaborate construction in brown and black — has walls frescoed in a handsome pattern of gold, silver, brown, dull red and white. In various chapels the floors are covered with decorated glazed tiles in yellow, blue and white.

The Seminary is particularly rich in old paintings of the Mexican school. In the lunettes of one of the cloisters is a series of exceptionally good pictures by Villalpando representing scenes in the life of San Ignacio de Loyola, still in fair preservation though long neglected. With the wall surface brought into harmony with the paintings the decorative effect would be admirable. In the church,

chapels and corridors are numerous paintings by Correa, Cabrera, Juan Rodríguez Juárez, and other prominent painters. Juárez painted a fine series of scenes in the life of the Virgin for the beautiful little chapel of San José. All but three of these have been cut from their frames. It appears that it occurred to a visitor to the place in the latter part of the administration of President Manuel González, to "denounce" the property under the Reform law with a view to sell these and other paintings at good prices, deeming them of enormous value. This came to the knowledge of the State authorities, and by right of their jurisdiction they appointed two commissioners to examine the pictures. These officials suddenly appeared and carried off the Rodríguez Juárez paintings to Toluca, the State capital. Expert examination showed that, while of no little value in connection with the history of Mexican art they had little speculative worth. They remained a long time rolled up at the Institute of Toluca, but to get them out of the way they were at last returned to Tepozotlán. They have not yet been restored to their places. The three of the series that escaped removal were "The Annunciation," "The Circumcision," and "The Flight into Egypt."

CHAPTER X.

The Architecture of Puebla.

ERY marked are the differences that distinguish the architecture of Puebla from that of the City of Mexico — differences more radical than those that in general appear in the forms prevailing in various Mexican cities. Everywhere in the country, of course, the architecture is decidedly Spanish in its character, but it is usually the Spanish of the section of the Peninsula from which came the original settlers of the place. Hence the architecture of Puebla bears a decided relationship to that of Andalusia. And, as the architecture is different from that of the national capital, so are the people themselves, the Poblanos, different — of a softer, more sensuous type; and one notes that on the east side of the great volcanoes the influence of Andalusian blood has moulded the native mixture of European with Indian in quite other fashion than on the west side.

With the initiative for these architectural differences imparted from Andalusia, the development has very largely proceeded along local lines. Such things as the widespread employment of tiles, for instance, came from the Moors through Andalusia. The Puebla clay proved particularly well adapted to the making of fine grades of tiles and of pottery. The manufacture of the same became very extensive,

the tiles and pottery of Puebla grew famous throughout New Spain, and the City of the Angels — Puebla de los Ángeles — sent its beautiful glazed tiles all over the country to be employed in the decoration of domes, towers, interiors, etc., from Zacatecas to Oaxaca, from San Luis Potosí to Guadalajara — carried for hundreds of leagues on the backs of mules and donkeys. Not only the architecture, the habits, and the racial character of Puebla were shaped by the coming of a large proportion of its original settlers from Andalusia, but a strong

SCENE IN PUEBLA.

influence was naturally exerted by the more direct relations existing between Puebla and Seville, Puebla being on the way between the City of Mexico and the coast and an important trade center in itself. Being the great center of the country for the manufacture of tiles, it was natural that the product should have been employed not only very lavishly, but in various original ways — as, for example, in the covering of wall-surfaces with an integument of tiles, frequently

unglazed in the mass and decorated with glazed tiling either laid in mosaic-like patterns or in pictured panels. The temptation for lavish adornment thus offered by the existence of broad surfaces of plain wall, in consequence of the Spanish architectural principle of the concentration of ornament, so universally regarded elsewhere in Mexico, led in Puebla to the violation of that very principle, with results not always the happiest. The Puebla work in this direction, however, offers suggestions for a very artistic sort of decoration of plain exterior surfaces with glazed tiles — suggestions that should be productive of much charming work in the milder latitudes of our country, even though the material should not be adapted to such work in the North.

The Cathedral of Puebla ranks next to that of Mexico in architectural importance. The first church on this site was begun in the year 1532, and four years afterward, on August 29, 1536, the corner-stone of the first Cathedral was laid. The erection of the present edifice was begun a little before the year 1552 after plans sent over from Spain by Philip II. and designed possibly by the same architect as the Mexican Cathedral. But Philip III., in the latter part of his reign, as in the case of the Mexican Cathedral, likewise sent over new plans for the Puebla structure prepared by the same architect, Juan Gómez de Mora. These were approved by the Cathedral chapter and later by Philip IV., and the edifice was completed accordingly, with the exception of certain modifications proposed by the architect Pedro García Ferrer, who came from Spain in 1640 and supervised the work of construction, which had been suspended for nineteen years. The Cathedral was consecrated on April 18, 1649, having been completed with the exception of the façade and the

south tower. The façade, as related by the inscription over the central entrance, was finished in 1664. The south tower was erected some time in the eighteenth century.

Both without and within the Puebla Cathedral has an effect of greater unity than that of Mexico, but externally it lacks the elegant richness of the greater building and internally it is less impressive though by no means wanting in grandeur. The stately towers, being proportionately higher, give the building more coherence in effect and impart a more commanding aspect than is characteristic of the Mexican edifice. The towers, however, are much less graceful than those of the latter, and seem marked by a sort of grim correctness. The severity of the style is intensified by the character of the local building material, a stone of a sort of bluish gray, which darkens with age and gives the Cathedral something of a gloomy air. This stone, which lacks the warmth that commonly is an attribute of the building material employed in most parts of Mexico, contributes to the local tone of Puebla an element which might be depressing were its austerity not abundantly offset by much warmth of color, and particularly by the pervasive brilliancy and sparkle of superb tile-work in great variety.

The façade of the Cathedral has the charm of a beautiful simplicity, enriched by much sculpture and fine decorative carving in white marble. But the effect as a whole is somewhat unpleasantly spotty from the too abrupt contrast between the extreme whiteness of this work and the darkness of the material in which it is set. This front, like that of the Mexican Cathedral, has the fault of too great a distance between the towers, though the effect of separation so marked in the latter is overcome by the greater relative height of

the Puebla towers. The low-relief over the doorway on the right represents San Francisco receiving the stigmata; that on the left the adoration of the infant Jesus in the arms of the Virgin by Santa Rosa, presenting a crown of roses.

The Cathedral is commandingly situated. The atrium forms a great stone-paved platform, particularly ample in front. The iron fence that surrounds it is a modern work built as a memorial to Pope Pius IX. by the Sociedad Católica and begun in 1878. The Cathedral nobly dominates the picturesque city and forms the central feature of various fine pictures, particularly when seen from eastern sections with the snow-capped volcanoes rising grandly beyond. On the north side of the Cathedral is the large central plaza of the city, but unfortunately its trees have grown so tall as to cut off the view of the structure. From neighboring *azoteas*, or flat roofs, to the northeastward the huge mass of the structure, with its domes, towers and buttresses, makes an extraordinarily fine composition.

Surpassing the façade in design is the north portal of the transept; one of the most beautiful examples of Spanish Renaissance in all Mexico. The great dome was designed by Ferrer. The glazed tiles covering it are yellow and green, giving the effect of greenish gold. The domes and lanterns capping the towers are covered with red and yellow glazed tile.

The general plan of the Puebla Cathedral is the same as that of Mexico, but the differences in details of the design give it a decided individuality. The building has a length of 323 feet and a width of 101 feet, with an interior height of 80 feet. In the interior one is struck by various resemblances to that of Mexico — particularly in the columns and the arches, and in the exterior of the choir.

The decoration, however, has a meager character in comparison with that of Mexico. One is impressed by the aspect of scrupulous care; but in the extreme neatness, and in the effect of newness in the white and gold surfaces, one sensibly realizes the loss of the mellow charm of age in the work. In the present decorative scheme the gray stone of the piers, columns, arches, etc., is retained, and the vaulting is treated in white and gold. The decoration in general has refined lines and is graciously elegant in character, but it seems much more constrained than is usual in Mexican churches.

The effect of the great marble-paved floor is admirable. The high altar, or tabernacle, designed by Tolsa, with its various figures, is vastly superior to the similar feature in the Mexican Cathedral. It is of Puebla onyx and various Mexican marbles. Begun in 1789, it was finished in 1819 at a cost of over $110,000. The bronze figure of the Purisima is one of Tolsa's best works. The light is so poor that it does not show to advantage.

The gem of the Puebla Cathedral is the superb choir. The beautiful screen was wrought by the Master Mateo de la Cruz in 1697. Within, the carving of the stone walls shows above the wood-work of the extraordinarily fine choir-stalls of marquetry. An inscription on the front of the choir relates that the work was done by the Master Pedro Muñoz, who began it on Aug. 24, 1719, and finished it on June 24, 1722. The inlaid work is of ivory. The door at the head of the choir, with the inlaid figure of Saint Peter, communicates with the shrine above, venerated as treasuring a thorn from the crown of the Savior. The lectern with its figure of San Juan Nepomuceno is also the work of Muñoz.

The original high altar, which was replaced by Tolsa's work, was

by Ferrer. The magnificent retable in the chapel of Los Reyes, in the apse, was designed by the famous Spanish sculptor Juan Martínez Montañez, who was the author of various celebrated retables in Spain. Montañez had some connection with Juan Bautista Tapía in Mexico. The six large paintings in this chapel were by Ferrer, and probably the only ones he painted in Mexico. The dome of the chapel was frescoed by Villalpando.

The fine wrought-iron chapel screens were newly gilded with the renovation of the Cathedral. The confessionals are remarkably good examples of wood-carving.

The Sacristy is a magnificent room, particularly notable for its great mural paintings, richly framed, and for its *estantes* for storing the vestments, of handsomely carved dark wood. The painting at the head of the room and the adjacent four on the sides, are by Echave el Mozo, or the younger. The first is a version of a work by Rubens, representing "The Triumph of Mary." The other two principal ones represent the "Triumph of the Cross" and the "Triumph of Faith over Idolatry." The three other large pictures, by Joaquin Magón, a Puebla painter of the last century, are much inferior in quality. Adjoining the Sacristy is the *antesala* to the sala capitular, the Chapter-Room. This room is hung with magnificent Flemish tapestries after designs by Rubens and presented to the Cathedral by the Emperor Charles V. The Pagan subjects of these superb textiles have a strange effect in a church.

The Church of San Francisco, founded in the year 1532, dates its present edifice from 1667. Since then, however, it has been subject to various alterations. Its tower is one of the most graceful in Puebla. The façade, with its unusual form of Churrigueresque and its

decorations of glazed tiles set in red brick, is quite unlike anything else in Mexico. The choir is notable for its Rococo stalls and its quaint little organ.

The Church of Guadalupe, facing the Paseo nuevo, offers in its façade another remarkable example of the decorative use of glazed tiles that is peculiar to Puebla. In the bases of the towers the tiles are red and green, the pictures have blue and white borders with polychrome figures; the sun and the moon with orange bodies and yellow rays are upon a blue ground. In the surface of the façade the zigzag bands are of orange, blue and green, alternating with white. The arched border is of blue and white. The angels in the spandrels have yellow garments and orange wings.

The Church of Carmen, with its tiled gateway and belfry, has a highly picturesque environment. The dome is notable for its unusually heavy ribs.

In the church of San José there is much remarkable tile-work, notably in the columns and pilasters of the façade, treated in blue and yellow, and the fine dome of the chapel on the left, with its drum, is covered with tiles of yellow, grayish blue and orange. On the extreme right, looking towards the church, one sees a small dome brilliantly decorated in glazed tile.

DOME OF SANTA CATARINA, PUEBLA.

It does not belong to the church building itself, but crowns the oratory of the *curato*, the residence of the clergy of the parish. The dome is covered with small white tiles decorated with designs in light blue; the ribs are marked by two bands of yellow tile; the lantern is also in white and light blue, with a belt of chevrons — alternately dark blue and yellow — at its base.

The tower of the convent church of Santa Catarina is a strikingly good example of the treatment of all the architectural members with a surface of glazed tile. On the base, yellow glazed tiles are set in unglazed ones of dull red. The columns and pilasters are yellow and olive green. Under the belfry-arches the decoration is dark and light grayish blue, orange and yellow, purple and lilac, and light grayish blue between yellow and orange. The dome of the tower has a ground of white and blue with a border of yellow and green. The ribs are brown. The ball is yellow, green, and blue and white. The pinnacles are yellow and white alternating with green.

The church of San Cristóbal has an attractive façade. The material is the dark local stone of Puebla, with strongly contrasting sculpture in white marble. The ruinous remains of one tower and the replacement of the other by a hideous botchwork, are results of the destruction wrought in a siege of the city. The interior has several notable pieces of sculpture by José A. Villegas de Cora, including a giant figure of San Cristóbal with the child Jesus. The church dates from early in the seventeenth century. Although its invocation was changed in 1687 to that of the Purísima Concepcion, it commonly goes by its original name.

The Church of Nuestra Señora de la Soledad, Our Lady of the Solitude, is an eighteenth century edifice, consecrated on March 9,

1749. Architecturally it is particularly notable for its beautiful dome. Both the dome and the drum are covered with glazed tile in black and white.

The old church of Santo Angel de Analco, said to have been founded in 1532, contains two fine old wrought-iron chapel-screens, with figures, lettering and scroll-work.

Two noteworthy examples of wood-carving are the tribune and seats in the Sala de Actos of the Colegio del Estado, the State College, and in the corresponding room of what was originally the Colegio and Seminario de San Pantaleón, founded by the bishop Pantaleón Alvarez de Abreu in the middle of the seventeenth century. It is now the principal court-room in the Palace of Justice. The Colegio del Estado was originally a Jesuit foundation, established in 1887, and was called the Colegio Carolino.

In the Calle de Infantes, very near the main plaza, is an old doorway of curious indigenous design, with ornament of a strongly Aztec flavor. It is thought that the Indian artisan who wrought it was probably imbued with ideas of the new Spanish work he witnessed under construction in the sixteenth century.

The charming old fountain of San Miguel, now standing in a plaza near the river, was originally erected in the centre of the main plaza. There can be found no data concerning it, but it is believed to be seventeenth century work.

To the seventeenth century also probably belongs the portal of the Alhóndiga, or public granary, remarkable for the particularly good sculpture in the high-relief medallions flanking the doorway, by some unknown artist.

The Casa de Alfeñique and the Casa del Canónigo de Valencia are two of the most prominent examples of the domestic architecture peculiar to Puebla. The word *alfeñique* is Spanish for almond-cake, and the house received the name from its combination of florid ornamentation with elaborate tile-work — a unique local development of the Churrigueresque. The term is equivalent to "gingerbread house." The surface pattern is formed by blue-and-white glazed tiles set in a ground of plain red ones. The broad projecting stone-work that shelters the balconies in the upper story, at the corner and elsewhere, is a common feature in the domestic architecture of Puebla, which receives its most elaborate development in the Casa del Canónigo de Valencia. Both of these houses are late seventeenth century work.

CHAPTER XI.

TLAXCALA.

QUAINT little Tlaxcala, capital of the famous little State of the same name, is inhabited by Indians almost as entirely as it was in the days when the ancestors of the present inhabitants lent such valiant aid to Cortés in his campaign against the Aztecs. One of the earliest spots to come under the dominion of the Conquerors, and standing aside from the main lines of travel, it has preserved much that is characteristic of those early days. Most interesting is the ancient church of San Francisco, founded in 1521, approached by an exceptionally picturesque paved way, tree-shaded and ascending to the arch of the former monastery entrance, which is flanked by a sturdy old bell-tower. The venerable interior is remarkable for its open-timbered roof with beautifully carved old cedar beams. The ceiling under the choir is a fine example of *artesonado* work. The adjacent large chapel of the Tercer Orden, the Third Order, has several fine old retables of carved and gilded wood. That of the high altar is an uncommonly good example of the style that preceded the Churrigueresque. The pulpit on the right is famed as the first from which the gospel was preached on this continent. It is inscribed "Aqui tubo principio al Santo Evangelio en este nuevo mundo (Here the Holy Evangel had its

beginning in this New World)." The font in which the four chiefs of Tlaxcala, the first converts to Christianity, were baptized in 1520 is also preserved in this chapel. The chapel of Guadalupe has a remarkably fine old screen of carved and gilded wood. The retable of the old altar within has scenes from the life of the Virgin, painted in 1669.

THE LION OF TLAXCALA, IN FRONT OF THE CHURCH OF SAN FRANCISCO.

Tlaxcala lies within the Puebla sphere of architectural influence, as may be seen from the tiled and floridly ornamented front of the church of San José, and the extraordinary façade of the Santuario de Ocotlán; the latter standing on a hill to the southeastward of the city. This sanctuary marks the spot where in the early years of Spanish rule a miraculous spring, according to tradition, gushed forth to reward the quest of a pious Indian at the time of a waterfamine. It has been a famous place of pilgrimage ever since and enormous sums have been lavished upon the embellishment of the church. The narrow bases of the towers and the overhang of the upper portions are an unpleasant feature, giving an effect of top-heaviness. The interior was partially modernized between the years 1852 and 1854 at the expense of Doña Maria Josefa Zabalza; happily in much better taste than is usual with such procedures. An inscription near the entrance relates that the work in the chancel and transepts was left untouched "because of its antiquity and excellence." A notable feature of this interior is the treatment

of the transept and chancel as a unit, separated from the body of the church by a construction resembling a theater proscenium. The effect of this part is something overpoweringly magnificent, the Churriguer-esque retables of the high altar and the transept altars lining the walls with a superb incrustation of gilded wood-work, while the dome is treated in similarly rich fashion. The contrast of this space, resembling an enormous enchanted grotto, with the simply treated body of the church is something extraordinary. It was no mean talent, that of the Indian sculptor, Francisco Miguel, who devoted twenty-five years to the execution of this work, together with that in the camarín. The latter is a marvel of arabesque stucco-work, with an attractive color-scheme of gold and metallic luster of green on a white ground, with other brilliant colors for accent. The dome has a blue ground with a circle of gold on scarlet. There is a circle of polychrome figures of apostles around a blue ground, receiving tongues of flame from the Holy Spirit, symbolized by a white dove in the centre. The feet of these apostles rest upon a circle of white-and-gold cloud. The room is exquisitely furnished with richly carved *estantes*, benches, table, etc. There is a silver altar with a figure of solid gold in the shrine. The floor is covered with a beautiful and quaint old Mexican tapestry. The mural paintings in oil by Villalobos, representing the "Virgin of Ocotlán" and a life of the Virgin, are hardly worthy of their surroundings, and those on the walls of the handsome Sacristy, painted in 1764 by Magón, the Puebla artist, are worse than mediocre.

CHAPTER XII.

Tresguerras and His Work.

THE most interesting figure in the history of Mexican architecture is that of Francisco Eduardo Tresguerras. His strong personality, his remarkable career, his uncommon versatility in the fine arts, his unusual course of development, his peculiar sphere of activity, all make him an individual of rare distinction. He is famed as "the Michael Angelo of Mexico" and is so termed in a memorial inscription placed within his most celebrated architectural work. He was an architect, a sculptor, a painter, an etcher, an engraver on wood, a musician and a poet. He was born at Celaya, a flourishing city in the midst of the fertile Bajío — as the extensive depressed plain in the midst of the Central tableland is called — and his artistic activity was limited exclusively to cities of the Bajío and other places near that section. It is remarkable that his development was not only uninfluenced by European travel, but that his artistic connection with the splendid Mexican capital was limited to a brief period of study in drawing and painting.

In many respects Tresguerras lived a life that was ideal for an artist. He was favored by fortune, and he tranquilly pursued his work at leisure in his native province. In this quiet part of the world he lived under sunny skies amidst the fertile landscape enriched

by a most gracious Nature, the seasons changing gently and almost imperceptibly. From the earliest days this was one of the richest regions of Mexico, enormously productive in both agricultural and mineral wealth. Therefore almost from the beginning of the master's long career the amplest resources were at his disposal for the realization of his ideals. He was indeed, an artist well honored in his own country. His native city was practically given into his hands for him to work his will upon, and his services were sought and richly recompensed throughout that region — in Querétaro, Irapuato, Guanajuato and San Luís Potosí.

CHURCH OF CARMEN, CELAYA.
DETAIL OF ENTRANCE TO
CAPILLA DEL JUICIO.

Francisco Eduardo Tresguerras was born in Celaya on May 13, 1745, and lived to the advanced age of more than eighty eight years, dying on August 3, 1833. His uncommon name is also sometimes written Tres-Guerras. It signifies "Three Wars," and the founder of the family was evidently a veteran of three campaigns. Whether his parents came from Spain, or not, does not appear, but he is said to have been a Creole — that is, a Mexican of Spanish blood — something that his portraits indicate, the features showing no trace of Indian admixture.

Important facts concerning Tresguerras were gathered by the eminent Mexican man of letters, Don Manuel Payno, on a visit to Celaya in April, 1842, and contributed to Volume II. of El Museo Mexicano, published in 1843. For these he acknowledges his indebtedness to

Don Ramon Reinoso and to a grand-daughter of the architect. Señor Payno quotes extensively from a letter written by Tresguerras to a friend. To the preservation of this document we are indebted not only for invaluable information, but for a characteristic expression of the individuality of the man. Tresguerras here says that he was always decidedly inclined to drawing, the talent born with him. Having reached the age of fifteen and completed his schooling he was at first inclined to become a friar. But by the mercy of God, as he said, this desire was frustrated by a journey to Mexico, where his inclination led him to abandon letters and give himself up to drawing. He remained a year at the capital absorbed in his artistic studies. Here, it appears, he was a pupil of Miguel Cabrera at the Academy of Painting, the predecessor of the San Carlos Academy. On his return to Celaya the friars sought to persuade him to revert to his original intention of becoming one of them. But he was then thinking seriously of marriage, and he wrote: "They mistook for virtue in me that which in reality was hypocrisy and worldly inexperience." He felt that he was fortunately saved from a course which, with his temperament and inclinations, would have led him to a dissipated and delinquent life.

He married and devoted himself to his painting, but when he exhibited a picture that he thought highly of it was viewed with indifference. Then he decorated a coach in green and red, resplendent with gilded carvings and grotesquely ornamented, and it brought a shower of admiration and eulogy. So he had to give up his projects in art and adapt himself to what he calls "the almost universal stupidity." Then in turn he took up music, became an engraver for a while, and again a carpenter and wood-carver, while occasionally he

practised surveying. Unknowingly, all this was preparing him for his great vocation. With the humor that was ever ready to gleam out in his writing, he says that he began to dabble in architecture, stimulated by seeing how one may become an architect by simply wanting to be one! "For this, it is only necessary to learn a lot of recipes like those of the doctors, drivel round with any of the many architectural authors at hand — in particular the scales of Vignola — talk very mysteriously about angles, areas, tangents, curves, segments, keystones, etc., but cautiously, and always in the presence of women, shopkeepers, and others who know nothing about it; then, between pondering over certain works and tossing others aside, speaking ill of the subjects, annulling a thousand rules and delivering magisterial judgments — lo and behold, you are a made architect!"

"Such a man was Paz, who filled Querétaro with ridiculous monuments," he says, "and such are various long-waistcoated men that roam round in these parts. So, said I in my sleeve, may I not join the dance with such a *Scor Arquitete?* I brought to the account my few studies, my experiences, my talent for good drawing, and other trifles with which I was equipped, and associated therewith some deceit and hallucination, or shopkeepers' foolishness, and found myself capacitated to play the part of architect, with the science and patience of Greeks and Romans, Vandals and Swedes.

"I am an architect, my friend, in spite of rogues and highwaymen; the Academy recognizes me as its disciple and has licensed me for any works, and I have executed them successfully up to now, not by diligence but by good fortune; I have been denied importance and charged with lack of ingenuity; and they gave me the work of Carmen, and I have continued with it, thanks to the Father who is

now Bishop: I fell into the good graces of this good man, who is a Biscayan, and it was well for me that he was; the good opinion that he had formed of me was not to be affected by the letters sent him by Zaparí, by García, by Ortiz; long-waistcoated architects. Would you believe such vileness? But it is in evidence; their letters were shown to me, and it is hateful to say that Paz likewise put in his word, for that is his style."

The artist goes on to free his mind about his detractors; he says that now all of them are known: "Zaparí too much so, Ortiz discharged in disgrace from his work on las Teresas in Querétaro, García done with life, and Paz defamed by his works, as much in manner as in material." And he asks: "Why should I not have been envied, entrusted with works in various places, that required the greatest confidence in the handling of many thousands of dollars? It would have been unfortunate were I not envied; I was, and I am content." He mentions that he had been accused of imitating the interior of Saint Genevieve in Paris in his masterpiece, the church of Carmen, but he pointed out how different they were; they only coincided in being both of the Corinthian order, and this was also the case with the Vatican, Saint Paul's in London, and many other edifices. Some stranger had asserted that it resembled some church or other in Spain; possibly it did, he said, but Humboldt, the "Prussian Protestant" whom he met, did not find it so. Another celebrated lie, he said, was that the Carmen plans came from Rome; but he had in his house the plans that he made and anybody might see them. He made drawings of every detail, he stated, "for (in peace be it said) I am gifted with a most fecund invention and fantasy."

He tells how he built Carmen without the aid of overseers,

inspectors, or anybody else to look after the workmen: "I have done the inspection from the first to the last; it is all my own original design, although following the footsteps of the antique — its rules, proportions, and other apices and refinements. I have taught a lot of weavers, candy-makers, carpenters and the like to be stone-cutters, and I have sole charge of sixty workmen, including twenty five stone-masons, and the wood-carvers, stone-carvers, gilders, and many other artisans employed in work on Carmen, on a very large house that I am finishing, on the Bridge, and various other works such as the *meson* [the inn], and the house of Don José Mugica. But I have time left to look after other little matters, and I execute them all with a certain cunning and picturesque air, which is worth a goodly sum."

Tresguerras was the last distinguished figure in Mexican architecture. He was an enthusiastic patriot throughout the revolution against Spanish dominion. When the republican cause triumphed at last, in 1821, he wrote a hymn of praise in celebration of the event. And so demonstrative was his rejoicing that it was believed he had gone mad with delight. "He had the soul of an artist," wrote Señor Payno, "and he comprehended what liberty meant for nations and for individuals." But his joy would have been saddened had he foreseen that unrest and civil strife, consequent upon the revolution, were to fill the land for two generations and arrest all artistic activity.

The Church was the great patron of art in Mexico. But, although it remained in absolute ascendancy for something like a generation, retaining and increasing its vast riches, the Revolution that largely had been waged in its behalf was probably the cause of annulling the influences under which it had so long fostered art. For it not only threw the land into a chronically chaotic state most unfavorable to

artistic productivity; it severed the intimate connections with Old World culture that had been maintained by scholars and artists.

These adverse influences did not make themselves felt, however, until Tresguerras had completed his remarkable career. This was hampered by none of the limitations imposed upon his eminent New England contemporary, Bulfinch, who was restricted in the practise of his art by lack of resources, lack of an appreciative constituency, and lack of materials adequate to proper architectural expression. Bulfinch, however, became an architect in consequence of European travel and contact with trans-Atlantic art on its own soil. Tresguerras never enjoyed that inestimable advantage. But while he did not go to Europe, Europe in a certain sense came to him. Mexico in those days was pervaded by the atmosphere of European art. In New Spain Tresguerras had two centuries of architecture behind him, and the traditions of the Renaissance were rich all about him. That which was a new tongue to the New England of Bulfinch was current speech in Mexico. The wonderful mines had filled the country with riches, and the Church, in the enjoyment of its *decimos* — its apportionment of a tenth part of the product of precious minerals — revelled in wealth and largely employed it in most luxurious adornment. These conditions encouraged Tresguerras to give free rein to his wonderfully endowed artistic temperament; the richest of materials were at his command and in their use he had every incentive to "let himself go;" to give the freest and frankest expression to his luxuriant imaginings. A splendid joyousness is therefore one of the main characteristics of his work.

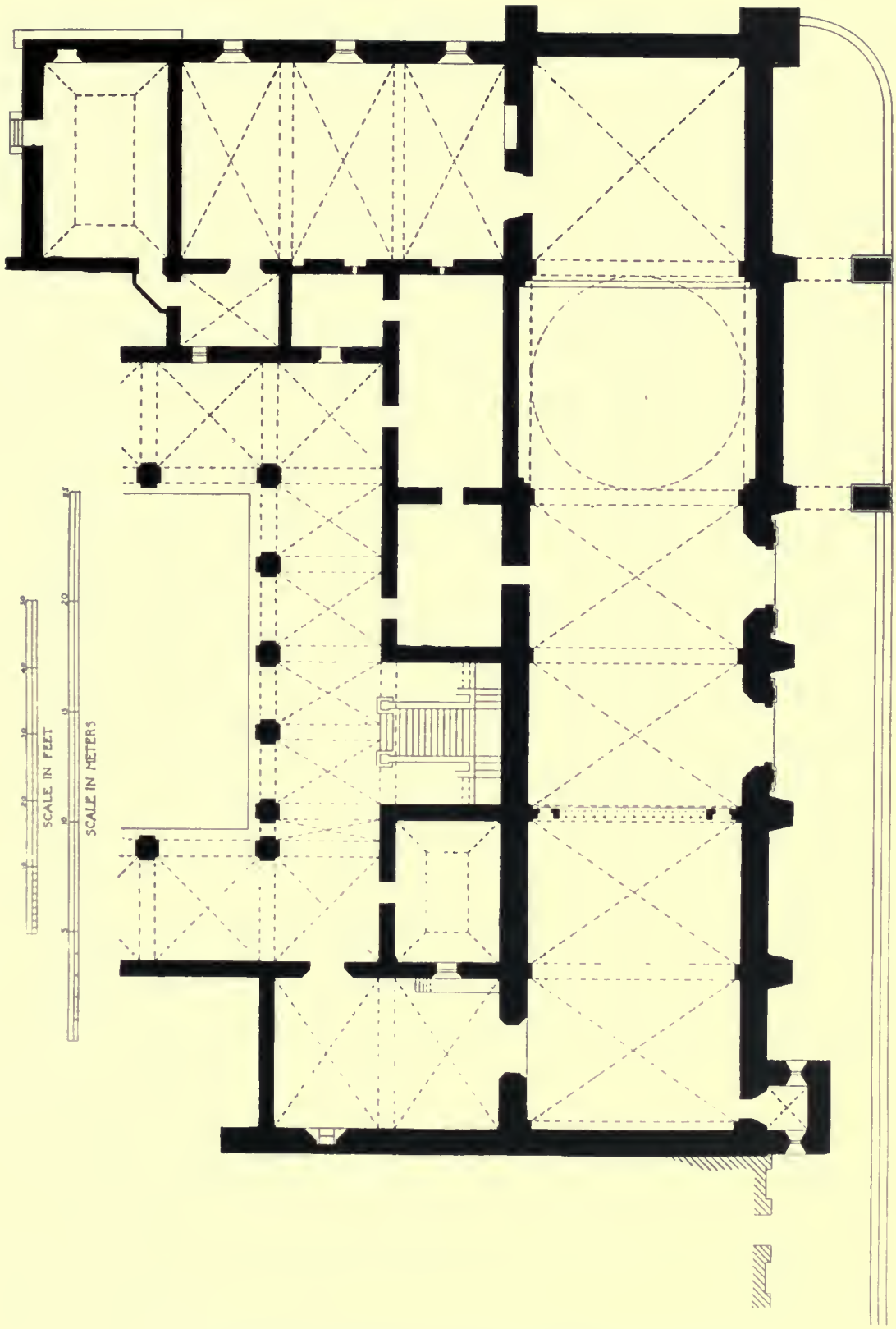
He naturally could not fail to betray the artistic shortcomings of one so largely self taught; his talents developed not only without

coming directly under European influences but in almost provincial isolation in his own land. He provided himself abundantly with architectural literature, and kept himself well abreast of current movements in Europe by means of engravings, plans, etc., as existing remains from his library show. But this could hardly compensate for the lack of direct contact with the world's masterworks. He had, however, the innate feeling for form that belongs to the master, with an uncommonly sensitive expressiveness, and his work shows a steady progression towards consummate achievement.

DOME OF SANTA ROSA, QUERÉTARO, TRESGUERRAS, ARCHITECT.

It is in Querétaro that the earliest known work of Tresguerras is to be seen. He was young in his art and in his early manhood when, some years before the middle of the second half of the eighteenth century, the collegiate convent of Santa Rosa de Viterbo was placed in his hands for radical reconstruction. An enormous sum realized from the merchandise seized from *contrabandistas* was placed at the disposal of the convent for this purpose. The results, as evident in the exterior, are architecturally curious. The dome, the tower,

and the cloisters are his work, and the exterior ornamentation in general, including the entrances and the balustrades of the roof. It is manifestly the design of a tyro in his art, filled with youthful striving for "originality," as in the eccentric flying buttresses built to strengthen the support of the new and heavier dome, and the pagoda-like tower — both buttresses and tower tokens of the Jesuit influences brought from China and incorporated in their Baroque — and in the infelicitous double hanging arches of the cloisters. The work has quality, however, and the dome is good. And with all the crudeness of the whole scheme we may trace the same individuality that in its maturity was to find its most delicate expression in Carmen. But here in Santa Rosa it was as a decorator that the young artist was to show himself the master. It is notable that, while in the exterior Tresguerras was feeling his way towards the Free Renaissance that was eventually to rule his work, in the interior he surrendered himself completely to the Churrigueresque, which, here and in Santa Clara, he was to carry to its ultimate and most consummate flowering in Mexico. Both in Santa Rosa and Santa Clara the interiors have suffered much from ecclesiastical vandalism. It might be thought that the very splendor of this work would have impressed even the most uncultured with a sense of its value. But fashion in decoration, as in human attire, exerts a power beyond that. In both churches the high altars, in which the decorative scheme must have found culminating expression in the artist's imagination, have been ripped out. That of Santa Rosa has been replaced by a tawdry something that has the effect of cheap theater-scenery. That of Santa Clara, however, is the best of its undesirable kind I have seen in Mexico; not discordant, but vastly inferior to its environment. Portions of the



CONVENT CHURCH OF SANTA ROSA, *QUERÉTARO*

TRESCUERRAS, Architect of Reconstruction

old work are still heaped in the lumber-rooms, but the greater part is said to have been burned for the sake of the gold in the heavy gilding.

In both interiors the general effect is that of a marvellous golden efflorescence. Though florid in the extreme, this work is never effusive nor ostentatious. Beneath the fairly riotous luxuriance of ornament there is a decided underlying dignity. One feels the very complete expression of a richly endowed nature. The large and vigorous style is amply adequate to support the joyous exuberance of the decoration. Both interiors are imbued with a magnificent golden splendor; the gilded wood-carving almost completely lines the walls for their entire height and, in completely encasing the deep window openings that light the churches from above, carries out the illusion that all this splendor is wrought in masses of solid gold. The ground for the carved ornament — which is developed elaborately in high relief — is largely a flat surface of gilded wood, worked in imitation of basketry. The fructification of this golden blossoming, realized in the graceful figures of angels and cherubs of the customary polychrome treatment, is peculiarly felicitous. In the wood-carving there is a notable freedom of flowing line in the draperies, as in the altar canopies. It is remarkable how in this work Tresguerras, with his free development of the Churrigueresque, has accomplished a sort of reversion to the Rococo, as manifest in prevailing decorative motives; most strikingly so in the very original grouping of framed paintings about the lower choir in Santa Rosa.

These choir-screens in both churches are masterpieces of their kind, with their delicately simple grill-work in wrought-iron, below and above, and, filling the arches, rich effects of gilded metal-work in

Arabesque designs. Other beautiful examples of wrought-iron work are the screened balconies for the Mother Superior. These form superb decorative compositions. In that of Santa Rosa the elaborate golden base is supported by the retable of an altar, and in that of Santa Clara by the rich doorway below. The confessionals in Santa Rosa are gracefully designed, and, like various other details of the decoration, have the gilding accented with vivid touches of metallic luster, the effects obtained in the mediæval fashion by mixing the colors with a transparent varnish medium applied over a ground of gold leaf. Brilliant effects of ruby, emerald, etc., are thus obtained. The garlanded lines that frame the paintings by Miguel Cabrera in the reredos of the altar of San José are treated in emerald, in this fashion, in beautiful contrast with the rich gold masses about them. The pulpit of Santa Rosa is an exquisite example of inlaid work in ivory, tortoise-shell and mother of pearl — the tortoise-shell underlaid with gold-leaf.

The sacristy of Santa Rosa is a handsome vaulted room that still remains much as Tresguerras left it. Of its decorations — beside the great central feature — the laver, or *lavamanos*, is the most elaborate. The great attraction, however, is the magnificent mural decoration that entirely occupies the head of the room. Tresguerras was paid $15,000 for this canvas, which is his largest and most important work. This is one of the most interesting mural paintings in all Mexico. Mr. Charles Dudley Warner, in Harper's Monthly for July, 1898, speaks of it as a picture that would attract admiration anywhere. "In form and color the composition would do credit to Murillo," he says ". . . and for grace and naïveté, and suggestiveness of peace and purity, it is most notable." While it has been the cus-

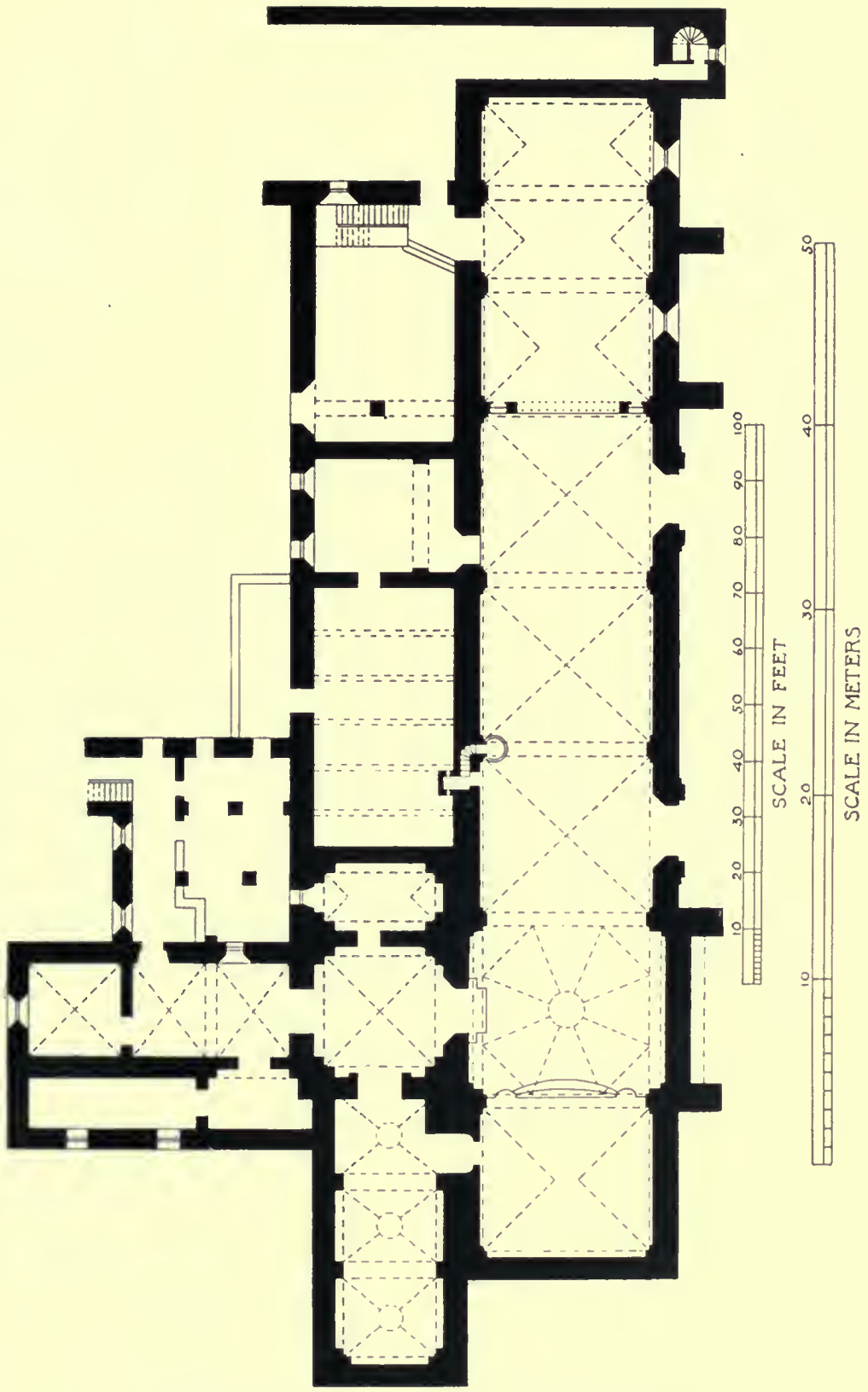
tom to overlook Tresguerras in his capacity as a painter — perhaps because of his eminence as an architect — this work marks him as a man of most distinguished talents in that field. Indeed, it might justify ranking him as the most strongly individual of all Mexican painters. The work has the originality of the creative master who thinks for himself — inventively, and along original lines. The influence of Murillo is very evident, as in the work of the artist's master, Cabrera — particularly in the central composition — but there is a peculiarly individual quality in the work as a whole, particularly in the delightful rendering of the figures of the nuns and their pupils at work, charmingly domestic and lovable in feeling. In color the picture has a pleasantly equable quality, and is excellent in values. It is notably interesting as a manifestation of the artist's extraordinary fertility of invention in the field of decorative design, in which the plastic element is combined with painting, the general scheme of the composition showing that the picture, with its architectural elements — the gateway, terraces, walls, etc., together with the skillfully elaborated subdivisions of the work — was designed with reference to the line of seated figures in polychrome wooden sculpture as an integral feature in the whole. Altogether, it is one of the most notable examples of mural decoration in the New World. The graciousness of the groups, the absence of self-consciousness in the figures, and their human feeling, make it representative of the best flowering of the great Spanish school on Mexican soil.

The picture is called the "Hortus Conclusus (The Closed Garden)" in the inscription over the figure of the Virgin, and is an allegorical representation of the nuns and their pupils at work in the garden of the convent, combined with a symbolization of Santa Rosa

in which lambs receive white roses from the Virgin and bear them to the feet of the crucified Saviour to be turned red by the blood from his wounds. The angel with the vase of roses and lilies receives the stream of water and of blood from the Saviour's side so that the water falls upon the white lilies and the blood upon the red roses.

The reconstruction of the convent church of Santa Clara by Tresguerras was probably the outcome of his successful work at Santa Rosa. The enormous convent of Santa Clara, founded in 1607, was one of the largest in Mexico. It covered several acres of ground and sheltered, it is said, as many as eight thousand nuns. The church, like that of Santa Rosa, is of the regular conventual type, incorporated into the main structure of the convent, with a long barrel-arched interior parallel with the street. The church of Santa Clara has a beautiful tropical garden beside it. The exterior work of Tresguerras was probably confined mainly to the dome and the tower, both adorned with glazed tiles — the dome having a pattern of blue on a yellow ground; the same marks the dome of the lantern, whose base is of white and blue. The lowest belt of the tower has a pattern of blue and white on yellow and light green; the two middle belts are blue, yellow and white below and blue and white above; the dome of the tower blue and white over a belt of yellow and white.

The interior, which is smaller than that of Santa Rosa, is equally rich in its decoration. In this work Tresguerras has by no means repeated his Santa Rosa designs. The balcony of the Mother Superior with the doorway below, and the splendid reredos of the altar of La Purisima on the opposite wall, are designed as pendants. It is notable how in this work Rococo motives have largely replaced those of the Churrigueresque. Interesting features are the lace-work designs



CONVENT CHURCH OF SANTA CLARA, *QUERÉTARO*

TRESGUERRAS, Architect of Reconstruction

of the borders. The pulpit is a rich example of gilded carving, accented with color. The polychrome sculpture of Santa Clara is exceptionally good, — especially the work of the two celebrated Queré-taro masters, Mariano Arce and Mariano Perusquía. Particularly fine is the group of "La Piedad" by Arce, notable for the masterly han-dling of the draperies as well as the monumental quality of the com-position and the contrast between the Virgin mother's intensity of

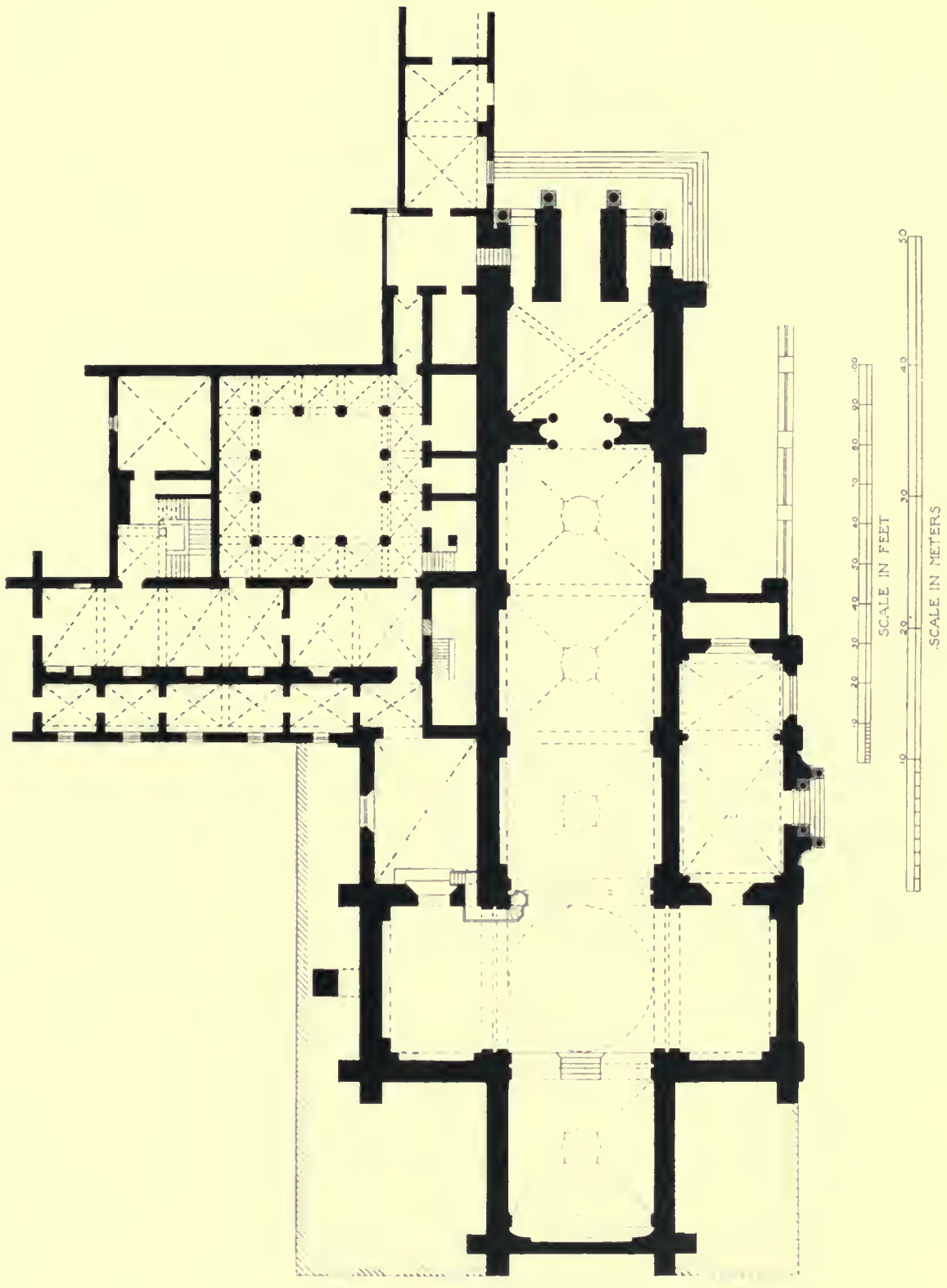
PUENTE DE LA LAJA, CELAVA. TRESGUERRAS, ARCHITECT.

grief and the peaceful repose expressed in the relaxed form of the dead Saviour. Of exceptional note also is the Crucifix by Perusquía on the choir.

The city of Celaya owes much of its present very notable archi-tectural appearance to the hand of its famous son. The main plaza offers an admirable example of a formal garden, planned with beauti-ful simplicity. The column in the centre was designed by Tresguerras

in commemoration of the achievement of Mexican independence. A remark of the artist's concerning this work shows that city authorities were considered a fair target even in those days. The eagle on the monument has his head turned backward, and a friend asked the reason for this peculiarity. "So that he may not see the barbarities committed by our municipal authorities!" replied Tresguerras. As the column stands in front of the *Ayuntamiento*, the City Hall, the remark perhaps refers to the architecture of that building, which has an arcade with strikingly ugly columns. Much of the architecture about this plaza is the work of Tresguerras, notably the two excellent secular buildings that show opposite, in the photograph, the dome and tower of Carmen appearing above one of them.

This church of Nuestra Señora del Carmen is one of the most famous edifices in Mexico. A subject of architectural controversy at the beginning, its repute quickly spread, and it has long been celebrated as a masterwork of its kind. It is a large and most impressive-looking structure, its nave being 220 feet long by 55 feet wide and 69 feet high. The former Carmelite monastery adjoining is of the date of the old church, destroyed by fire. The present structure was begun in 1803 and finished in 1807. Its effect is one of exquisite grace in its simple beauty, and this quality constantly grows upon the beholder. From all points of view it is full of interest, its design having had manifest regard to effect at the end of commanding vistas. The view from the market-place makes a fine architectural composition, the foreground occupied by the semicircular peristyle designed by the architect. Of all the beautiful domes in Mexico, one of the most beautiful is that of Carmen, in which Tresguerras has achieved the exquisite lines of one of the finest of Persian types. Its decora-



CHURCH OF EL CARMEN, *CELAYA*

TRESGUERRAS, Architect

tion of glazed tiles, in alternating yellow and green, gives an effect of luminous greenish gold.

The majestic interior has a strikingly lucid air. It imparts a rare sense of artistic unity; practically everything is the work of the master that planned the fabric — sculpture and mural paintings included; all bespeaks the devoted attention of one whose heart and soul were in the work. Some of the paintings are beautiful examples of the artist's quality in that field. In the altar of San Elias, Tresguerras shines both as sculptor and painter, with a vigorous statue of the Saint and a large decorative painting that embodies a delicately poetic conception of the favorite Catholic legend of the vision of Elias, — the Virgin appearing above the sea, which shimmers with tender light.

In the *Capilla del Juicio*, the Chapel of the Last Judgment — known also as the *Capilla de la Cofradía*, the Confraternity — there is a large painting at the high altar representing Our Lady of Carmen, in which Tresguerras has depicted the souls in Purgatory looking to the Virgin for relief. The decorations of this chapel are nearly all of sepulchral significance. Most notable are the three important frescoes on the walls, — the only examples of the work of Tresguerras in that branch of painting. The largest of these, "The Last Judgment," has an extremely sketchy, off-hand character. The conception is forceful, with an element of humor underlying its dramatic realism. This finds grim manifestation in the artist's representation of himself as a central figure in the last awakening — emerging from a yawning tomb in the middle foreground between the hosts of the elect on one side and of the condemned on the other, and peering out with an expression of anxiety and uncertainty on his countenance, as if doubtful

as to which party he might be assigned. The other two frescoes represent "The Entombment of Tobias" and "The Resurrection of Lazarus." These are evidently of later date, showing a greater facility in handling the medium, though still somewhat harsh in tone. But they are imbued with natural feeling and delicacy of sentiment. Moreover, it is remarkable how Tresguerras has apprehended the true mural quality in his expression of the flat surface, using subdued color in neutral tones and accenting his composition with predominant perpendicular lines.

This chapel contains a memorial to Tresguerras in the shape of two medallion portraits in fresco that flank the main entrance, one representing him at the age of thirty five years and the other at sixty three — the latter when he had just finished the church. Above is the inscription:

> "*Mexicana patria, urba Celayensis et Carenditana familia, memoriæ operam dabant et admirationis tributum præstant, sapienti opifici hujusce celeberrimi Templi, Michaeli Angelo Mexicana, D. Francisco E. Tresguerras, qui in hae civitate lumen vidit, eademque in pace quievit, anno Dñi, 1833.*"

In the vestibule of the church hangs a remarkably fine old painting by Nicolás Rodriguez Juárez, "The Triumph of the Virgin," dated 1699. It is distinguished by a rich and mellow tone.

Other important works by Tresguerras at Celaya are the great bridge across the Rio Laja, and the tower of the Church of San Agustín. The latter antedates considerably the erection of Carmen.

The great Parochial church of San Francisco is of Cathedral-like dimensions. Interesting in the ensemble, architecturally it is a conglomerate. Though highly picturesque in effect, with its group of adjacent chapels, some of these incongruous features are very bad in

themselves. The façade and the dome are of comparatively recent date, and the latter is a melancholy example of an attempt to do something in the manner of Tresguerras at Carmen. The church was founded in 1570 and the present edifice dates from 1715. The interior has altars designed by Tresguerras, whose tomb is in a little mortuary chapel built against the side of the church. This chapel was designed and erected by the artist himself. It is dedicated to *Nuestra Señora de Dolores* — Our Lady of Sorrows. Inscribed on oval tablets on either side of the entrance are the following two stanzas by Tresguerras, addressed to the passer-by in the name of the Sorrowing Mother:

(TRANSLATION.)

O vosotros que pasais,
Si os angustia el corazón,
La pena ó la sin razón
No sin fruta os confundais:
Mas si tercos ponderais,
De insufrible su vigor,
Es vano tanto clamor,
Pesadlas una por otra,
Y entre tantas ved si alguna,
Se iguala con mi dolor.

O ye that pass,
If your hearts are wrung
By pain or wrong
Not unfruitful is your grief.
But should ye deem your woes
Insufferable in their burden,
All clamor is in vain.
Weigh one against another
And see if of them all
There's one to compare with the sorrow of mine.

Mi Jesús que es el hermoso,
Y en millares escogido,
Clavado muere y herido
En un suplicio afrentoso,
Luego un lugar tenebroso
Me lo oculta en marmol frío,
Este sí es dolor impío,
Que aun niega el llanto á mis ojos,
Porque solo vean despojos
De un inculpable hijo mío.

My Jesus, the beautiful one,
The chosen from millions of men
Nailed dying and wounded
In outraged supplication,
And soon a place of gloom
Hides him from me in marble cold.
Even this is impious sorrow
Forbidding to my eyes the very tears,
Because they only see myself despoiled
Of my own blameless son.

The crypt is beneath the centre of the floor. The interior is decorated with a frieze of the Twelve Apostles, painted by Tresguerras, whose portrait, by himself, hangs at the left of the entrance. It is inscribed:

"*Francisco Eduardo Tresguerras, Gravador y Profesor de las Tres Bellas Artes, Natural de la Ciudad de Celaya. Edad 35 años. Retratado por el mismo 1780.*

"Francisco Eduardo Tresguerras, Engraver and Professor of the Three Fine Arts, Native of the City of Celaya. Age 35 years. Painted by himself 1780."

The face is thin, the nose aquiline, the eyes are dark and thoughtful, and the hair is brown. The expression has a penetrating look, not stern, but poetically sensitive. Many pictures by the artist hang upon the walls. One of the principal ones is a Christ, a type of beautiful young manhood. Another represents the Virgin, "according to the one painted by St. Luke." The chapel is a sort of museum of mementoes of the artist. Various poems by him, signed, hang in frames on the walls. There are also numerous personal ornaments, choice bits of China, etc., in elaborately carved gold frames. Connecting with the chapel is a small room with a little shrine surmounted with a dainty crucifix carved by

THE TOMB OF TRESGUERRAS. MORTUARY CHAPEL OF DOLORES, CHURCH OF SAN FRANCISCO, CELAYA. TRESGUERRAS, ARCHITECT.

Tresguerras. The beauty of this Crucifixion dominates the expression of anguish, and obscures the repugnant effect of physical suffering that usually marks such work. In this shrine are preserved various relics of the man, including humble articles of personal use, such as toilet implements, etc. These things are venerated by the common people as were they relics of a saint.

Tresguerras was also active at Guanajuato, Irapuato, and San Luís Potosí. In the latter city he built the Teatro Alarcón and did considerable decorative work for the church of Carmen and other temples. In a sketch of Tresguerras written a few years ago (American Architect, March 13, 1897) I erroneously ascribed to that master the church of La Compañia in Guanajuato and the dome of Concepcion in San Miguel de Allende, having been informed to that effect at the time. My impression of the dome of the former was based upon an acquaintance made many years before, and it was not borne out by closer examination on a recent visit. In Querétaro a noteworthy work by Tresguerras is the Palacio del Estado, the State Palace, but it is not particularly interesting in its rather constrained simplicity. The church of Santa Teresa in that city has been ascribed to him. But Tresguerras himself relates how Ortiz was the architect and botched the work.

Had it not been for the great cholera epidemic of 1833 Tresguerras would perhaps have lived many years beyond his ripe age. He felt that his end was at hand and some days before his death he put his affairs in order. On the evening of August 2 he went in great haste to his Father Confessor. A friend who met him asked whither he was going in such a hurry. "A good question," answered Tresguerras, very calmly. "Death is pursuing us poor mortals with

tremendous fury, and as for me, only a few hours of existence in this world are left."

His friend assured him that ne was very robust, hale and sound, and asked where he got such an idea. "My friend, I have not much time left for a chat with you. Adios!" he called, and hastened on. The next day he died.

CHAPTER XIII.

Other Secular and Ecclesiastical Architecture in Querétaro.

BESIDE the work of Tresguerras, already considered, the charming old provincial capital of Querétaro possesses no little architectural interest. Chief among its monumental features is the noble aqueduct which brings to the city a supply of the purest water from the neighboring hills. It was begun on Feb. 15, 1726, and finished on Oct. 17, 1738. Massively constructed, the prime effect of its seventy four arches is one of stately simplicity and exceeding grace. The ruined buildings in the foreground of the view towards the aqueduct from the city are reminders of the siege by the Republican forces in 1867, terminated by the tragic downfall of the Emperor Maximilian. This aqueduct, like various other works of the kind in Mexico, is a magnificent monument to individual public spirit, the Marqués de la Villa del Villar de la Águila — a resident nobleman whose descendants are still counted among the most esteemed citizens of the place — having originated the work and contributed $82,987 out of the $124,791 that made up its total cost. In one of the several charming garden-adorned plazas of the city stands a statue to the memory of this public benefactor, recently erected to replace one that was set up in 1848 and destroyed in the siege of 1867. The handsome house

opposite is one of the finest of the many *casas señoriales*, signorial mansions, that adorn the streets of Querétaro with stately reminders of the days when a resident nobility, as in other provincial centres throughout Mexico, constituted a rich and cultivated society. This house dates from the middle part of the last century. Particularly noteworthy are the charmingly designed balconies of wrought iron and the frieze of glazed tiles.

The Cathedral was, until the erection of the Querétaro diocese in 1867, the church of San Francisco. Its exterior has been so injured by modern reconstruction that there is little to suggest the dignity of its office except the handsome great tower and the dome; the latter, together with the dome of the tower, covered with glazed tiles of a golden green with which are irregularly commingled in a flushing suffusion others of a light red. The church was built in 1698, and in 1727 it was enlarged and reconstructed by the Commissioner General of the Indies, Fray Francisco Alonzo González. Its finest interior adornment is the polychrome statue of Santiago, carved in wood by Arce, the Querétaro sculptor.

WATER-WORKS TURRET IN FRONT OF CHURCH OF SAN AUGUSTIN. QUERÉTARO.

An architectural feature of Querétaro is the way in which many of the churches are based upon platforms, materially enhancing their impressiveness. There is, however, no little architectural freakiness in

some of these structures, perhaps fully justifying the caustic remarks of Tresguerras concerning certain of his Querétaro contemporaries. One feels, in much of the work, that an underlying barbaric element actuated the variations upon Baroque and Churrigueresque motives. The daringly original character of some of this designing, the naïvely archaic grotesqueness of the ornament, give it the effect of an origin much earlier than its actual date. Its decidedly aboriginal character, indeed, produces the impression that it must have been done very soon after the Conquest, when the native workmen were still under the influence of Pagan beliefs. Pagan traditions, however, have been very slow in losing their influence upon the Christianized Indians of Mexico, as may be seen in the ceremonials permitted to them both within and without the churches — for example, in a curious dance of Indian peasants that I once chanced to witness in front of the Church of La Cruz.

The Church and Convent of San Agustín, in their richly decorative picturesqueness, might easily be supposed to betoken an antiquity antedating by two centuries the period of its erection, the middle of the eighteenth century, when it was designed by the Augustinian monks Luis Martinez Lucio and Carlos Benito de Butrón Móxica. The figures of angels with enormous plumes, that stand at the base of the dome, which is beautifully decorated with blue-and-white glazed tile, might easily be taken for statues of native caciques executing a dance in honor of some old pagan divinity. It has been pointed out that the quaint caryatides on the cloister arcade seem to be making the signs of the deaf-mute alphabet with their huge uplifted hands. The former monastery to which this cloister belonged is now the local headquarters of the national government.

Still more barbarically naïve is the ornament of the façade of Santo Domingo; a structure of most picturesque irregularity, its double-naved interior and its two domes side by side representing two different periods in construction.

Picturesquely eccentric, also, is the façade of San Felipe Neri — particularly the bulbous bases of the columns in the upper order. This church was begun in the year 1763 and finished in 1800. The sacristy is a handsome great room, lighted by a dome. The two large *estantes*, together with other furniture in the sacristy, are exceptionally fine examples of the artistic woodwork for which Querétaro artisans have long been celebrated.

Two other excellent examples of carving are to be seen in the old monastery church of La Cruz, which was the headquarters of the Emperor Maximilian during the siege and stands on the hilltop site where, according to the legend, there took place on July 25, 1531, the apparition of Santiago with a great ruddy cross, before the assembled hosts of pagan Indians of the Ottomite town, that still bears its indigenous name. This miracle converted the population *en masse* to the new faith. Santiago naturally became the patron of the town and a church has always occupied this beautifully commanding site. The present structure was erected in 1682. Its large and complex interior is a patchwork of restorations. Among the few good things left is the stone pulpit decorated in gold on a ground of very dark green. In the Sacristy is a handsome *estante* with inlaid work, its eight doors forming panels painted with religious subjects, the whole standing upon an inlaid table.

CHAPTER XIV.

San Miguel de Allende — A Lowly Architect.

IN the State of Guanajuato lies the city of San Miguel de Allende, an extraordinarily picturesque place, as well as one of great importance in Mexican history in its witnessing the rough, mob-like organization of the patriot forces when Hidalgo proclaimed the Revolution against Spain in the neighboring town of Dolores on the night of Sept. 16, 1810. The city was given the second part of its name in honor of the patriot Ignacio Allende, born in San Miguel on Jan. 20, 1779. Allende was a fellow conspirator with Hidalgo and was a captain in the Queen's regiment, stationed in the city and induced by Allende to join the Revolutionary forces. The landscape setting of the place is one of remarkable beauty — the city sloping gently on a hillside, fringed with luxuriant orchards and fertile fields, and environed by mountains of most noble shape. The place has a tranquil air, and but for touches of newness here and there, the dreamy old town, hardly affected by the railway that runs below in the valley, a mile away, might be fancied sleeping the sleep of ages. But one notes a new market with an impressive colonnade occupying a terraced site, and another market under construction adjoining the beautiful little plaza, with yet other evidences of recent building here and there.

These new touches, including some extraordinary monumental architure yet to be mentioned, are the work of a contemporary architect, resident in San Miguel. Ceferino Gutiérrez, as he is called, has made his mark upon his native city in a way that recalls the activity of Tresguerras at Celaya, — which is but an hour or so by rail down the valley. Unlike Tresguerras, however, Ceferino Gutiérrez developed his talents under the depressing artistic environment of provincial Mexico in the last quarter of the nineteenth century, favored neither by birth nor fortune. A poor man of pure Indian blood, and well nigh unlettered, he has been absolutely self-trained in his art — if training it can be called. Indeed, his sole education therein is that acquired through chance contact with architectural work incidental to his original calling as a stone-mason, and acquaintance with stray drawings, engravings, etc., now and then. But he had an artist's soul and it found expression in his work. It seems remarkable that such important undertakings should have been confided to him; doubtless his standing as a capable artisan seemed sufficient, and his clients probably gave no thought to architectural qualifications. But he had the fortune to have some remarkable opportunities, and he improved them in remarkable fashion. Having

STREET FOUNTAIN, SAN MIGUEL DE ALLENDE.

no technical knowledge as a draughtsman, he imparted his ideas to his workmen by marking off his working-drawings with a sharp stick in the sand!

The most notable work of Ceferino Gutiérrez is the new façade and tower of the Church of San Miguel, the parochial temple of the city, its huge aspiring mass a landmark for miles around, dominating the place very strangely for a Mexican city. It is extremely interesting as an indigenous notion of the Gothic — an artist mind, picturesquely impressionable, interpreting for itself the Gothic feeling as reminiscently conveyed at second hand by illustrations that came his way. It might be called "Gothesque" rather than Gothic, for it is not Gothic at all except in superficial suggestion. The work is illiterate, of course, as might be looked for. But with all its crudeness, and even positive badness, it has a certain artistic character — its imposing mass imbued with an undisciplined sense of form and an untutored gift for rich expression. The original church, whose shape appears in a general view of the city, was built near the middle of the eighteenth century.

Ceferino Gutiérrez was more on his own ground in designing the stately dome for the church of La Concepcion, originally a part of the convent of that name. This is one of the very few domes in Mexico built with a drum of two stories, and is the most successful of them all. An enchantingly poetic composition is the view of this dome from the street below, rising grandly above the massively graceful spires of the solemn dark cypresses in the beautiful old garden of the churchyard.

A picturesque site is also that of the oratorio of San Felipe Neri. This Church was built in 1712. The adjoining chapel of the

Santa Casa de Loreto — whose tower-like construction of superposed domes, with lantern, shows on the left in the picture — has an interior resembling the camarín of Tepozotlan, but its intricate splendor has been unspeakably injured by the customary ignorant "restoration" that is the modern curse of ecclesiastical art in Mexico, as elsewhere. This Chapel of the Holy House was the gift, in 1735, of Don Manuel Tomás de la Canal and his wife Doña Maria Herras de Flores, whose palace at a corner of the Plaza Mayor is a strikingly large and imposing example of an aristocratic residence of the old days. The entrance has magnificent doors of carved wood.

CHAPTER XV.

Guanajuato and La Valenciana.

GUANAJUATO, capital of the State of the same name, is one of the most picturesque places in Mexico — a large city, with extremely narrow and tortuous streets rambling through ravines and along and over the steep mountain-sides. For three and a half centuries it has been one of the world's greatest mining centres, and the enormous buildings of the numerous mines and of the *haciendas de beneficio*, or reduction works, standing castle-like on the surrounding slopes and mountain-tops, emphasize to an almost fantastic degree the all-pervading picturesqueness of the place. The neighboring mines, so long worked, are by no means yet exhausted, though their productiveness at present is small in comparison with the stupendous figures of former times. But the city, being the capital of a State uncommonly rich both in agricultural and mineral wealth, maintains a quietly flourishing air, without the extraordinary bustle of bonanza days. The churches, upon which a great share of the vast riches here produced has been lavished, have lost much of their old-time splendor, but they still possess a deal of interest. The church of San Francisco, now the parochial church of the city, was originally the Church of San Juan de Dios, completed in 1696. In 1828, when it passed into the hands of the

Franciscans, the church was subjected to a devastating reconstruction that injured it unspeakably without and within. With its commanding location it still has an impressive character. The sacristy and the adjacent baptistry are at present the best portions of the interior and are comparatively unspoiled. The sacristy, which was added to the church in 1745, is a long and lofty vaulted room built across the church behind the high altar. An uncommon feature is the great leaded window that occupies the bay in the rear of the high altar in place of the customary tall reredos. This window admits light to the church from the dome that lights the sacristy. The large painting at the head of the sacristy by Vallejo, "The Last Supper," is dated 1777. What is now the baptistry was formerly the *camarín* for the rich vestments of the famous image of the Virgin known as *Nuestra Señora de Guanajuato*, venerated in the chapel of that vocation adjoining the church. This image was sent from Spain as a gift to the city from Philip II. The elaborate entrance from the baptistry to the sacristy is now decorated in white on a ground of pale blue. The carved confessionals in this church are among the few surviving fragments of the elaborate decoration of former days.

A VIEW OF GUANAJUATO.

The great Jesuit temple, known as la Compañia, is a church of

magnificent proportions — a length of 207 feet, a breadth of 94 feet, and an interior height of 66½ feet. The design of this church has been erroneously attributed to Tresguerras. Its architect was a lay-brother of the Bethlemite order, Fra José de la Cruz, and the work proceeded under the immediate superintendence of the Jesuit fathers Ignacio Rafael Corimina and José Joaquin de Sardaneta y Legazpi, the latter a kinsman of the enormously wealthy mining magnate, the Marqués de Rayas. The church was begun on August 6, 1747, and continued for eighteen years, the architect Don Felipe Acuña eventually succeeding Friar de la Cruz in the supervision of the work. The dedication took place on November 8, 1765.

The original dome is said to have been a strikingly majestic one. But through carelessness in carrying out certain projected alterations the supporting piers were so weakened that, on February 24, 1808, the enormous mass fell in. The present dome is a modern construction, designed by Vicente Herédia of the city of Mexico — an imposing structure with a drum of two stories and superimposed orders of colonnades — hardly in keeping with the general design and more effective as a monumental feature in the landscape. Indeed, the church is so shut in by surrounding buildings in the narrow valley that near at hand the dome is not seen at all, and the effect of the great structure is more scenic than monumental. For this reason the somewhat trivial treatment of the exterior ornamentation — the façade a beautiful blending of Baroque and Churrigueresque, and the theatrical design of the stumpy belfry of the one tower — is not so detrimental as it otherwise might be. Quite different, however, is the effect of the spacious interior, with its magnificently proportioned nave and aisles, the harmonious color of the local stone,

a grayish brown, with greenish tones blending with chocolate in the altars. The architect of the modern work in the church was Don Herculano Ramírez; the high altar, however, is by the architect of the dome, Señor Herédia. The sacristy, an uncommonly lofty and imposing room, corresponds in its location in the church to that of San Francisco.

A STREET IN GUANAJUATO.

Guanajuato is particularly interesting in its Churrigueresque exteriors. In the façade of the church of San Diego it possesses a treasure in the shape of the most exquisite example of the style to be found in all Mexico — an architectural jewel in its dainty elegance. The church belonged to the former convent of San Diego, which was demolished to give place to the great Teatro Juárez — the church itself narrowly escaping the same fate. The original church and convent, built in 1679, were destroyed by the flood of July 27, 1780, whereupon the site was raised to a considerable elevation and the present beautiful structure erected. The interior has been modernized and is without interest.

The Alhóndiga — the public granary and commercial exchange, popularly known also as *el castillo de las Granaditas* — is one of the famous historical landmarks of Mexico, as it is perhaps the most

impressive example of secular architecture in Mexico. When the struggle for Mexican independence broke out in September, 1810, Guanajuato, with its vast mineral wealth, was the first objective point of Hidalgo and his patriot army. The Alhóndiga was the last stronghold of the Royalists, and when it was stormed great was the resultant slaughter. The battered look of the walls comes from the marks of the revolutionary bullets. When Hidalgo and his fellow leaders were captured and shot at Chihuahua their heads were brought to Guanajuato by the Spaniards and hung from the corners of the Alhóndiga at the points where the tablets inscribed with their names have been placed. Above the tablets are still to be seen the nails from which the heads were hung. The entrance of the Revolutionists and the capture of the Alhóndiga on September 28, 1810, is recorded on a plate near the main entrance. On another plate is an inscription to the effect that the edifice was begun in 1798 and finished in 1808 at a cost of $207,086.28. The building is now utilized as a prison.

A few miles from the city, on an eminence far above the great mass of houses spreading through the narrow valleys, commanding spacious prospects and swept by free airs, stands the superb church of San Cayetano, built for the wonderful Valenciana mine by its proprietor, the Conde de Rul. The mine, which was the richest of the famous Guanajuato group, its output having been more than eight hundred million dollars, now appears to be well nigh exhausted so far as its available levels are concerned. Consequently the once city-like village which it dominates, — its people then thronging the splendid space of the great church, — to-day has but a handful of inhabitants. So, in the presence of all this magnificence — a veritable temple of riches built to proclaim the glory of God with the might of man —

in the exhilarating sun-filled calm of the mountain air, together with a feeling of the transit of the world's glories, the beholder draws a deep breath of the peace that passeth understanding.

This church was dedicated on August 7, 1788. Its architect is unknown, the archives of the church having been destroyed in the course of the Mexican struggle for independence. The original plan was so imposing that the jealousy of the parish *cura* at Guanajuato was aroused. He claimed that licence had been given for a chapel, not a basilica, and the ensuing controversy greatly delayed the work of construction. A compromise was finally reached, and the rank of the church was lowered by having only one tower completed! It is related that the site of San Cayetano was found to cover one of the richest mineral deposits in the great mining-property and that when this was ascertained the Conde de Rul was offered an enormous sum for the privilege of working the bonanza. Moreover, it was proposed to take down the church and re-erect it stone by stone, as good as before, on another site, free of cost. The Count, however, would not listen to the offer.

The Churrigueresque ornament of the exterior shows strong arabesque influences, and in its fineness of texture the design is quite unlike anything else in Mexico. This is particularly evident in the side portal. There are three splendid Churrigueresque altars in the church, their retables occupying the full height of the chancel and the transept. The high altar, dedicated to San Cayetano, cost $40,000. The church has fortunately escaped renovating hands and is preserved in well nigh its original condition. It is kept in admirable order. The only material change has been in the decoration of the walls by four huge and indifferent canvasses by a Guanajuato painter. The

interior masonry is elaborately carved, and very charming is the way in which the stone-cutters were manifestly given free hand in the relief ornament of the piers, arches, etc., the designs not repeated, but showing delicate variations. The coloring of the interior is unusually delicate. The walls are of a cream-white; in the arches, etc., the relief ornament is white on a straw-colored ground, and the same is the case with the dome. The pulpit is perhaps the best example of inlaid work in the Querétaro style to be seen in Mexico.

This church once supported a service of exceeding magnificence, maintained by the contributions of the miners at work in the great Valenciana. Each one of the thousands employed gave every week the value of a piece of ore called a *piedra de mano* — a stone the size of the hand. This produced the sum of fifty thousand dollars annually. The scale of expenditure that characterized the building and adornment of San Cayetano is suggested by the elaborate temporary ornament provided for its dedication, the tissue that entered into its composition costing three hundred dollars a yard. At present only one priest is in charge of the great church.

CHAPTER XVI.

The Splendid Church of Tasco.

THE great church of Tasco, in the State of Guerrero, even surpasses that of the Valenciana as a splendid example of what may be called a "mining-church." We have seen that almost universally throughout Mexico the wealth of the Church and the consequent splendor of ecclesiastical architecture were based upon the marvellous mineral production of the country. But in the mining-centres this connection is more particularly direct, resulting in the erection of edifices so manifestly costly and so elaborate in their adornment as to seem a sort of magical and spontaneous growth from the treasures in the ground below. These two churches at La Valenciana and at Tasco are perhaps the two finest instances of their kind ever erected in all Mexico, as they certainly are the finest now existing. And having been preserved in their original condition with scrupulous care they are invaluable monuments of past magnificence.

This church at Tasco, dedicated to San Sebastian y Santa Prisca, was erected by the famous mining-magnate José de la Borda and completed in the year 1757. Born in Bordeaux in the year 1700, young Joseph came to Mexico a poor boy of sixteen years. He amassed in various mining ventures a fortune of forty million dollars.

Remaining in the country, he built palatial residences in the capital and at Cuernavaca and expended enormous sums for religious and charitable purposes. A very large portion of his fortune having been derived from his extensive and extraordinarily profitable mining properties at Tasco, he built this superb church in gratitude for the benefits received. The fairly regal amounts that he devoted to the work have been variously stated all the way from one million to eight million dollars. The latter sum, which seems incredible, is the amount given at Tasco. With the great purchasing power of money in Mexico in those days one million dollars alone would have made an enormous showing. It would have been possible, however, to expend money almost without limit upon decoration and furnishing, endowing the church with treasures of jewels and plate, and in providing gorgeous vestments for the clergy. Everything about the church, even to-day, indicates that the purpose of the founder must have been to excel everything previously done in Mexico and to spare no expense in reaching that end.

A STREET IN TASCO.

Picturesqueness in landscape and architecture is so abounding and so exceedingly varied that it would hardly be possible to say which spot may excel in that quality. But, in the writer's esteem, Tasco — or Taxco as it is less commonly spelled — holds foremost

place in the charm of picturesque enchantment. To reach it one must take a horseback journey of twenty miles across wild mountains. Spreading itself over a slope at an altitude of about five thousand feet above the sea, the little city is sheltered from inclement winds by the giant precipices of ruddy stone that rise perpendicularly above it, rejoicing in a perfect climate and an air that is tonic and kindly. Extending over the irregular ground, the mass of quaint buildings roofed with red tiles is threaded by a maze of narrow streets. There is not a wheeled vehicle in the city, for the place is inaccessible by such means. The streets are paved with pebbles, laid level from house to house without sidewalks, and are ornamented in mosaic patterns here and there. There is no dust, and the thoroughfares are models of cleanliness. Out of the midst of all this irregularity of ravines, arches, bridges, steps and terraces, rises the great church — the dominant note in a scene that recalls some of those wonderfully picturesque places in Spain.

In such a landscape the florid ornateness of the towers is not excessive in effect. The great dome, decorated with glazed tile in vivid masses of color, — ultramarine, orange, green and white, — seems in the intense sunlight of the place like the blossoming of some gigantic tropical flower, proclaiming in the language of form the immortal words inscribed upon the frieze of the drum: "Gloria á Dios en las alturas" — Glory to God on the heights — as the Spanish version renders it most fittingly for this occasion.

An unpleasant quality is imparted to the edifice by the same contraction of the tower-bases that in a worse degree appears in the Tlaxcala church of Ocotlán, producing an overhang in the ornate part of the towers and correspondingly weakening the total effect

while unduly narrowing the façade. Doubtless the impression made was something deliberately aimed at, the disproportional effect of loftiness not seeming undesirable in the period when the church was designed. Had the towers fundamentally been given the full width of the cornices the effect would have been immensely better. As it is, there is a sacrifice of the massiveness that commonly characterizes

A VIEW IN TASCO.

this feature in Spanish-Colonial architecture. It will be noted that the ornament of the façade and the towers has more of the Rococo than the Churrigueresque character. The latter style, however, obtains in the elaborate retables of the interior. There are twelve of these, including the three in the All Souls Chapel, the Capilla de Todos Muertos. The interior, though lacking repose in its surfaces, is splen-

did in its effect of exceeding richness. Moreover, its mural decoration by the hand of one painter throughout imparts a sense of unity that goes far to offset the disquieting feeling of uneasy decoration in structural parts. The body of the interior masonry is painted a cool white, but the carved stone has a creamy tone against a ground of dark salmon. Beside the pulpit there are two ambos, and all three are richly carved in dark wood. The floor, which in recent years was relaid in a polished light wood, was originally entirely covered with a superb great India carpet imported by way of Manila and Acapulco. A fragment of this is still preserved in the sacristy, where it serves as a rug. The pendentives of the dome are occupied by reliefs in gold, representing the Guadalupe legend. The mural decorations are entirely by Miguel Cabrera, and the famous painter shows at his best in this work. The upper parts of the two bays that are occupied respectively by the side entrance and by the entrance from the church into the Chapel of Todos Muertos are occupied by great canvasses depicting the martyrdoms of the two patron saints of the church, San Sebastian and Santa Prisca. The organ, built in 1806, in design and color harmonizes with its surroundings. It is decorated in gold, touched with blue, on a ground of scarlet. The sacristy is a magnificent room. The walls are covered with huge canvases by Cabrera — a beatiful "Nativity" at the head, an "Ascension of the Virgin" at the opposite end, and twelve scenes from the life of Christ and of the Virgin filling six great panels at the sides. The furnishing of the sacristy is extraordinarily rich — carved tables, chairs, *estantes*, and heavy gold ornamentation for the two pairs of mirrors, the Crucifix, the *lavamanos*, etc. In the *sala capitular*, or chapter-room, are portraits of Borda and other dignitaries, by Cabrera.

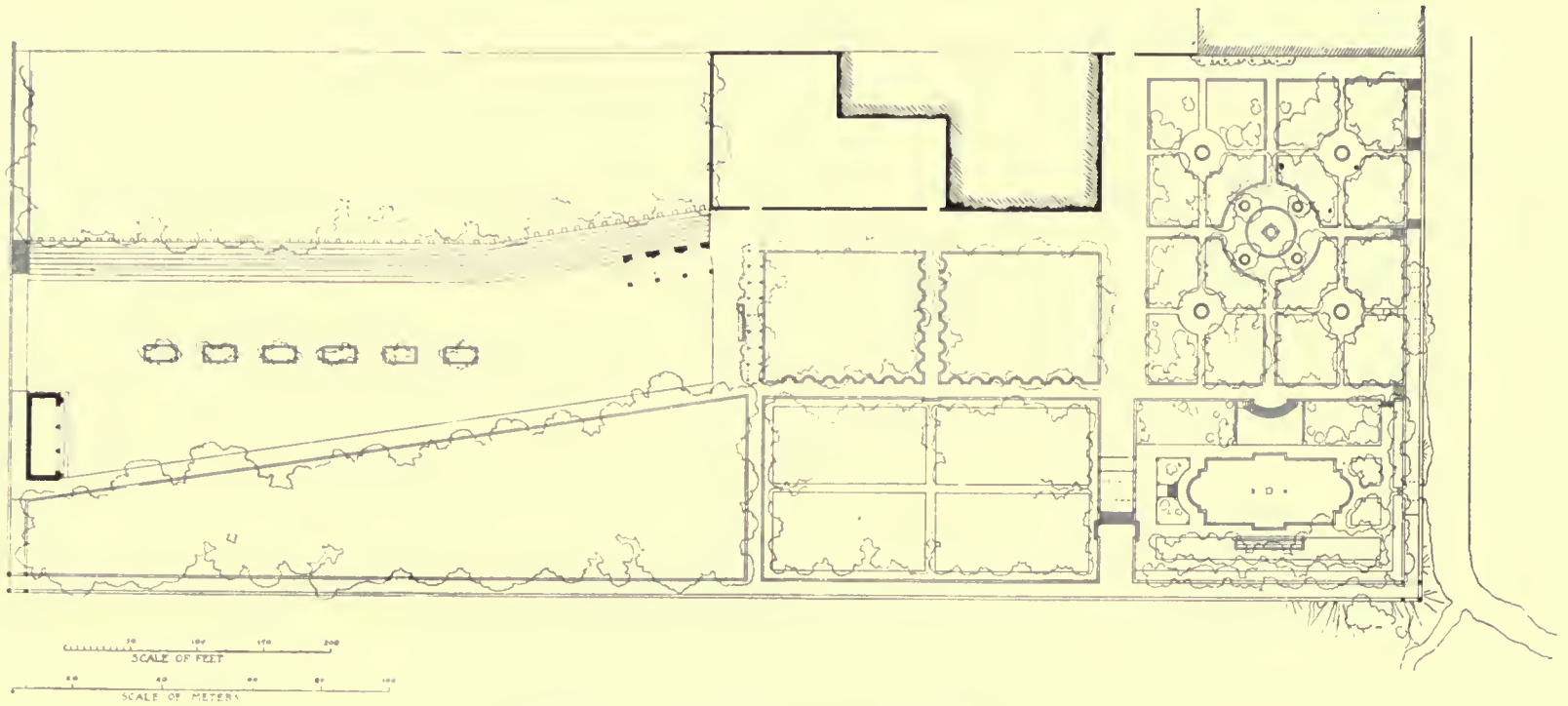
CHAPTER XVII.

Cuernavaca and the Borda Garden.

IT is the custom in Mexico for the wealthy classes to have, beside their residences in the capital or in large cities, other homes where for a portion of the year they are wont to lead a more retired and informal life. Many possess great agricultural estates and retire to these for the purpose, while others have suburban homes where they spend the wet summer months — a season cooler, however, than the rest of the year, excepting the early winter. If their estates are in the *tierra caliente* or the *tierra templada* — the hot lands or the temperate lands — they choose for their rural sojourn what in the capital is the colder part of the season. José de la Borda, whose interests were mining rather than agricultural, and who therefore had no *hacienda*, or plantation, for retirement, made what may be called his country home — although the place is a small city — at Cuernavaca. He doubtless chose the location both on account of the perfect climate and superb scenery, and because of the situation, convenient alike to the capital — Cuernavaca being just across the grand Cordillera to the southward — and to the scene of his vast mining interests at Tasco. Here, adjoining his house, he created a magnificent formal garden in the Italian style; expending, it is said, one million dollars upon the work. Enclosed by

walls, the garden spreads over a large sloping area with a westerly exposure and commands wide prospects over the glorious landscape, from the great extinct volcano of Ajusco that towers just above the city to the northward, around to the far-reaching vistas of the ample Morelos valley that descends gently southward into the hot lands. At the two lower corners are pavilions that give uninterrupted surveys of this grand panorama. The garden is now much neglected, and is devoted to the cultivation of coffee, which grows beneath the shade of the great fruit trees that now fill the space — mangos, aguacates, mameys, and the zapote prieto, or Mexican persimmon — leaving no room for parterres and the other open effects that belong to such a garden. It is still very beautiful, however, with its terraces, arcades, pergolas, arbors, basins and fountains. One of the latter is a very gem of its simple kind. It has an exquisite charm of classic elegance, of effect of poetic antiquity in its dark and moss-grown stone, the sunlight sifting down upon it through the rich and glossy leafage of the great mango trees that shade it.

Beautiful as the site of the Borda garden is, it would have been incomparably finer were it on the opposite side of the city. There, on the easterly side, the view towards the grand snow-crowned volcanoes that with their lofty summits terminate the eastward vista comprises one of the world's noblest landscapes. The scene has an enchanting diversity of elements: tropically luxuriant, romantic in its interrelations of contrasting forms, stupendous in its titanic ruggedness, its far-reaching distances, its tremendous scale, and its unspeakable grandeur — a theatre alike for the pageant of great histories, and the passing of tranquil existences unreached by the agitations of the outside world.



GARDEN OF LA BORDA, *CUERNAVACA*

Drawn after a Sketch-plan made by MRS. RICHARD FROST of Redlands, California

This is the landscape that spreads before the eastern arcades of the stately castle that the great *Conquistador* built for himself when, soon after his subjection of the Aztec capital, he crossed the Cordilleras and found the native town of Guanahuac occupying the incomparable site of Cuernavaca, which name is a corruption of the original designation into the Spanish word for "cow's horn." This Palacio de Cortés was enlarged and reconstructed for use as the State palace in 1872, and very lately has been so defaced by tasteless painting of its exterior that only the beautiful arcades interest us now. The arcades on the west side of the palace face the charming little garden of the Plaza de la Constitucion. The corresponding arcades on the east side — from which the ground falls abruptly into a deep *barranca*, or ravine — command the wonderful view just alluded to. An inscription on one of the walls records that the palace was finished in the year 1531.

What is now the Cathedral was originally the church of San Francisco, and was the parochial church until the establishment of the diocese, in June, 1891. Begun in 1529, it is a typical example of the austere early Franciscan style, with its modicum of adornment, its battlements, and its exceptionally low dome that evidently was constructed solely with a view to interior effect. Within there is now little of artistic interest, but the interior is notable for its remarkable length, the effect of which is increased by the unbroken barrel-arched vaulting. The tower, strikingly graceful in form in spite of the clumsy marring of its upper portion by very recent "improvements", was rebuilt in 1721. It contains a clock presented to Cortés by the Emperor Charles V. when the latter made him the proprietor of the princely domain that included this entire valley. A large sugar-estate,

established by Cortés about nine kilometers east of Cuernavaca, still belongs to his direct descendant, the Sicilian Duke of Monteleone, but its revenues go to the support of the Hospital de Jesus in Mexico City as directed by the Conqueror in his will.

The ancient Franciscan monastery formerly adjoined the great church and a portion of it is now the Bishop's palace. A very large churchyard adjoins the Cathedral. In the northwest corner of this enclosure stands the quaintly picturesque church of the Tercer Orden de San Francisco, built sometime in the seventeenth century. The side-portal, with its half-dome, is a notable feature. The crude ornament of the elaborate façade — its execution manifestly left to the free hands of Indian artisans, — strongly suggests in its barbaric quality the perpetuation of Aztec traditions. Very curious is the way in which the ornament of the façade is carried into the base of the tower.

CHAPTER XVIII.

Guadalajara.

UADALAJARA, the great city that is the capital of the rich State of Jalisco and the metropolis for an important section of western Mexico, is chiefly interesting by reason of various tokens of an architectural differentiation in its development. This differentiation is by no means so marked as that of Puebla, but is notable in certain aspects. In picturesqueness the city is below the Mexican average, but it has much that is beautiful. One of its greatest charms lies in the very attractive examples of formal gardening in the many plazas that adorn the place.

A general characteristic of the architecture of Guadalajara is an excessive massiveness. This trait is largely ascribed to the violence of the earthquakes that occasionally occur and which have been attended at times by great destruction. An effect of unusual breadth is the result, tending to heaviness in the old buildings and manifest in a ponderous clumsiness in the more modern ones.

The Palacio del Estado, the official palace of the State of Jalisco, is celebrated as an example of the Churrigueresque blended with the Rococo and applied to a secular building. Permeated with the prevailing local heaviness in design, the result is more curious than

admirable. An element of positive beauty, however, is furnished by the statues of "Peace" and "War", thoroughly expressive of their subjects and finely contrasted in sentiment. The doors are good examples of wood-carving.

The chief example of ecclesiastical architecture, the Cathedral, is so absolutely bad as to be unworthy a place in this work. It is a very large building and it may have had commendable points before its reconstruction after the great earthquake that destroyed its towers on May 31, 1818, the present pointed abominations taking their place. With its fundamentally bad proportions, however, the Cathedral never could have been good, although dating from a period when much good work was done in Mexico; it having been begun in 1571 and finished in 1618. The interior has a certain crude magnificence in its scale. The heavy piers that support the triple-vaulted roof are adorned with engaged columns. In the sacristy is a superb "Assumption of the Virgin" by Murillo, presented by King Carlos IV. from the Escorial collections. The ugliness of the Cathedral exterior has been intensified by a coat of yellow and white paint after the New England "Colonial" fashion. It is remarkable, however, to what an extent the other ecclesiastical edifices of the city have escaped paint and whitewash, leaving the natural stone to show its beautiful blended tones of grayish brown, often of a mellow golden cast, as if lichen covered. The most interesting example of ecclesiastical architecture in Guadalajara is the old convent church of Santa Mónica. The longitudinal façade is highly ornamented in a sort of elaborated Plateresque, a big statue of San Cristóbal at the rear corner. It is a seventeenth century building, as indicated by the double-headed eagle that appears in two places. Any Spanish building that bears

the Hapsburg arms must, of course, belong either to the sixteenth or seventeenth century.

The church of San Felipe Neri and the Sanctuario de Guadalupe are both examples of the sturdy dignity, robust and wholesome, that characterizes the old Guadalajara architecture at its best. The latter, occupying a commanding site on the plaza de Hidalgo, has a façade that is unique, with its Carmelite belfries and the remarkable buttresses that flank the portal. The new dome, just approaching completion, is the work of the Guadalajara architect, Don Manuel Pérez Gómez. Its modern French elegance scarcely harmonizes with the Spanish simplicity of the old structure.

CHAPTER XIX.

Zacatecas and San Luís Potosí.

ACATECAS, the very important and picturesque mining-city, has a remarkably small number of churches for a place of its size and rank. A goodly portion of the marvellous wealth here produced has, however, been concentrated upon the construction and embellishment of some of these. What since 1862 has been the Cathedral gives ample evidence of this fact, its extraordinary exterior being one of the most ornate in Mexico. It was originally the parish church, and dedicated to Nuestra Señora de la Asunción, Our Lady of the Assumption. Begun in 1612 to succeed the original church erected in 1559, it was not completed for 140 years, although the first services were held therein in 1625. Its dedication took place on August 15, 1752. The local building material, employed in this and other churches of the city, is a rich brown stone, fine-grained and lending itself well to good cutting. The style is similar to that of Santa Mónica in Guadalajara, but much intensified — a sort of Plateresque development elaborated in the highest degree with most intricate ornament. As in various other old Mexican structures, the manner in which the design has been carried out by the indigenous artisans appears to preserve native traditions in art, allied to the stone-work of the Aztecs. This element

shows particularly in the handling of the ornamentation of the flat surface, where figures in low relief, at first obscured in the maze of their surroundings, gradually reveal themselves. The side entrance, less exuberant than the front, belongs to another period than the latter, and suggests a less over-developed Plateresque. In the completed tower, as in the church as a whole, the excellent proportions enable it to carry its load of ornament with becoming dignity. The interior has very lately been "decorated" in the most approved fashion of higher latitudes and has lost all artistic interest in consequence.

A STREET IN SAN LUÍS POTOSÍ.

The handsome church of Santo Domingo, originally the Jesuit church and known as La Compañia, is an admirable example of the Spanish Baroque, peculiarly the style of the Jesuits. The inscription on the façade, to the effect that it was begun in the year 1746 and finished in the year 1749, makes it an example of remarkable celerity in construction. The interior, as a whole, has been well preserved in its original condition, marred only by the demolition of the magnificent old high altar with its Churrigueresque reredos, to be replaced by a commonplace modern construction. The excellent mural paintings remain intact, together with the ten col-

lateral altars, which are particularly interesting from the way in which the Renaissance lines upon which the Churrigueresque ornament has been developed give form to the work. As usual, the great mass is in gold, accented by the polychrome of the figures, that stand both detached and in relief. The octagonal sacristy is a strikingly handsome room of good proportions and rich decorations. The arabesque ornament, together with the representations of the instruments of the Passion that cover the walls, is painted in brilliant positive colors upon canvas.

The large and important city of San Luís Potosí, while possessing many picturesque features, has to-day little of marked architectural interest. Until very recently there were several remarkably attractive church interiors, but it now looks as if some hotel- and church-decorating company from "the States" had taken a contract to go through all the churches of the city and put them in spick-and-span condition after the latest modern fashion, with diaper-work, etc., tormenting every bit of surface *à la* Fifth Avenue, and relegating all the old mural paintings and altar-pieces to the lumber-rooms. The Cathedral and several other churches have been served in this style, and the interior of Carmen — which had been celebrated for some fine work by Tresguerras — was undergoing a similar fate at the time of my visit. The pictorial-looking façade of Carmen is figured herewith. A peculiar trait of the ecclesiastical architecture of San Luís Potosí is the eccentric habit of placing the ribs of the domes, as a rule, in the centre of the surface divisions, instead of at the angles.

CHAPTER XX.

Morelia.

OST beautiful of all the Mexican cathedrals is that of Morelia. It would seem as if some great artist in civic design as well as in architecture must have taken it upon himself to realize his ideal in the setting of a most charming city amidst a landscape of rare beauty; crowning the whole with this adorable masterpiece, which to a rarely satisfying degree combines elegance with dignity in perfect proportions. Morelia, the capital of the rich and large State of Michoacán, was originally called Valladolid, and was founded in 1541. In its every aspect it still bears out the delightful statement of the Augustinian friar, Diego Basalenque, who in his chronicle of its foundation uses these words: "The Viceroy Mendoza found a very charming site for a city, having the seven qualities which Plato declares such a site should have; and there he founded a city with the name of his own country, Valladolid, joining together some of the most noble people that were to be found in all the earth to be its citizens, so that at once a small but very noble city was there."

In the midst of a valley luxuriant with the vegetation developed by rich cultivation in a perfect climate, and surrounded by high mountains with nobly rounded summits, stands the gentle elevation upon

which the city is built, in form something like an inverted saucer. At the highest point stands the Cathedral, flanked by two large open spaces with beautiful gardens — the Plaza de los Mártires and the Plaza de la Paz. For an edifice whose erection extended over so long a period it has singular unity and coherence of style, indicating that the original design must have been faithfully followed. The first cathedral of the diocese of Michoacán was founded in Tzintzúntzan in the year 1538. Two years afterwards Pátzcuaro was made the seat, and the enormous structure whose ruins still exist there was begun by the famous Bishop Quiroga. The foundation seemed so unstable that only the big nave — now used as the parish church — was finished, and by decree of November 9, 1579, the cathedral was established at Valladolid. Being the birthplace of Morelos, the patriot-priest of the revolution against Spain, the name of the city was changed to Morelia upon the achievement of Mexican independence.

The present edifice was begun in 1640 and it took until 1706 to carry it far enough for dedication. Even then the towers were not built, and it was not until 1744 that they were completed. The building material is a pinkish trachyte. It is the only church edifice of any note in Mexico built in the Plateresque style; a circumstance that lends it special interest. It therefore lacks the florid quality that characterizes Mexican architecture as a rule. Its magnificent proportions are distinguished by a striking delicacy of line — low-relief ornament concentrated in the customary Spanish fashion between the extraordinarily broad and massive tower-bases, about the transept portals and upon the exquisitely graceful towers whose glorious lightness increases with their height.

The interior was once superbly decorated and furnished. In 1858

silver treasure in the shape of railings, vessels, images and candlesticks, with a bullion value of four hundred thousand dollars outside of the worth imparted by artistic quality, was confiscated by the national government. Very recently the interior was elaborately redecorated in modern style. Since this was in substitution for a tasteless redecoration perpetrated in 1880 it is pardonable; for, unlike the work of that sort at Zacatecas, San Luís Potosí and Mexico, it is agreeable in tone and general quality of design. The unavoidable effect of newness, however, is unpleasant, and one deplores the loss of the mellow quality of age and the rich old ornament whose absence leaves an effect of bareness. An excellent example of comparatively modern Mexican iron-work is furnished by the iron gates and fence about the atrium, erected in 1854.

CHAPTER XXI.

Tzintzúntzan and Its Famous "Entombment."

HAT is now the remote Indian village of Tzintzúntzan was the capital of the province of Michoacán in the early days of the Conquest. It is accessible only by a picturesque, but very fatiguing trip of fifteen miles in a primitive Tarascan dugout over Lake Pátzcuaro from the station of the same name on the Mexican National Railway, or by a still more fatiguing horseback journey across country from the same place. Perhaps on account of climatic conditions and topographical circumstance — abundant pine timber growing all about in the mountains — perhaps because of the part of the Peninsula from which the early colonists came, perhaps for both reasons, the character of the churches in this region differs greatly from that of other parts of Mexico, resembling what may be seen in the mountain villages and small towns in northern provinces of Spain. The dome is absent and the edifice has a timbered roof, sloping at a low angle and covered with red tiles.

In this part of the country the abundance of timber has led to its structural use to an extraordinary extent, as compared with other parts of Mexico. In the celebrated little coffee-growing city of Uruápam, for example, charmingly located in a verdurous valley sur-

rounded by pine-mantled hills, wood enters into the construction of buildings to a much greater degree than is customarily the case elsewhere. The *portales* or arcades, of the main plaza and principal streets, for instance, have slender columns made from entire pine trees in place of the masonry piers or arches usual in such features of Spanish architecture in almost all Mexican towns. Perhaps yet more remarkable are the wooden bridges across the clear rushing stream of remarkable volume that courses through the same place. These bridges are covered with light roofs of shingle and in their graceful simplicity carry a suggestion of the Japanese.

The ruined and ruinous buildings of the ancient Franciscan monastery at Tzintzúntzan probably antedate the removal of the seat of the diocese of Michoacán from this place to Pátzcuaro in 1540, when the town — then a city of forty thousand inhabitants — dwindled to a village. The monastery church, now the *Parroquia*, facing the enormous churchyard with its ancient olive trees — the oldest on the continent — has a front that is interesting for the design of its portal, in style very different from what may be found in other parts of Mexico.

But the great interest of this place lies in the remarkable painting of "The Entombment," that has been ascribed to Titian, to be seen here. Probably the first American to see this painting and to recognize its quality was Mr. Frederic E. Church, the eminent painter. Early in 1884 Mr. Church, accompanied by his wife, and the young New York painter, Mr. Howard Russell Butler, journeyed from Morelia to Pátzcuaro by stage and there heard of a remarkable picture that was to be seen in a little village on the lake. They made the adventurous trip, and experienced an overpowering emotion on coming into

the presence of such a masterpiece in the heart of a Mexican wilderness, — a work masterly alike in color and composition. In 1887 Mr. Church again visited the place, accompanied by Mr. Charles Dudley Warner, who described the painting in an article contributed to Harper's Magazine a few months later, illustrated by an outline sketch that had been made by Mr. Butler. At that time the picture was in

WOODEN BRIDGE AT URUÁPAM.

the sacristy of the church, richly and tastefully framed and in an excellent light, probably in the same place that it had occupied ever since it came from Spain, a gift from Philip II. to Bishop Quiroga. The fame of the picture having been spread abroad, the place was much visited by tourists. A new sense of its importance unfortunately induced the *cura* of the parish to "honor" it with a hideous

new frame of white and gold, as inharmonious with the mellow tone of the painting as could well be imagined, and a position in a poor light in the body of the church. The present young *cura* of the parish, Don Mariano Vargas, appreciating the advantage of its former location, told the writer on his recent visit that he proposed to restore it to its original frame and place in the sacristy. While those who behold the work are undoubtedly the more impressed thereby in consequence of its exceptional environment and the special effort made to see it, the number of those who undertake the difficult journey is comparatively so few that it seems a pity that it cannot be transferred to the City of Mexico for suitable exhibition in the gallery of the National Academy, instead of being left to the risk attending its present location. But the Indians of the region, while they cannot appreciate the painting as a work of art, nevertheless are so strongly attached to it through superstitious veneration, enhanced by its recent fame, that nothing will induce them to part with it, although enormous sums have been offered. So, while the national government clearly has a right to the work, rather than cause any local disturbance no effort has been made to remove it.

As to its authorship, the weight of tradition is in favor of its repute as a Titian. It has long been called a work of that master. Its existence has probably been unknown outside of Mexico until very lately, and even in Mexico very few persons can ever have heard of it until it became famous. Well guarded by its village obscurity, it escaped the raking and scraping of the country after masterpieces for export that took place at the time of the Maximilian régime. The Catholic Kings of Spain were accustomed to make costly gifts to the New World Church whose head they were, as witnessed by the treas-

ures of art bestowed upon the Cathedrals of Mexico and Puebla. And since Quiroga was one of the most famous of bishops — due to his remarkable work in the pacific conversion of this rich and populous province to Christianity — it was natural that his sovereign should honor him with the presentation of a masterpiece — possibly painted to order especially for the purpose with particular regard to its service as a mural decoration.

It has been thought that Titian probably painted this work while in Madrid. But it now appears that he never visited the Spanish capital. Palomini says that Titian was in Madrid from 1548 to 1553. But according to Nagler, this statement is incorrect; in 1548 Titian was in Germany, employed by the Emperor Charles V. Gaye gives a letter from Philip II. to Titian in 1561, and a patent conferred upon the master by the same monarch in 1571. These dates indicate that Titian was painting for the Spanish court at that time. Titian painted Philip's portrait both as a boy and as a young man, and the art-loving monarch was one of the master's most enthusiastic patrons. Titian made his second visit to Augsburg in 1550, summoned by the Emperor to paint the portrait of Philip, then 24 years old. He painted many of his masterpieces expressly for Philip and forwarded them from Venice to Madrid.

Titian painted the "Entombment" so often that it might seem not improbable that, among the various canvasses that have been lost sight of, there may have been one like this. For, among the various ways in which he treated the subject, he may naturally have elected to paint at least one very large canvas, and this is fifteen and a half feet long, with life-size figures. It appears that Titian painted one large picture of practically this very size, to the order of the Emperor

Charles V. This, therefore, could have been a companion piece, painted to the same order at about the same time. As stated by Nagler, Mr. Bullock of London, the founder of the Egyptian Museum, found in the United States in the earlier part of the nineteenth century a Titian said to have come from the collection of Charles V.,

CHURCHYARD AT TZINTZÚNTZAN WITH THE OLDEST OLIVE TREES ON THE CONTINENT.

representing the "Siege of Tunis" and painted in 1532 under the Emperor's supervision. The picture was taken to London in 1841. Its length was sixteen feet. If it was painted in 1532, however, it must have represented some other siege than that, for the capture of Tunis by the Emperor's son, Don Juan of Austria, did not take place until 1574, long after the Emperor's death. But this "Entomb-

ment" could well have been painted at that time — nine years, or so, after the Mantuan canvas, and 27 years before that of Madrid. Various circumstances relating to the Tzintzúntzan work might thereby more easily be accounted for.

As evidence that the Tzintzúntzan "Entombment" was painted by Titian at the order of Philip II. the two figures on the extreme right have been pointed to as being portraits of the master and of the monarch. There is certainly a strong resemblance to Titian in the face shown in profile, which recalls the celebrated likeness of the artist in extreme age, painted with a cap. This, however, is without a cap and represents a very much younger man. The other figure has but a casual resemblance to Philip II. and can hardly be accepted as evidence. And, if the former figure portrays Titian, it would seem to carry the date of the canvas back for forty years, or more, to the time of the Emperor Charles V.

This would be more in accord with certain probabilities. It seems more plausible that the picture should have been sent to Mexico by the Emperor than by Philip II. The great bishop, Quiroga, was personally known to the Emperor, who himself selected him to go to Mexico as a member of the second royal Audience to straighten out affairs from the tangle in which they had become involved. Quiroga was then an eminent lawyer. Going to Michoacán, he was so successful in converting the Indians of the region to Christianity by gentle and tactful means that the Emperor urged him to become the bishop of the province. So he took holy orders and on August 22, 1538, assumed charge of his diocese as the first Bishop of Michoacán. What more natural than for the Emperor, who sent over superb works of art for the cathedrals of Mexico and Puebla,

likewise to honor the new diocese, headed by the bishop for whom he had shown such special esteem? This would have brought the picture to Tzintzúntzan two years before the cathedral was transferred to Pátzcuaro. Such a painting would not have been likely to go to Tzintzúntzan after that date.

This work has never been subjected to careful expert examination. With the scientific tests that can now be applied a trained expert might perhaps be able to establish its identity. It may be said here, however, that a comparison of the photograph with those of works by Titian, particularly with those of the "Entombment" at Madrid and of that at the Louvre, indicate a style very different from that of the great Italian. In composition it has no resemblance to the Madrid work, but it appears to have something in common with that of the Louvre, suggesting a reversal, as in a mirror, of the latter picture. In characterization, however, it is radically different from these and other sacred subjects from the hand of Titian. It manifestly lacks the intense emotionalism, the impassioned movement, of the Titian compositions. It is distinguished by great tenderness, a lofty reverence, and a sublimation of emotion under a realizing sense of the spiritual significance of the event. This mood is very unlike that which induces the vivid action customary in Titian's figures — as instanced in the frenzied grief of the Saint John in the Louvre "Entombment" and the chastened, prayerful sorrow of the beloved disciple in this work. The style, on the whole, seems more that of some Spanish master. The realistic Spanish spirit, however, as it informs the dramatic naturalism of a work like the "Entombment" of Ribera, does not distinctively inspire this painting.

CHAPTER XXII.

Oaxaca.

AXACA is the most southerly city of important rank in Mexico, and is the capital of the State of the same name. Its foundation dates from the early days of the Conquest. Historically it is of much interest; the fact that it was the birth-place of two of Mexico's greatest Statesmen, Juarez and Diaz, is in itself sufficient to give it fame. With much that is highly picturesque, Oaxaca has two features of architectural importance in the Cathedral and in the old convent and church of Santo Domingo.

The Cathedral is a very old building. It was founded in the year 1535, but the records of the beginning and of the completion of the present edifice have been lost. Its general plan is similar to that of the Cathedral of Mexico: a nave and four aisles — two of the latter closed, being occupied by rows of side chapels. After the usual Spanish custom the nave is occupied by the choir in the front part, and then by the *crujía*, or way of the Cross, and the high altar. Beyond the latter, in the apse, is the altar of los Reyes, the Three Kings. Against the wall of the choir, facing the main entrance, is the altar of el Señor del Perdon, the Lord of Pardon. On the east side is a handsome chapel dedicated to Our Most Holy Mother of

Guadalupe, and on the west is the Sagrario. Architecturally the Cathedral has been much injured by recent ignorant innovations that have sacrificed much of the charm of antiquity, so that, as a whole, the edifice has lost the greater part of its interest. Happily the beautiful old façade remains intact, enriched by some remarkably good sculpture by an unknown artist — work probably of the seventeenth century.

The great monastery of Santo Domingo is one of the largest conventual structures in Mexico. It was begun at about the beginning of the seventeenth century, and its occupation was hastened by the destructive earthquake of January 8, 1608. On account of the earthquakes, which are exceptionally violent in the Valley of Oaxaca, the edifice was given a fortress-like massiveness. Consequently the monastery and its church have passed uninjured through many shocks of extraordinary severity. And, in the internal disorders that raged through a great part of the past century, artillery has been planted on its vaulted roofs and its fire has even been directed against the monastery with little effect, so thick and solid are the walls.

It is related that when Santo Domingo was begun there were available only two dollars and a half to start the work with, and that when it was completed the cost amounted to more than twelve million dollars.

The monastery, together with its church, occupies a square of over 550 feet. The interior of the church is one of the most splendid in Mexico — indeed, the most superb example of Baroque decoration in the country. The walls and the great barrel-arched ceiling are covered in every part with heavily gilded ornament and polychrome sculpture in high relief. The effect is one of indescribable splendor.

The scheme of decoration in the domed vaulting of the organ-loft ceiling may be compared to an enormous tree, extending in all directions its branches and its innumerable leaves of gold, between which appear the busts of saints, diminishing in size as the height increases, until at the apex only the faces are shown.

The handsome lateral chapels are closed with screens of wrought iron. The largest and finest chapel is that of the Rosario, dedicated to the Vírgen del Rosario, the Virgin of the Rosary. This chapel, whose dome appears on the right in the plate depicting the Santo Domingo façade, is in itself a spacious temple, with its choir, its independent sacristy, and its towers. In splendor the interior vies with the main church. The original high altar was an elaborate affair of carved and gilded wood, made in Mexico and transported at an enormous expense over the long and difficult route to Oaxaca. It was decorated with oil paintings by Andrés Concha. It was installed in 1612 and was replaced by a yet more elaborate affair in 1681, the original paintings and some of the images being retained. This second altar was destroyed in the War of Reform, and later still it was proposed to scrape the walls clean of the heavy ornament for the sake of the gold contained therein. This vandalism was even begun, but happily it was stopped before it proceeded far enough to do irreparable harm. So the magnificent interior remains one of the great architectural spectacles of Mexico, as it should for centuries to come.

The convent itself is roofed with massive vaulting almost throughout. Originally Santo Domingo was as elegant as it was substantial, richly decorated in its enormous dormitories, handsome cloisters and corridors, grand courts, and extensive gardens with foun-

tains, basins, and luxuriant vegetation. On its sequestration the monastery was converted into barracks, and more than once the sumptuous church has been used as a stable, while a large portion of the beautiful reredos of the high altar went as kindling-wood for the soldiers. It is also related that some of the fine paintings by Concha were valued by the iconoclastic vandals who appropriated them solely for their canvas; to obtain this, they were pounded and washed to clear the fabric of the pictures.

CHAPTER XXIII.

Cholula.

WHAT is now the small town of Cholula is of interest both for its famous prehistoric pyramid and as one of the first seats for the planting of the Christian faith on the Western continent. When the Spanish Conquerors reached this point on their march to Mexico they found a large native city built around the great pyramid, and for some time Cholula remained one of the chief centres of population in New Spain. But Puebla, only eight miles away, was soon to be a great city. And it drew to itself nearly all the inhabitants of Cholula, which to-day looks as if it must have one church for at least every one hundred inhabitants — the domes and towers rising imposingly on every hand out of the rectangular mesh of streets that spread away before the beholder who looks down upon the place from the pyramid summit.

This pyramid, though a pre-Columbian structure, has an interest for the present work as a structural site for one of the most notable of the hilltop pilgrimage temples that are commonly found crowning an eminence in the neighborhood of all considerable populations in the country. This combination of the colossal remains of indigenous religious architecture with an interesting type of Spanish-Colonial work is unique, the Pagan ruin making a formal base for the Chris-

tian temple. The temple is the church of Nuestra Señora de los Remedios, Our Lady of Remedies. With its magnificent site, its stately proportions, and its beautiful great dome resplendently glittering, covered with glazed tiles, the scenic effect is something indescribably superb. Yet the church has been so radically restored, both without

PYRAMID OF CHOLULA WITH THE CAPILLA DE LOS REMEDIOS.

and within, that it has been robbed of all charm beyond that of the spectacular ensemble, which must always continue very great.

The pyramid itself — as measured by the eminent archæologist, Mr. Adolf F. Bandelier, and including the irregular windings that probably are largely, if not entirely, due to the ruinous condition of the structure and its consequent falling away into what at first seems

to be an almost shapeless mound of earth — has the following dimensions: north side 1000 feet, east side 1026 feet, south side 833 feet, west side 1000 feet. The lines of the several terraces are very clearly discernible and suggest how imposing the structure must have been in the old times when its form remained perfect. A long inclined way of hewn stone, fourteen feet wide, constructed by the Spaniards, is the present means of ascent to the summit, where the temple stands in the midst of a plateau about 203 feet from east to west, and 144 feet from north to south. The architectural effect of this commanding space about the church, surrounded by a handsome balustrade of stone, is extraordinarily good even in its present dilapidated condition. When carefully maintained it must have been a superb example of formal design in art out of doors. This site was found by the Spaniards devoted to a temple dedicated to the god Quetzalcoatl. The pagan fane was speedily demolished and was replaced by the Christian temple that preceded the present structure.

LA CAPILLA REAL, CHOLULA.

The most notable ecclesiastical structures in Cholula, beside the temple aforementioned, are the ancient Franciscan church of San Gabriel, and the adjacent Capilla Real, or Royal Chapel. The church of San Gabriel was completed probably in 1604. It is exceedingly plain in its austere lines, and bears evidence of the Gothic influences

that were strong in the early period of the Spanish-Colonial work. The apse, in particular, is of Gothic character.

The church is very large, and the extent of the population of Cholula in the early days is indicated by the fact that the enormous Capilla Real was built for "overflow" purposes. It is still known as the *Capilla de los Naturales*, the chapel of the Natives. Its style was evidently suggested by the great mosque of Cordova. The great vaulted roof of the edifice, which is square in plan, is composed of numerous small domes that have a very curious look viewed from the pyramid. The roof is supported by sixty four large columns. The dates 1604 inscribed on the steps of the court, and 1660 on the stone cross, probably denote the times of the foundation and completion of the chapel. The original structure fell down in the night after its dedication.

THE END.

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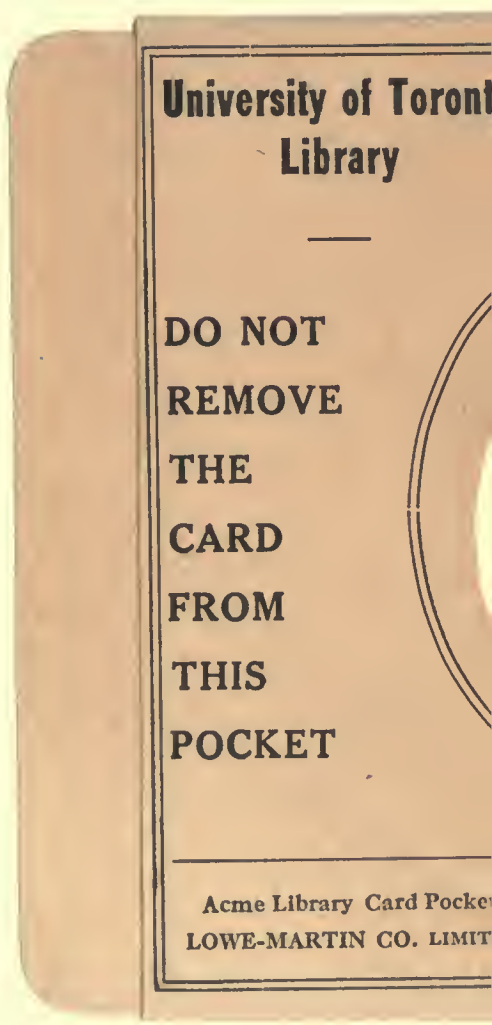
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