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PEDRO DUQUE CORNEJO

1678-1757

Volume I

by

Ryan Abney Howard

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(History of Art)
in The University of Michigan
1975

Doctoral Committee:

Professor Emeritus Harold E. Wethey, Chairman
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Professor Charles Gibson
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PREFACE

The importance of the Sevillian sculptor Pedro Duque Cornejo in the history of Spanish art is a generally recognized fact, but his life and work have been relatively little investigated. In contrast to his contemporary Francisco Salzillo, for example, Duque Cornejo has never been the subject of a monographic study. With the important exceptions of Aguilar's archival researches regarding Duque Cornejo's choir stalls in the Cathedral of Córdoba (1946) and the items pertaining to the artist included by Heliodoro Sancho Corbacho in his collections of documents concerning eighteenth-century Andalusian architecture and sculpture in general (1934 and 1950), very little has been added to our knowledge of Duque Cornejo since the publication of the Diccionario of Ceán Bermúdez in 1800. Because of the prominence of the sculptor's name among the artists of his period in Andalusia, a confusing variety of works has been ascribed to him, often without any apparent justification. The object of the present study has been to attempt to isolate a body of works which, in the light of documentary evidence and stylistic comparisons can reasonably be associated with his name.

I wish to express my appreciation to the Samuel H. Kress Foundation for two fellowships which allowed me to

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INTRODUCTION

Spain has always been fertile ground for the propagation of artistic movements whose origins lay in other countries. Such diverse artists as the French carvers who provided much of the decoration of Spanish churches in the Romanesque and Gothic periods, the northern-born sculptors Gil de Siloe and Pedro Millán in the later fifteenth century, and the Italian Renaissance masters Domenico Fancelli and Jacopo Florentino in the early sixteenth, to name only a few, were all warmly welcomed in Spain. Indeed, a genius for the absorption of foreign artists and styles is often said to be one of the dominant characteristics of Spanish artistic life. But what distinguishes Spanish art is not the mere susceptibility to external influences; it is rather the ability to transform foreign styles and influences under the stimulus of a peculiarly Spanish outlook on life. A striking example of this fact is provided by the great masters of the Spanish Renaissance, most of whom remained profoundly Spanish while absorbing large quantities of influence from Italian art. Even Bartolomé Ordóñez (c.1485/90-1520),[1] who spent virtually his entire artistic life in Italy, and whose idealistic marble sculpture is so close in spirit to the Italian Renaissance,

reveals his national origin in such a figure as the St. John the Baptist[2] on the tomb of Joan the Mad and Philip the Handsome in the Royal Chapel, Granada (1519-20).[3] In this powerful image, a characteristically Spanish intensity of inner spirit vies with or even takes precedence over Italianate beauty and formal perfection. In the work of Ordóñez's contemporaries Diego de Siloe (c.1490/95-1565)[4] and Alonso Berruguete (c.1488-1561),[5] Italian influence was more completely assimilated and transformed under the impetus of the Spanish temperament. Siloe's polychrome wood Dead Christ Supported by Angels (1523/26)[6] in Burgos Cathedral, while of an Italian iconographical type stemming from Donatello, is essentially Spanish in its material and in its realistic presentation of the pain and grief of the subject. Similarly, the St. Sebastian from Berruguete's altarpiece of San Benito el Real, Valladolid (1526-34),[7] now in the Museo Nacional de Escultura, lacks the beauty and superhuman mascularity of its prototypes Michelangelo's "slaves" for the tomb of Julius II, and instead emphasizes a characteristic Spanish pathos and asceticism.

The typically Spanish outlook which informs these sculptures may be defined as an intense religiosity which seeks to express itself in terms of the real, both physical and emotional. One need only be present at a Spanish Holy-Week procession to understand that the religious images are cherished not for their abstract or symbolic values but for the degree to which they convey a sense of the physical actuality of

the sacred personages and the psychological actuality of their participation in the holy events. The effect of such images upon the devout viewer is to bring about a personal emotional response which, again, is one of immediacy and reality; as an example, perhaps somewhat extreme, one sometimes hears a worshipper speak to a statue of Christ or the Virgin Mary. This tendency to find religious meaning in immediate and personal experience is perhaps the result of the same Spanish individualism[8] which gave rise to such a splendidly independent being as Don Quijote; on another level it is reflected in the privacy of the religious lives of the great Spanish mystics.

Surely this attitude is one of the principal reasons for the great vitality of the Spanish school of sculpture, which, despite the brilliance of individual painters, has probably more than other art forms consistently given expression to the characteristic national spirit. Sculpture, as the art of the true solid, is especially able to present the physically actual. The preference for wood as the medium for sculpture perhaps may be understood in this light as well. As a more intimate and familiar material than either stone or metal, it contributes to the directness of the viewer's involvement with the work of art.

Two dominant features arise from the Spanish expectation of directness and immediacy in religious sculpture: a tendency toward uncompromising physical realism and a cor-

responding preference for intensely emotional expression. The first of these leads to a general lack of interest in ideal beauty, except in those artists strongly influenced by Italian art. The preferred medium, polychrome wood,[9] makes possible the utmost realism; special techniques permit the representation of such details as veins and the woven and embroidered textures of clothing. In addition, sculptured figures from some periods incorporate glass eyes and tears, teeth of vitreous paste, wigs, false eyelashes, and real clothing, all for the purpose of increased realism.

The emotional realism accompanying this intense physical actuality is of a special sort, tending toward solemnity, seriousness, and melancholy. Although there are many exceptions, two broad thematic currents may be pointed out as especially common in Spanish religious art, and both reflect the typical view of religious experience as an aspect of reality. These, for the purpose of simplification, might be called the "death" theme and the "love" theme. The former, which reflects the so-called Spanish "death-wish,"[10] is found in the great number of Passion scenes (especially Crucifixions), martyrdoms, severed heads, mortuary portraits, and other such subjects which are so characteristic of the Spanish school. This constant display of the spectacle of death corresponds to the more severe aspect of Spanish religious thought, as manifested, for example, in the teaching

of St. Ignatius Loyola, who advised that one concentrate on death and judgement, in order to encourage feelings of repentance.[11]

The second thematic current is more diversified, but nevertheless represents a discernible vein of emotional content, and, like the death theme, results from the most accesible aspects of human experience. This is the sometimes painful, but always sweet, affection toward, or yearning for, another. It appears in the gently appealing and vulnerable figures of the Christ Child and the Virgin Mary--above all in the youthful and innocent Virgin of the Immaculate Conception--and in the many representations of the mystic's desire to be united with Christ. This side of the Spanish nature finds its counterpart in the religiosity of St. Theresa and St. John of the Cross. In the typically Spanish representation of the Virgin of Sorrows, in which the Madonna mourns, with ineffable tenderness, her dead son, the two themes are subtly fused.

A noticeable characteristic of certain important phases of Spanish architecture is the tendency to favor the elaborate ornamentation of interiors. This fact, which may be explained at least in part by the strong influence of the Mohammedan tradition in Spain, naturally had an effect upon the sculptors who were called upon to supply decorative carvings. Among the numerous types of church furnishings produced by Spanish carvers, perhaps the most

characteristic were wooden choir stalls and retables or altarpieces. In Spain, the situation of the choir in the nave of the church, a practice which was abandoned at an early date elsewhere in Europe, continued through the eighteenth century. The typical Spanish choir of this type is a rectangular enclosure, open at the end toward the high altar of the church and lined with seats for the members of the religious community. The usual material was natural wood of one of the handsomer varieties, such as walnut, oak, or mahogany. Retables, on the other hand, were generally constructed of pine and then painted and gilded. Both the choir and the altarpiece called for extensive sculptural embellishment, in the form of free-standing figures, reliefs, and decorative carvings. In fact, the designer of the choir stalls or retable was often the same as the person supplying the sculptural parts.

The Baroque style which dominated European art during the period c.1600-1750 has been described as having as one of its principal objectives the emotional involvement of the viewer through the elimination of psychological barriers between him and the work of art.[12] Clearly, the Spaniard, with his taste for immediacy and directness of expression, was singularly susceptible to the appeal of such a style; the Baroque was perhaps more inherently congenial to the Spanish soul than any of the other great

movements of European art, and Spain produced, in sculpture as in the other arts, a vital and original version of the style.

In Castile, the Early and High Baroque phases of seventeenth-century sculpture were represented by Gregorio Fernández (1576-1636) in Valladolid and Manuel Pereira (1588-1683) in Madrid. But it was Andalusia which produced the most flourishing school of sculpture in the seventeenth century. In Seville, the Early Baroque of Juan Martínez Montañés (1568-1649) and his pupils Juan de Mesa (1583-1627) and Alonso Cano (1601-67, in Seville c.1614-38) overlapped with a High-Baroque phase in the work of José de Arce (fl. 1636 - d.1666) and Felipe de Ribas (1609-48), while the principal figures of the Late Baroque were Pedro Roldán (1624-99) in figure sculpture and Bernardo Simón de Pineda in retable design. The Granadine school was revitalized after 1652 by the presence of Alonso Cano, whose Late-Baroque followers Pedro de Mena (1628-88) and José de Mora (1642-1724) continued his tradition during the late seventeenth and early eighteenth centuries.

The choice and treatment of subject matter in Spanish sculpture during the period closely reflected the characteristic concerns of the Baroque age, although, oddly, the typically Baroque art of portraiture, which reached such heights in the Spanish painting of the period, received

scant attention from contemporary sculptors, who worked almost exclusively in a religious vein. The Baroque method of appealing to the viewer by means of eloquence of attitude and vividness of facial expression was ably used by Spanish sculptors, in keeping with the national tendency toward emotionality. This dramatization of inner feeling ranged from the rhetorical gesture of José de Arce's Baptist[13] on the retable of the church of San Miguel, Jerez, to the understatement, and thus greater profundity, of Alonso Cano's St. Joseph[14] for the church of El Santo Angel in Granada. Counter-Reformation thought fostered a belief in the validity of religious experience on a physical level, a view which was perfectly compatible with traditional Spanish religiosity. Many of the most characteristic Spanish sculptures of the period celebrate the spiritual meaningfulness of physical sacrifice: the crucified or dead Christ, the Ecce Homo, the Virgin of Sorrows, the severed head of John the Baptist.[15] Spain more than any other country interpreted the experience of the mystic (despite Bernini's St. Theresa), another instance of spiritual activity within an earthly context. One need only mention the frequent representations of St. Theresa (Fernández, Cano, Mora),[16] St. Bruno (Fernández, Pereira, Martínez Montañés)[17] and St. John of God (Mena).[18] Those holy beings who could best evoke the familiar paternal, maternal, or filial emotions were naturally frequent in Baroque iconography:

thus the figures of the Christ Child, alone, as in Martínez Montañés,[19] or in the arms of his earthly father St. Joseph, as in Cano;[20] and of other male saints, such as St. Anthony of Padua, holding the Child.[21]

Baroque iconography in Roman Catholic countries emphasized, in order to reaffirm their validity, elements which had been criticized by the Protestants. The defense of the Church emanated to a great extent from Spain, as the birthplace of St. Ignatius; and the Jesuits appropriately had an important place in the subject matter of Spanish sculpture.[22] Among the features of Catholicism which Spanish artists sought to reinforce were the veneration of the Virgin Mary and the emphasis on the sacrament of Penance, both matters of traditional importance to the Spanish Church. The imagery of the Immaculate Conception came to be particularly associated with the painting and sculpture of Spain. In addition to representing frequently such famous penitents as St. Jerome[23] and St. Mary Magdalene,[24] the sculptors of the seventeenth century often made figures for the pasos, or processional floats, of the penitential confraternities, which reached a high point of their development at this time.

These characteristic Baroque subjects, which in different ways manifested the preference for the reality of religious experience, were accompanied by a new sense of the visual and tactile reality of that which was represented. The nature of the change is illustrated by the contrast between Martínez Montañés's Penitent St. Dominic[25]

in the Seville Museum and any of the male figures of the sixteenth-century Mannerist sculptors Alonso Berruguete or Juan de Juní, for example, Juní's St. John the Baptist[26] in the Cathedral of Salamanca. The realistic impulse of the Spanish artist, freed from the Mannerist requirements of elongation a. ! distortion, now expresses itself not simply in the avoidance of idealization, but in the accurate rendition of proportion and details. The naturalism which is a basic feature of the Spanish Baroque is, like the emotionalism of the style, an instance of the convergence of native Spanish taste with the tendencies of the Baroque in general, and is related in spirit to the stylistic current beginning with Caravaggio.

Martínez Montañés's Baroque qualities are further evinced in his approach to the composition of the figure in space. The extension of the saint's arms away from his body breaks the contour of the figure and results in open form, one of Wölfflin's basic categories for the definition of the Baroque,[27] and a quality which contrasts to the usual sixteenth-century preference for self-containment. It is rare, however, to encounter a Spanish sculpture with the pronounced expansiveness of a Bernini, an important exception being in the work of the rather Italianate José de Arce. Another interesting principle of Baroque composition comes to light in the comparison of Martínez's St. Jerome[28] on the high altar of the monastery of Santiponce

and Diego de Siloe's representation of the saint in the Cathedral of Burgos.[29] In Siloe's version, the axes of torso, shoulders, pelvis, and arms are placed so as to be perpendicular to the line of sight of a viewer standing directly in front of the sculpture. Depth is suggested by the overlapping of the torso by the left forearm. The result is a feeling of strong planarity, which offers little encouragement to the onlooker to seek any other point of view, and also tends to isolate the sculpture from the ordinary three-dimensional world of existence. In contrast, the Baroque figure is posed so that the shoulders and pelvis recede at an angle to the imagined plane through which one contemplates them. The effect of the receding forms is to attract the viewer into the figure's space, and also to cause him to change his viewpoint in order to see the parts with greater clarity. This illustrates Wölfflin's principles of plane and recession[30] as features respectively of Renaissance and Baroque art. But it should be noticed that both of these sculptures have been planned to be viewed from one dominant angle; this is a point of similarity between the Renaissance and the Baroque. Interesting as the oblique views of Martínez's St. Jerome may be, they are not as satisfying compositionally as the principal view from directly in front. This results in the typical Baroque feeling of resolution, which is quite antithetical to the restless spiraling movement of Mannerist figures such as Juní's Baptist[31] or Berruguete's St. Sebastian[32] in the

Valladolid Museum, in which no single view is completely characteristic and satisfying.

The quality of movement is important to Baroque art, since, through empathy, it can contribute to the breakdown of barriers between the art work and the viewer. Generally, the Spanish Baroque eschewed the heightened dynamism of a Rubens or a Bernini, but movement is nevertheless essential to the effect of the finest Spanish sculptures of the period. Even a figure not engaged in any pronounced physical activity, such as Pereira's St. Bruno[33] in the Academy of San Fernando, Madrid, can be suffused with energetic vitality through the tilting of axes and the sweeping curves of drapery.

An example of Baroque retable design is Alonso Cano's altarpiece of St. John the Evangelist in the convent of Santa Paula, Seville (1635-38).[34] The architectural framework contrasts to Mannerist examples in its clarity and cohesiveness; as was to be typical of Baroque retables well into the eighteenth century, the structure consists of three major horizontal divisions, which are a base level, a main story articulated by prominent supporting members, and a semicircular attic, separated from the main level by a cornice. Contributing to the unified effect, a large niche containing the titular image (by Juan Martínez Montañés)[35] draws attention to the center of the composition. This basically coherent design holds in check, and is in turn

enlivened by, Baroque elements of dynamism. The cornice projects and recedes, providing movement in depth, while vertical movement is given by the spirally fluted shafts of the columns and a certain continuity of the vertical sections of the design throughout the height of the retable. Details such as energetic angels and volutes moving in contrasting directions add to the dynamic effect.

In the Late-Baroque period, the general three-part disposition seen in Cano's Evangelist retable was combined with increased Baroque qualities of exuberance and complexity. The high altar of the Hospital de la Caridad in Seville, designed in 1670 by Bernardo Simón de Pineda, was extremely influential both in Andalusia and in Castile.[36] This splendid creation is a classic example of the Baroque assault upon the senses and emotions through a grandiose, complex, and dynamic synthesis of architectural, sculptural, and painterly effects. Movement in depth is emphasized by the concave plan and by the illusionistic treatment of the large central niche, in which Pedro Roldán's Entombment of Christ is placed against a painted background suggesting deep recession in space. The foreshortening of the canopy above the niche, and the pronounced back-and-forth movement of the cornice, enhance the effect of three-dimensionality. Large, vine-covered Solomonic columns in the main story contribute sculptural plasticity and vertical movement.

The eighteenth century witnessed no slackening of sculptural activity, and many of the products of the period, especially in the fields of the retable and choir stalls, are among the finest and most characteristic manifestations of the Spanish spirit. There was, however, a certain separation between native style and that of foreign artists, in contrast to previous centuries, when the workings of the Spanish temperament had so frequently resulted in the transformation of French, German, and Italian artists and styles. French masters dominated the earlier years of the century in commissions associated with the court, owing to the taste of the newly instituted Bourbon monarchy. Of particular importance was the embellishment of the gardens of Philip V's palace at La Granja de San Ildefonso near Segovia, carried out between 1721 and 1742 by a group of sculptors brought from France especially for the purpose.[37] These men, prominent among whom were René Frémin, Jean Thierry, Jacques Bousseau, Pierre Pitué, and Hubert and Antoine Dumandré, belonged to the early eighteenth-century school typified in France by Nicolas (1658-1762) and Guillaume (1677-1746) Coustou, Edme Bouchardon (1698-1762), Lambert-Sigisbert Adam (1700-59), and Barthélemy Guibal (1699-1757), whose works continued, in a somewhat lighter vein, the tradition of François Girardon (1628-1715) and Antoine Coysevox (1640-1720). Descendants of the garden statuary created in the later years of the seventeenth century for

the Versailles of Philip's grandfather Louis XIV, the fountains and other sculptures at La Granja clearly reveal the nationality of their authors, and constitute an important chapter in the history of French, as well as Spanish, art.[38] As at Versailles, the subjects are those of classical mythology. Executed primarily in lead, the graceful figures have qualities appropriate to the additive method of sculpture; their surfaces appeal subtly to the tactile sense, and their gently spiraling poses contribute to an air of lightness and lyricism. In total effect, such examples as the Fountain of Apollo and the Fountain of Fame[39] have a reticent sensuality which is characteristically French.

Meanwhile, the Spanish tradition of realism and expressive intensity continued in the religious carving of native Castilian sculptors. Unfortunately, the masters of the transition from the seventeenth to the eighteenth century, such as Pedro González Velázquez (1664-1717) and Juan Antonio and Pablo Ron,[40] are very scantily represented by surviving and identifiable works. An exception is the Head of St. Paul from San Pablo, Valladolid, signed by Juan Alonso Villaabrille y Ron in 1707 and now in the Museo Nacional de Escultura in that city.[41] Wrinkles, sagging flesh, and sunken eye sockets are portrayed with an uncompromising realism which is increased by the use of glass eyes and paste teeth. The facial expression is one of excruciating agony, with the eyes cast upward and the mouth gaping open,

and the emotional element is heightened by the dynamism effected through the diagonal axis of the head and the spiraling movements of the beard. Despite these qualities, a characteristically Spanish gravity saves the work from excess. Here is evidence of the continued and even intensified congeniality of the Baroque style to the Spanish temperament. Much the same is true of the works of the most important Castilian retable designers of the earlier eighteenth century, José Benito Churriguera and Narciso Tomé.

The most significant developments in early eighteenth-century Castilian retable design occurred in the work of José Benito Churriguera (1665-1725), the leading member of a large and important artistic dynasty.[42] He rose to prominence after 1689, when he won the competition for the design of the catafalque of Queen María Luisa de Orleans in the church of the Encarnación, Madrid.[43] The high altar of the church of San Esteban in Salamanca (1693-96)[44] is the major surviving example of the master's treatment of the traditional Spanish wooden altarpiece. In general form, the structure, with its concave plan and three-part division into base, main story with large vine-decorated Solomonic columns, and semicircular attic, derives from Pineda's Caridad altar (p. 13),[45] by way of the retable of the church of Montserrat, Madrid (1674, destroyed 1903). The latter was projected by the Sevillian Francisco de Herrera the younger and constructed by José Rates and José Simón de Churriguera, the grandfather

(by adoption) and father of José Benito.[46] In the Salamanca retable, the younger Churriguera bestowed upon this basic format his genius for visual richness and variety. While retaining the clarity of the tripartite architectural structure, he achieved movement in depth and contrast of light and shade by means of the staggering of the columns and the pronounced projection and recession of the cornice. The grapevines entwining the twisted columns increase the sculpturesque plasticity of these members and enhance their effect of spiraling upward movement. Characteristic features of Churriguera's retable design are the prominent domed baldachin in the center of the main level, in this instance enshrining a painting on a turntable, changed according to the season; above this a draped canopy suspended from a crown and held back by angels; and an elaborate cartouche at the crown of the semicircular attic. Small estípites flanking the baldachin seemingly represent the introduction of this motive into the vocabulary of the Spanish retable; however, Churriguera is not known to have utilized them on a large scale.[47] The grandiose altarpiece, in its combination of structural clarity with movement, chiaroscuro, plasticity, and lushly naturalistic ornament, is a key manifestation of the spirit of the Baroque in Spain.[48]

Baroque decorative splendor was given unsurpassed expression by Narciso Tomé (c.1690-1742) in the Transparente, a chapel constructed between 1721 and 1732 in the ambulatory

to the rear of the high altar in the Cathedral of Toledo.[49] At the eastern end of the space, a high, windowed lightwell casts a glow of light upon the retable, occupying the wall immediately behind the Gothic high altar of the Cathedral; linking these areas, a painted illusionistic vision of Heaven extends over the architectural forms in the upper regions of the chapel. The altarpiece retains the traditional three horizontal sections, but the division between main body and attic is obscured by a great sunburst of gilded bronze rods, interspersed with figures of angels, which overlaps the cornice. This contains an opening to the camarín, a small marble and alabaster compartment built into the wall between the two retables, from which the Host is made visible from the nave of the church, dramatically lighted by means of the Transparente lightwell. The incorporation of perspectival effects increases the apparent depth of the retable's concave plan. Sharply defined columns at the outer edges of the main story and attic establish a frontal plane; between these, the lines of the cornice drop down, while the upper edge of the base curves upward, giving the impression of considerable depth, an effect which is heightened by the foreshortening of the irregular relief panels on either side of the central niche in the lower level and the small size of the columns flanking the niche, in comparison to those of the outer edge of the retable. The details include elements of inventiveness and whimsy: above the altar table, two diminutive cherubs

appear to support the weight of the entire structure. The marble shafts of the columns seem to have been coated with some leathery substance which has been partially stripped away to reveal flutes underneath. As a glorification of the Holy Eucharist, the iconography of the chapel and its altar shows the convergence of the concerns of the Baroque age with the traditional Spanish emphasis on this sacrament, while as a spectacular synthesis of painting, sculpture, architecture, and natural light, the ensemble illustrates the completeness with which Tomé, as a Spanish artist, could master the essence of the Baroque style.

The foundation, in 1752, of the Royal Academy of San Fernando in Madrid signaled a change in the direction of Castilian sculpture. Two artists, Luis Salvador Carmona (1709-67) and Juan Pascual de Mena (1707-84), represented the final manifestation of the Castilian Baroque and the transition to Neoclassicism. Salvador Carmona was the leading Castilian sculptor of religious images of the mid-century, maintaining a flourishing workshop in Madrid[50] and receiving commissions from the royal family,[51] as well as from churches in many cities of northern Spain.[52] Born in Nava del Rey (Valladolid), he became the pupil of Juan Antonio Ron in Madrid about 1720. At the founding of the Academy in 1752, he was named a lieutenant of the institution, a position which he held until two years before his death, when he retired, retaining his salary and vote.[53] Many of

the sculptor's most important works no longer exist;[54] however, he was a prolific artist,[55] and there are sufficient examples upon which to base an appraisal of his style, which combines Baroque and Neoclassical elements, with the first predominating in some cases, and the second in others. In his best pieces, such as the Pietà[56] in the Cathedral of Salamanca, he achieves a deeply moving pathos which shows him to be the worthy successor to his compatriot Gregorio Fernández. In some parts, for example in the pictorially realistic subtleties of the Virgin's clothing, which contrast to the simplified planes of the draperies of Fernández's Pietà[57] in the Museo Nacional de Escultura, the sculpture reveals Late-Baroque qualities. The agonized expression of the face of the dead Christ also is unlike the relative composure of Fernández's example. But these effects are subordinated to a classical quietude and enclosed contour which mark a departure from the Baroque expansiveness and rhetoric of Fernández. The nude is simpler and more ideal than is that of the earlier master.

In other sculptures of Salvador Carmona, the two aspects of his style are less intermingled. A Crucifix[58] in the Valladolid Museum, which may be that cited by Ceán in the Colegio de Loreto, Madrid, shows the more academic side of his work. With its lack of emotional fervor and its neutral, highly finished surface, it is Baroque only in the pictorialism of the loincloth. In such examples, the

accusation of coldness[59] is perhaps justified. But elsewhere, the sculptor's expression is passionately Baroque. His Assumption[60] on the high altar of the parish church of Serradilla (Cáceres), signed and dated 1749, is realistic, dynamic, and dramatic.

The work of Juan Pascual de Mena was even more reflective of the Neoclassical dictates of the Academy. Along with Salvador Carmona, Mena was appointed a lieutenant of the Academy in 1752, and he later rose to the post of Director General.[61] His Neptune Fountain[62] in the Paseo del Prado,Madrid, is Neoclassical in subject and style. His religious carvings, for example the St. John the Baptist[63] formerly in San Fermín de los Navarros, are more traditional, but also have a classical polished execution and love of ideal beauty. Other sculptors of the middle and later eighteenth century carried onward these Neoclassical tendencies, often reinforcing them through years of study in Rome. Outstanding among these men were Felipe de Castro (1711-75),[64] the first Director of the Academy; Manuel Alvarez "el griego" (1727-97); and Francisco Gutiérrez (1727-82).[65]

The major sculptors of the eighteenth century in eastern Spain remained somewhat isolated from the principal currents of Spanish art, but nevertheless produced a significant body of work, showing a knowledge of developments outside Spain. Of particular interest are Luis Bonifás

(1730-86) at Valls (Tarragona), Ignacio Vergara (1715-76) at Valencia, and Francisco Salzillo (1707-83) at Murcia. Bonifás spent his life in Cataluña, but his retable designs reflect an awareness of the Italian Baroque.[66] His handsome reliefs for the choir stalls of Lérida Cathedral suggest a fusion of Spanish realism and religious conviction with the gracefully elongated figure style of the French Rococo.[67] The Valencian Ignacio Vergara also was familiar with the currents of the European Baroque. A member of a large family of sculptors, he is remembered especially as the carver of the portal of the palace of the Marqués de Dos Aguas (1740-44).[68] The French influence manifested in the Rococo arabesques of the framing elements is owed to the designer of the portal, Hipólito Rovira Brocanel, but the lush naturalism of the carving and the fleshy amplitude of the two nudes flanking the doorway reveal Vergara's own kinship to the spirit of the northern Baroque. His St. Bruno[69] in the University of Valencia is a masterful synthesis of controlled dynamism, somber realism, and reticent psychological intensity.

Francisco Salzillo, perhaps the best known Spanish sculptor of the century, specialized in groups of figures for the pasos or floats taken out of the churches in procession during Holy Week, and in crèche figurines. The importance of the crèche in his art reflects his Neapolitan origins, his father having been a carver from Capua.[70] Salzillo's style emphasizes detailed surface realism and a certain melting

sweetness of expression and exaggeration of gesture. Some modern observers[71] find fault with his stress on these elements at the expense of formal unity, but the spirit of his works is perhaps appropriate to the conditions under which he worked. Both the paso and the crèche are art forms of a popular nature and depend for their effectiveness upon their ability to appeal to the sensitivities of the ordinary Spanish Christian, an ability which Salzillo's carvings are known to possess. His realism finds an ideal vehicle in the characteristic genre details of the manger scene (Man Skinning a Lamb, Museo Salzillc, Murcia),[72] and his delicacy of sentiment is a fitting complement to the intimacy of scale and function of this art form. The question of composition hardly arises, since crèches are generally arranged at the discretion of their owners. Similarly, Salzillo's pasos, such as the Agony in the Garden in the Museo Salzillo,[73] must be evaluated in the light of their intended function. If seen as components of the movement and pageantry of a Spanish religious procession, rather than contemplated at close range in the stillness of the museum, their exaggerations would become assets. In any event, all of Salzillo's qualities are utterly Spanish, and whether or not one regards him as a major sculptor, his works illustrate the continuation of the Spanish tradition of individualism, and seem records of the personality of a sincerely devout and humble man.

The various local schools in Andalusia were closely related; for example, Pedro Duque Cornejo, as the author of

the choir stalls of the Cathedral of Córdoba and of several important works in Granada, including the altarpiece of the Virgen de la Antigua in the Cathedral, exchanged influences with the artists of these cities, as well as with those of his native Seville. Granada was a center of activity not only for the Sevillian Duque Cornejo, but also for Francisco Hurtado, an extremely influential architect and retable designer born in Lucena, in the province of Córdoba. Noteworthy examples of Hurtado's style in Granada are the retable of Santiago (1707)[74] in the Cathedral and the sagrario (1702-20)[75] behind the high altar of the sacristy in the Cartuja. In carrying out their projects, Duque Cornejo and Hurtado came into close contact with the local Late-Baroque followers of Alonso Cano. The Cartuja sagrario is the setting of a magnificent Magdalene by Duque Cornejo and of important sculptures by the Granadines José Risueño and José de Mora;[76] the latter, with his brother Diego de Mora, executed the standing saints of Hurtado's Santiago altar.[77]

In the sculpture of José de Mora (1642-1724),[78] the legacy of Alonso Cano and Pedro de Mena formed the basis for a strikingly personal but completely Spanish interpretation of religious subjects. While his career coincided principally with the later years of the seventeenth century, some of his finest carvings were done at the beginning of the eighteenth. The grounding of Mora's style in that of Cano is evident in his earliest sculptures of about the 1660s,

at a time when the older artist was working in the shop of the Mora family. The Immaculate Conception[79] of the church of SS. Justa y Pastor, Granada, clearly reflects Canoesque prototypes in painting and sculpture in the youthful sweetness of the Virgin, the rippling picturesqueness of the carving of the draperies, and the tapering silhouette of the figure. Mora's most individual works were produced in Granada between 1680 and 1712 after his return from a period of more than a decade in Madrid. They are the intensely personal utterances of a spirit which seems inclined toward despondency, but they also are typical of the Granadine Late-Baroque tendency, stemming from the final masterpieces of Alonso Cano, toward mystical fervor and tragic profundity. His favorite subjects were paired busts of the Virgin of Sorrows and the Ecce Homo, such as those of Santa Isabel la Real, Granada,[80] of the type originated by Pedro de Mena. He achieved true emotional depth in the introspective Dolorosas, whose sorrow tends to be less overt than in Mena's versions, while in the corresponding busts of Christ he was perhaps somewhat over-melodramatic. The expressive quality of Mora's later works ranges from a deep and private quietude to an almost frenzied agitation which in a few cases, presumably in reflection of the artist's emotional instability, which caused him to give up sculpture after 1712, seems excessive (St. Bruno, sagrario of the Cartuja,

c.1712)[81] or unjustified by the subject matter (St. Pantaleon, Santa Ana, c.1712).[82] But in the Crucifix of the church of San José and the St. Bruno[83] of the sacristy of the Cartuja, Mora stands forth as one of the great masters of the Spanish tradition. The Crucifix,[84] almost classical in its serenity and in the polished perfection of its surfaces, nevertheless incorporates a controlled element of pathos. The St. Bruno, which in its size (73 cm.) is characteristic of the Granadine taste for small sculptures, is, in contrast, a splendidly dramatic, but not hysterical, interpretation of mystical desire, with the yearning facial expression of the saint and the sweeping, harmonious curves of his habit.

Diego de Mora (1658-1729)[85] and his pupil Torcuato Ruiz del Peral (1708-73)[86] were affected by the style of José de Mora, but did not achieve his depth of expression. Diego de Mora's St. Gregory of Elvira[87] on the retable of Santiago in the Cathedral of Granada (1707), and Ruiz del Peral's Virgen de las Angustias[88] in Santa María de la Alhambra suggest something of the pathos of the older sculptor, as do the figures which Ruiz carved for the choir stalls of Guadix Cathedral (1741-73).[89] However, these two masters also worked in a more peaceful vein which was equally true to the tradition of Alonso Cano. Mora's serene Dolorosa[90] in the church of San José contrasts strongly to his older brother's treatment of this theme, while Ruiz's St. Anthony of Padua[91] in the Cathedral of Cádiz is a work of lyrical sweetness.

The less dramatic aspects of Ruiz del Peral and Diego de Mora have a counterpart in the carvings of the painter and sculptor José Risueño (1665-1732), another follower, although not a direct pupil, of Cano. Some of his works are close to the more serious current of the Granadine tradition; for example, a Dolorosa and an Ecce Homo in the Capilla Real in Granada, attributed to Risueño,[92] are similar in spirit to those of José de Mora, and, indeed, have sometimes been ascribed to him. The St. John of God[93] in the church of San Matías, according to Gómez-Moreno[94] a work of Risueño, is identical in type to that which Pedro de Mena derived from Cano's treatment of standing male saints. Like Mena's representation of this saint formerly in the church of Santiago, Málaga,[95] the figure walks forward while pressing the right hand to the breast and gazing intently at a crucifix held in the left hand. But the head is more youthful and less austere than is that of the earlier sculpture, and Risueño seems to have tended to a more delicate and graceful mode of expression, as in his stone Annunciation on the façade of Granada Cathedral (1717).[96] His optimistic lyricism found an appropriate outlet in the small polychrome terracotta figurines which were so much to the Granadine taste,[97] such as his Rest on the Flight into Egypt in the Escuelas del Ave María, Granada.[98] These evince a sensitivity to the flexibility of the medium which perhaps results from the artist's training as a painter.

The Sevillian Pedro Duque Cornejo, master painter, sculptor, and architect (1678-1757), was a figure of central importance in eighteenth-century Andalusian sculpture. While some paintings may be associated with his name, his skills in this art probably were limited principally to the process of the gilding and polychromy of sculpture. The designation "architect" which was applied to him in contemporary documents referred to his qualifications as a designer of such church furnishings as choir stalls and retables. Cornejo's[99] activity in this field took him to the major artistic centers of Andalusia and brought him into contact with the important designers of these centers. Numerous monuments have been ascribed to him in Seville, Granada, and Córdoba; however, documentation is known for only two wooden retables, that of the Virgen de la Antigua in the Cathedral of Granada (Fig. 3) and that of the high altar of the church of Umbrete (Fig. 42). In addition, his authorship of the choir stalls of the Cathedral of Córdoba (Figs. 67-132) is securely and abundantly documented.

The eighteenth century was an important period with regard to the retable in Andalusia, producing some of the largest and most original examples in the history of this art form. There has been noted[100] a general development beginning with the clear exposition of architectural structure in the earlier monuments of the period, proceding through a mid-century phase in which ornament tends to be

stressed for its own sake, and returning in the second half of the century to a certain structural clarity; this is a useful scheme, although its validity depends upon a somewhat flexible attitude toward the chronology of the monuments in question. Pedro Duque Cornejo participated directly in the first two stages, and strongly influenced the third. The altarpieces of the first quarter of the century retained many of the features of those of such late seventeenth-century examples as Pineda's high altar for the Hospital de la Caridad in Seville (1670).[101] Often concave in plan, the retables have the traditional three horizontal divisions of base, main story with monumental supports, and attic. The carved decoration, which emphasizes naturalistic vegetal motives, shells, and cherubs, does not obscure the architectural members of the structure. In contrast to the practice in Castile (José Benito Churriguera, high altar, San Salvador, Leganés, 1702),[102] the major designers abandoned the Solomonic column in favor of the estípite. The twisted column continued to be used, as in Pedro Ruiz Paniagua's retable in the sagrario of the church of San Lorenzo, Seville (1703),[103] but the most important designers of the period, Jerónimo Balbás, Francisco Hurtado, and Pedro Duque Cornejo, favored the more modern type of support. Prominent examples are Balbás's high altar for the church of the Sagrario, Seville (1706-09),[104] Hurtado's retable of Santiago in the Cathedral of Granada (1707),[105]

and Cornejo's altarpiece of the Virgen de la Antigua (1716-18),[106] also in the Cathedral of Granada (Figs. 3-6).

The second phase of the development of the Andalusian eighteenth-century retable is best exemplified in the work of Pedro Duque Cornejo. In the 1730s, he turned to the use of various inventive types of support, giving up the estípite, which persisted in the altarpieces of secondary designers (José Fernández de Medinilla, retable, El Divino Salvador, Seville, 1730).[107] Duque Cornejo's retables of this period[108] are characterized by a richness of ornament and a corresponding decline in the clarity of the architectural framework; however, they are not flat or fused into a single plane. Only the high altar of the church of San Luis, Seville (Figs. 46, 47), has this quality, which can be explained by the function of the structure as an elaborate frame for approximately fifty paintings. Other retables in San Luis (Figs. 48, 56-60), like the high altar attributed with good reason to Cornejo, and that of the parish church of Umbrete (Figs. 42-45), which was constructed from Cornejo's design by Felipe Fernández del Castillo, are strikingly sculptural and Baroque in the arrangement of their parts in different planes and the resultant rich interplay of light and shade. These characteristics are unfortunately not especially evident in most photographs of the monuments. The influence of Duque Cornejo's three-dimensional concept of retable design, as

well as other features of his style, is evident in the work of Cayetano Alberto da Costa, the principal practitioner of the art in the second half of the century, for example, in the high altar of the Sevillian church of El Salvador, 1770,[109] in which there is also illustrated a return to more architectural principles of organization.

The emphasis on dynamic plastic forms and rich patterns of light and shade at the expense of clear architectural articulation in Cornejo's altarpieces reflects the fact that, unlike other prominent designers of the period such as Balbás and Hurtado, Cornejo was essentially a sculptor, rather than an architect. As a figure sculptor, Duque Cornejo was characteristically Baroque. Movement was naturally an essential component of his style; however, one finds very few examples among his clearly identifiable works in illustration of the affected gesticulation, violent poses, Berninesque flying draperies, and general clamorous uproar which some observers have attributed to him.[110] Even the classically inclined Luis Salvador Carmona and Juan Pascual de Mena in some of their figures went beyond Cornejo in the direction of explicit movement and strongly broken contour. Cornejo's most active sculptures were done during his early period in Granada (c.1714-20). In the poses of the large figures of the Apostles in the church of Nuestra Señora de las Angustias (Figs. 1, 2), for example, he utilized energetic contrapposto, tilting of axes, resolute gestures,

and a certain turbulence in the draperies to bring about a general forcefulness of effect. This quality seems particularly appropriate in the context of the spacious architectural interior for which the sculptures were planned. However, the characteristic sobriety of the Spanish tradition informs these figures; although they are Baroque in their openness of form, neither here nor in any of Cornejo's other works does one find the explosive amplitude of gesture which is not uncommon in the Italian, German, and even French Baroque. The St. Andrew, for example, appears almost withdrawn when compared to Francesco Duquesnoy's version in St. Peters.[111]

Duque Cornejo's later figure sculpture is much more restrained in movement and gesture, although always suffused with life-like vitality. One of his best qualities is the ability to synthesize the total gesture of the figure with the major and minor movements of the vestments in order to achieve a sense of total organic unity, as in the St. Agnes at the Cartuja de El Paular (Fig. 35) or the St. Stanislaus in the church of San Luis, Seville (Fig. 50). In this, the sculpture of the Sevillian master was generally more effective than that of his contemporary Francisco Salzillo in Murcia.

Like the Murcian sculptor, Cornejo had the ability to convey convincingly the physical and psychological reality of his personages. The dynamism of the Granada works is

accompanied by an intense expression of mystical rapture which perhaps results from the influence of the late works of José de Mora. The beautiful Magdalene in the Cartuja, which is viewed from a closer vantage point than are the Apostles in the church of Nuestra Señora de las Angustias, shows, in addition, the sculptor's command of the traditional Spanish techniques of realism. The expressive hands, for example, are realistic in structure and detail. The drama of Duque Cornejo's work before c.1720 subsequently gave way to a more lyrical mode of expression. Some of the figures of the 1720s, such as the St. Joseph in the Palace of San Telmo, Seville (Fig. 17) and the St. Agnes at El Paular, have a blandness of expression which suggests a reaction against the seriousness of the Granada works. The emphasis is upon the decorative and graceful, rather than the emotionally profound. The subdued mat polychromy of the Granada Apostles and Magdalene is replaced by a sumptuous estofado. This aspect of Cornejo's work is somewhat akin to certain figures by José Risueño, to whom he has been compared. Risueño's charming Virgin and Child[112] in the Granada Cartuja has a similar emotional composure, but is frontal, bulky, and dignified, while Duque Cornejo's figures are brisk and slender under their voluminous garments. Risueño's carving is generalized, while Cornejo's is subtle and refined.

The image of St. John the Evangelist at the Cartuja of El Paular is less cool than most of Cornejo's figures of the

'20s. The saint's attitude, gesture, and facial expression combine to suggest the fervency of his contemplation of the chalice which he holds. This emotional realism foreshadows the sculptor's treatment of the Jesuit saints in San Luis, Seville (c.1730), which are the masterpieces of Cornejo's figure sculpture of this period. These sculptures (Figs. 49, 50, 52, 53) are poignant in their human approachability and their engrossment in the objects which they contemplate. The fascination of these objects (Crucifix, Christ Child, memento mori), rather than the desire of the sculptor for graceful movement, seems to motivate the figures' eloquent gestures. Cornejo's usual naturalness of anatomical movement, complemented by the subtly active lines of the draperies, completes the typically Spanish, and Baroque, capability of these figures almost to transcend the barriers between art and nature.

All of Duque Cornejo's most successful works deal with the "love" theme of Spanish art. He never represented the Crucifixion or any other painful subject in an effective way. His Passion scenes among the reliefs of the Córdoba choir stalls (Figs. 105, 108, 109), have hardly any sense of the tragic or violent.

The sculptor was remarkably sensitive to the requirements of the total decorative ensemble to which he was contributing. The effectiveness of the Granada Angustias Apostles within their architectural environment, and the

shift of focus in the Cartuja Magdalene, who inhabits a much more intimate space, have been mentioned. The San Luis figures are sufficiently restrained not to compete with the ornateness of the interior decorations of the church, which include Cornejo's own retables. The reliefs and statues of the Córdoba Cathedral choir, which occupied the sculptor during the last decade of his life, must be interpreted in this light. Here the concern was with decorative unity, which would be disrupted by excessive dramatic or affective intensity.

The work of Pedro Duque Cornejo, in its characteristic Spanish qualities, its effective but restrained Baroque character, and its suggestion of the personal sensitivity of the artist, illustrates the vitality of the Spanish sculptural tradition, and is one of the most important products of the eighteenth century in Spain.

I. THE LIFE AND FAMILY OF PEDRO DUQUE CORNEJO

The Sevillian school of sculpture at the beginning of the eighteenth century was dominated by the family, pupils, and followers of Pedro Roldán. The generation immediately following Roldán was represented by Julián Roldán Guerrero,[113] the son of Pedro's brother Marcos, and by Roldán's children and sons-in-law. His sons, Marcelino José Roldán y Villavicencio[114] and Pedro de Santa María Roldán y Villavicencio (Pedro Roldán el mozo)[115] were well-known sculptors of the period, and at least two of his daughters, María Josefa[116] and Luisa Ignacia ("la Roldana")[117] also practiced the art. These two daughters married the sculptors Matías Brunenque and José Antonio de los Arcos, while a third daughter, Francisca Antonia,[118] who was trained in the art of polychromy, married the sculptor José Duque Cornejo. Members of the following generation who continued the sculptural dynasty into the second half of the century were the sons of Marcelino José, Jeronimo Tiburcio,[119] Marcelino,[120] and Diego José[121] Roldán Serrallonga, and the son of Francisca Antonia, Pedro Duque Cornejo.

The Duques[122] were a noble family tracing their lineage back to Garci Fernán Duque, who in 1227 participated in Saint Ferdinand's conquest of Baeza, and who continued to live in that city of the province of Jaén until the great grandfather

of Pedro Duque Cornejo, Pedro Sánchez Duque de Estrada, moved to Granada in the early seventeenth century. The son of this Duque, Diego Cornejo Duque y Argote, born in Granada, is the earliest member of the family to be recorded as an artist, being a master embroiderer. At an unknown date he moved to Seville, where he married María López de Haro y Herrera. Here, in 1655, was born José de Santiago Duque de Haro, the father of Pedro Duque Cornejo (App. 3, No.1; n.99).

José Duque[123] was the first of the family to take up the art of sculpture. It is assumed that he was the pupil of Pedro Roldán, whose daughter Francisca Antonia he married; considering the artistic situation in Seville in this period and the frequency with which Spanish artists have become the sons-in-law of their teachers, the assumption is logical. As a sculptor, he remains a shadowy figure; probably his artistic activities mingled with those of Roldán and his other followers until the death of Roldán in 1699, by which time it is possible that the son, Pedro Duque Cornejo, had begun to overshadow his father. We know that at least by 1706 Pedro was regarded with a degree of admiration apparently never accorded to José. It is doubtful that the artistic personality of José Duque Cornejo can ever be satisfactorily distinguished from those of the greater artists Pedro Roldán and Pedro Duque Cornejo.

Pedro Duque Cornejo (1678-1757) was the leading sculptor of the Andalusian school of the eighteenth century and

the true successor of his grandfather Pedro Roldán. He was much esteemed in his day and received some of the most important sculptural commissions, but in spite of the celebrity which Cornejo achieved as an artist, very little can be learned about his character and personality; and his long life can be reconstructed only in stark outline, unadorned by dramatic incidents or picturesque details. He was baptized on 15 August 1678, in the parish church of San Julián,[124] and somewhat later the family transferred their residence to the parish of San Marcos.[125] Nothing more can be stated with certainty regarding his early years in Seville with his parents and his sisters Juana and Francisca.[126]

It is probable that, as Ponz[127] was told, Pedro was trained mainly in the shop of his father; he is often said to have been a pupil of his grandfather Pedro Roldán, but there is no evidence that this was the case in the strictest sense, although Roldán certainly played an important part in his grandson's artistic formation, directly as well as through José Duque Cornejo. The activities of this large family of artists must have been closely interrelated.[128] Pedro was said to be a member of his father's shop at the time of the latter's death in 1709,[129] but it is likely that the son had by then assumed the direction of the family enterprize, since in 1706 he had contracted in his own name the execution of the sculpture of the high altar of the parish church of the Sagrario, one of the major artistic undertakings of the early

eighteenth century in Seville.

The importance of this commission indicates that at age twenty-eight Cornejo enjoyed an elevated reputation as a sculptor in Seville; nevertheless, when he married on 29 October 1709[130] a few months after the death of his father, it seems that he was without possessions. His bride, Isabel de Arteaga, a native of Segovia and the daughter of Manuel de Arteaga and María Sánchez, had no dowry.[131] She must have been a very young girl in 1709, in view of the fact that she survived until 1776.[132] From the marriage were to be born at least eight children, six of whom survived their father (App. 1). In 1710 the couple took up residence in the parish of San Juan de la Palma[133]--perhaps in the home of Cornejo's parents-in-law, who lived in this parish--and in 1711 or 1712 they moved to that of Santa Marina, probably having acquired the house in the calle Beatos which was still in Cornejo's possession at the time of his death. Their first two children, María Nicolasa Francisca and Enrique Gabino, were born in 1710 and 1712.[134] It is recorded that in 1711 Cornejo and his sister Juana served as godparents at the baptism of the twin children of the parents of Isabel de Arteaga[135] and that in 1713 Cornejo underwrote Miguel Franco's contract for the high altar of the parish church of Trigueras.[136]

Besides the sculpture for the Sagrario retable, Cornejo executed during these years the niche and tabernacle of the altar of the Immaculate Conception in the Jesuit

Colegio de la Purísima Concepción (contracted 1710), a retable for the Epistle side of the presbytery in the church of San Lorenzo (contracted 1711), and the sculpture of the high altar of the church of San Felipe Neri (completed 1711). Of this work the only surviving fragment is the figure of St. Clement from the Sagrario retable.

On 23 October 1716, Duque Cornejo was in Granada, where he signed a contract to execute the retable of Nuestra Señora de la Antigua in the Cathedral. The date of his departure from Seville has not been determined; his third child, Manuel Juan José, was born there on 19 June 1715.[137] The absence of the baptismal certificates of three of Cornejo's children, Isidro, Luis, and Margarita, from the archives of Santa Marina in Seville suggests that these children were born in Granada. Among the other sculptures attributed to Cornejo in Granada the figures of the Apostles in the church of Nuestra Señora de las Angustias and that of the Magdalene in the Cartuja can be regarded with certainty as authentic works of the Sevillian master.[138]

Cornejo presumably returned to Seville at least by 1720, prior to the birth there of his son José Pedro Arcadio on 11 January 1721;[139] another child, Teresa Calixta de Jesús, was born in Seville on 13 October 1723.[140] His first recorded work of this second Sevillian period is the sculptural ornament of the twin organs of the Cathedral, which he executed from the design of Luis de Vilches beginning in 1724. The

evidence concerning Cornejo's activities in the second half of this decade is difficult to interpret. Ceán Bermúdez[141] affirms that on 20 May 1725, the sculptor signed a contract to execute the sculpture of the tabernacle and twelve saints for altars and niches for the Carthusian monastery of El Paular at Rascafría near Segovia, agreeing to remain at the monastery until the completion of the work. The detailed nature of Ceán's description of the contract argues for its accuracy--he seems to have seen it, perhaps in the form of a copy in the archives of the monastery itself--yet the date at which Cornejo could have been absent from Seville for an extended period is open to question. In addition to the work on the Cathedral organs, he was occupied during this period with important sculptural undertakings for the chapel of the Palace of San Telmo in Seville, for which the account books show payments to him in June and August 1725. Also of around this time was a side altar for the church of SS. Justa y Rufina, designed before 25 June 1725. Thus the artist seemingly cannot have undertaken the journey to El Paular before September 1725, and the severity of winter conditions in that region makes it doubtful that he would have done so before spring of 1726. This may have been the case; although the work on the Cathedral organs was still in progress--they were still incomplete when inaugurated in 1730. The only other documented commission of 1726 was for seven minor pieces of sculpture for the retable of the Santo Cristo in the chapel

of San Telmo Palace, for which he received payment on 11 October. Although of good quality, they could be primarily the result of shopwork. Except for Cornejo's direction of the decoration of the Casa Profesa on the occasion of the canonization of SS. Aloysius Gonzaga and Stanislaus Kostka in November of 1727[142] it is not known that he undertook any additional commissions prior to 1730; probably his workshop was fully occupied with the completion of the Cathedral organs.

Cornejo's artistic activity was pronounced in Seville during the 1730s. The Jesuit novitiate church of San Luis, in which four major retables and the central images of three lesser ones seem to be of his authorship, was completed in 1731 and consecrated on 25 January 1733. He also worked for Santa Catalina and San Telmo in 1732. The high altar of the parish church of Umbrete, executed by Felipe Fernández del Castillo from a design by Cornejo, and the saints and angels contracted by Cornejo and his son Enrique for the high altar of the chapel of San Leandro in Seville Cathedral, were begun in 1733. In 1734 Duque Cornejo received one of the more important commissions of his career, from the standpoint of his contemporary prestige: the high altar and the tomb of Bishop Luis de Salcedo in the chapel of Nuestra Señora de la Antigua in the Cathedral. The chapel was inaugurated on 14 June 1738. The image of the Immaculate Conception (destroyed) for the Capilla de los Burgaleses of the church of

San Francisco was completed by 30 April 1736.

As problematical as the dates of Cornejo's trip to El Paular are the circumstances surrounding his appointment as estatuario de cámara to the Queen, Isabel Farnese.[143] The earliest documentary evidence is to be found in a power of attorney of 1750 in which the artist so styles himself; Ceán Bermúdez maintains that the appointment occurred after Cornejo's return from El Paular, when the court was residing in Seville, and that he accompanied the monarchs to Madrid, returning to Seville when the death of Philip V prevented his being named escultor de cámara.[144] It may be doubted that the honor was of more than nominal significance. The court arrived in Seville on 3 February 1729, and, except for excursions to other Andalusian cities, remained until 16 May 1733. Ceán's implication that Cornejo was in Madrid for thirteen years, until the death of Philip V in 1746, is unsubstantiated by any other evidence, while his presence in Seville is documented on 17 August 1733, and in 1734, 1736, and 1738 (App. 3, Nos. 10, 11, 12, 13; n. 145).

However, there are few references to Cornejo between the years 1738 and 1747; this is curious, after the period of great activity in the 30s. On 10 May 1738, he rented a house on the calle real de Santa Marina from the convent of Espíritu Santo, agreeing to live in the house for a one-year period beginning the first of July; but on 9 June he subrented the house to the carpenter Juan de Cañete for the

same rent.[145] Perhaps, since Cornejo still possessed the house on the calle Beatos, the transfence of the house on the calle real de Santa Marina was a routine business transaction, without any particular significance, although it does suggest a possible change in Cornejo's plans, perhaps involving an absence from Seville. Matute[146] was told that the sculptor lived for a long period at an unspecified date in the Sevillian Charterhouse of Nuestra Señora de las Cuevas while carrying out various artistic projects. It is unclear why he should have done so, having a wife and family in the city. However this may have been, there is a very tenuous indication that his association with the Cartuja might have occurred during the early 1740s. The "Protocolo del monasterio de Nuestra Señora Santa María de las Cuevas," written in 1744-45, refers to Pedro Roldán as grandfather and master of "our don Pedro Cornejo."[147] The works in the Cartuja said to have been by Cornejo, all of which have disappeared, included paintings and sculptures. The side altars of the church of the Sagrario, which date from the 1740s, also have been attributed to Cornejo, but there is no real proof of Cornejo's presence in Seville between the years 1738 and 1747, and it is possible that he did journey to Madrid at some point during this period, returning to Andalusia, as Ceán claims, at the death of Philip in 1746.

The most dramatic event of Cornejo's career was his decision at age seventy to move to Córdoba for the purpose

of directing the construction of the grandiose choir stalls of the Cathedral, a project which occupied him almost exclusively during the last decade of his life. He was in Córdoba for negotiations from 4 April until 25 April 1747, staying one night in the Mesón del Sol, which still exists to the east of the Cathedral, and then in the house of the priest Juan de Montalbo. He returned on 19 October, bringing a pine stall which was presented for the consideration of the Bishop and Chapter on 27 October (App. 3, No. 29). The initial contract for the design and execution of the stalls was signed by Cornejo and representatives of the Bishop, Dean, and Chapter on 31 October 1747, and Cornejo returned to Seville on 3 November. He probably took up residence in Córdoba in January 1748--the contract specifies that the move "ha de ser para el mes de Enero"--and work began on Friday, 2 February.

During his last ten years, Cornejo maintained two workshops, one in the Cathedral and the other in his house, where he lived with his wife and his unmarried children Manuel, Margarita, José, and, until c.1752, Luis; occupied month after month with the carving and assembling of the choir stalls, and receiving each December as a gift from the Chapter two slaughtered hogs.[148] José Duque Cornejo apparently was the only one of Pedro's children who participated in the work on the choir stalls, taking the part of an assistant sculptor.[149] The numerous documents concerning Cornejo

in the Archivo de Protocolos are related mainly to routine matters and contribute little to the understanding of his life and art. Many of these papers concern the management by his sons and son-in-law of his property in the province of Seville (App. 2). He changed his place of residence several times, moving from the Cathedral parish to the parish of Omnium Sanctorum and back to that of the Cathedral.[150] On 13 February 1751, he received a carta de vecindad in Córdoba, although in some later documents he is still referred to as a vecino (citizen) of Seville.[151] In 1752, he was granted the continuation of the status of hijodalgo (nobleman) which had earlier been recognized in Granada.[152] His only known sculptural work during this period, apart from the choir stalls, was a tabernacle for the church of San Ildefonso in Jaén, which was completed by José after the death of his father.

Cornejo's signature became progressively weaker during his later years; by 1750 it had already become extremely feeble, although he seems to have continued carving prolifically. On 29 May 1754, the deputies in charge of the choir stalls expressed their concern in the chapter meeting that the artist might die before the completion of the work (App. 3, No. 51). But he continued to direct the construction of the choir, now in its final stages, until 1757, the year of his death.[153] Being ill and unable to prepare his last will and testament, on 26 August 1757 he empowered his wife to do so,

expressing his wish to be buried in the Cathedral and specifying that his six children were to share his estate equally (App. 3, No. 74). On 30 August he received a payment from the Cathedral, the receipt for which bears his last known signature.[154] His death occurred on 3 September 1757.[155] The Chapter, wishing his funeral to be of the "greatest ostentation," in attention to his having been the most "celebrated artist who has been discovered in these times," expended a total of 1,533 reales, 6 maravedís (App. 3, No. 76) on the ceremony of 5 September, giving him burial next to the altar of the Holy Cross, in front of the presbytery (App. 3, No. 81).[156] On 12 September the Chapter was informed that the choir stalls were complete (App. 3, No. 77), and the formal inauguration took place on the day of St. Peter Arbués, 17 September 1757.[157]

II. WORKS: SEVILLE, BEFORE 1714

Pedro Duque Cornejo was known in his day as a painter,[158] draftsman, graphic artist,[159] maker of imágenes de vestir,[160] and sculptor in stone, although his most important works, and those which have survived in sufficient number to permit the study of his style, were in the field of retable and choir stall design and sculpture in polychrome and natural wood.

Virtually nothing of Cornejo's early work in Seville is known to survive, although there is documentary evidence of his artistic activity between 1706 and 1711,[161] much of it in association with other well-known artists of the day. His collaboration with Jerónimo Balbás, the leading Andalusian retable designer of the early eighteenth century, on the grandiose retable, no longer extant, of the high altar of the Sevillian Sagrario indicates that the young sculptor had attained a high reputation by age twenty-eight. The retable, Balbás's most ambitious undertaking, was contracted in 1706 and completed, according to Ceán Bermúdez,[162] on 6 December 1709, although it was not dedicated until 1712,[163] probably owing to the time required for gilding and coloring.[164] It was destroyed in 1824, under the pretext that it was in ruinous condition and too heavy for the supporting wall.[165] The

sculptural parts[166] of the lower levels included the figure of St. Clement, in the central niche, kneeling on a throne of clouds, wearing pontifical garments, and supported by youthful angels; the figures of SS. Peter, Paul, Justa, and Rufina on brackets at the level of the base and of archbishop saints of the diocese in front of the estípites; the SS. John above the doors in the intercolumniations with the arms of Archbishop Cardinal Manuel Arias above their heads; and about eight allegorical statues, on brackets at the entrance to the presbytery, at the side doors, and at the sides of the altar. The pilasters between the estípites were covered with capering angels. Above the figure of St. Clement was a colossal statue of the Immaculate Conception on an angel throne,[167] in a niche which broke through the cornice, while above the cornice were youths holding attributes of the Virgin, and a large image of God the Father on a throne of clouds and angels marked the crown of the surrounding arch.[168]

This sculptural program was a demonstration of the authority of the Spanish Church, and specifically of that of Seville, as derived from the apostolic succession. The glorification of the papacy in the person of St. Clement in the central niche, whether or not consciously related to political developments, was appropriate at a moment when the struggles of Philip V to maintain the Spanish throne were receiving the formal endorsement of St. Clement's successor and namesake Clement XI; and Bishop Arias, who as president of the Council

of Castile had been one of the principal advocates of the French cause in Madrid from before 1700 until 1703, would presumably have had an interest in the continuation of this particular relationship between Church and State.[169] But regardless of any political connotations, the combination on the altarpiece of the Apostles Peter and Paul, the Pope Saint Clement, and the Sevillian martyrs Justa and Rufina, the saintly bishops of Seville, and the arms of Bishop Arias expressed the idea of the derivation of the authority of the Bishop of Seville from the Apostles by way of the papacy. St. Clement's writings are among the most important justifications of the belief in the divine origin of the apostolic succession, the primacy of Rome, and the duty of Christians to obey ecclesiastical authority.[170] That the image of St. Clement was intended as a reference to Pope Clement XI is further suggested by the alignment of this figure on the central axis of the retable with that of the Virgin of the Immaculate Conception; in 1708 Clement declared the feast of the Immaculate Conception a holy day of obligation.[171]

Despite their relatively early date, Cornejo's larger-than-life[172] sculptures for the Sagrario retable were considered by some who saw them in the nineteenth century to be among his best works,[173] although they were of excessive exuberance for the taste of the more academic critics.[174] The St. Clement from the central niche, which is to be seen at the top of the present altarpiece, is the only extant fragment

of the original retable. It is difficult to study in this location, but appears similar in general conception to the kneeling saints on thrones of clouds and angels of Cornejo's later retables in the church of San Luis (Figs. 49-50).

Less is known about the other recorded works of Cornejo's early period, all of which have suffered the same fate of destruction as the Sagrario sculptures. In 1710 he executed the sculpture for the central niche and tabernacle of Pedro Ruiz Paniagua's retable of the Inmaculada of the Jesuit Colegio de las Becas Coloradas,[175] and around the same time again collaborated with Balbás, carving all of the figures for the latter's high altar of the Oratorio de San Felipe Neri,[176] except the central Virgen de los Dolores.[177] This church was consecrated on 2 July 1711.[178]

Cornejo's earliest documented work as a retable designer, an altarpiece for the chapel on the Gospel side of the presbytery of the parish church of San Lorenzo,[179] was commissioned on 26 August 1711, by Francisco Antonio de Gama, as executor of the estate of the deceased María Jerónima Donicla (App. 3, No. 2). Cornejo, called "mro arquitteto y escultor," was to construct the retable, based on a drawing and model already prepared by him, of imperishable wood, to place on it an image of the Virgin to be made by him and one of St. Joseph which was already in existence, and to supervise the installation of the retable in the chapel. He was to be paid four hundred ducats (4,400 reales), two hundred

reales on account and the remainder in installments, which were to cover all the expenses of the project except the transportation of the monument from his workshop to the church.[180]

III. WORKS: GRANADA, C.1714-1720

Between 1714 and 1718 Cornejo executed colossal statues of Christ, the Virgin, and the Apostles to be placed on brackets in front of the pilasters in the nave of Nuestra Señora de las Angustias in Granada (Figs. 1-2)[181] and also modified somewhat the sixteenth-century titular image of the high altar. The figures of Christ and the Virgin were removed in the course of a modern remodeling of the choir.[182] The placement of the Apostles before the pilasters of the building to signify that they are the true pillars of the Church[183] is the same in general idea as the apostolado of the presbytery of the Cathedral, completed in 1614 and attributed to Bernabé de Gaviria.[184] Cornejo's Apostles represent a stylistic phase marked by an expressive intensity which is in contrast to the gentle mood that seems later to have been more congenial to his temperament. The Baroque energy and expansiveness of their attitudes combined with their heroic size produces an effect of magnificence which harmonizes with the architectural setting in scale while contrasting to its sobriety. The gaunt faces with knitted brows, large eyes, and open mouths express the painful ecstasy of the mystical experience with an intensity which is rare in Cornejo's work but close to the spirit of many Granadine

sculptures, such as José de Mora's St. Bruno in the Cartuja. The draperies are carved in broad cuts which are appropriate to the size of the sculptures and the distance from which they are seen, and the pictorial qualities of which suggest the influence of Alonso Cano. The polychromy in mat tones of low intensity, with the omission of gold or painted estofado designs, adds to the seriousness and grandeur of the figures. Motifs which recur in later works by Cornejo are the open collars rolled back to expose the necks and clavicles and the arrangement of the lower edges of hanging draperies in calligraphic convolutions.

The altarpiece of Nuestra Señora de la Antigua (Fig. 3) in the Cathedral of Granada, where it occupies the first Gospel-side chapel beyond the crossing, is the earliest surviving example of Cornejo's art as retable designer. The life-sized titular image of the chapel, the most venerated in the Cathedral,[185] traditionally was given to the church by Isabel the Catholic in 1492.[186] Cornejo's design must have been prepared before 20 October 1716, when the Chapter, on being informed of the desire of Archbishop Martín de Ascargorta to finance the construction of the new retable, named commissioners to oversee the matter,[187] since the contract, which was signed only three days later, provided that the altarpiece be executed according to a drawing and design by Cornejo already approved by the Bishop. For 44,000 reales he agreed to complete the retable by 1 August 1717, with the

images of SS. Caecilius and Gregory, angels and seraphim, and twenty-four or more mirrors, one-half and three-quarters varas in height. The cost of the materials for the stone basement, for which Cornejo was to provide templets and the execution of which was to be directed by him, was not to be his responsibility. This was contracted on 26 November with Martín Ferrez, cantero (stone-cutter); José Otero; and Diego del Arco, maestro de albañil (mason). On 24 December 1716, the Archbishop recognized the rights of custodianship of the chapel of the Brotherhood of Notaries, who had traditionally fulfilled this function.[188] The retable was nearing completion by 12 February 1718, when the Chapter agreed that the old retable should be removed; and the gilding was finished in 1726.[189]

In general disposition, the altarpiece continues the seventeenth-century three-part horizontal division into base, main body with supporting members, and attic, exemplified by Bernardo Simón de Pineda's high altar of 1670-73 for the Hospital de la Caridad, Seville, and used also by Balbás in the Sagrario retable. The dominant element of the main story is a large and deep arched niche, extending downward through the upper level of the base, in which the titular image stands upon a tall, elaborately carved pedestal, sheltered by a domical canopy, the draperies of which are held open by cherubs. The arch of the top of the niche springs from impost blocks resting upon Corinthianesque capitals, which are in turn

supported by small putti-atlantes. Beyond these are two large estípites, their capitals occurring immediately next to the first pair. Their verticality is continued beyond the capitals by blocks to meet the series of mouldings which approximates the cornice of the main story. The components of the estípites are less clearly defined and distinguished from one another than in the case of those, for example, of Francisco Hurtado's Santiago retable (1707) across the Cathedral, making them difficult to describe, but giving the supports a unified and massive effect. The lower part of each estípite is a characteristic elongated, inverted obelisk, the shape of which is repeated in reverse to form the upper part of the support. Between these is a complex and emphatic ornamental form which gives to the estípite a slight bulge at the center of the "shaft." The dominant motif in this area is a shield-like device, shaped roughly like an inverted triangle, its upper edge consisting of a series of mixtilinear mouldings stepped forward in multiple planes. At the center of the shield is an oval medallion, one of Duque Cornejo's favorite motifs, flanked by palm branches. This design occurs on the three visible faces of the estípite. The decoration of the upper and lower sections of the shaft consists of small heads and garlands of leaves and fruit, perhaps pomegranates.

Two further estípites, identical to the first, are placed a few feet to the sides of these and farther back, giving rise to diagonal intercolumniations which terminate

above the capitals of the estípites in small, circular paintings, apparently both representing Christ as Good Shepherd, and curved, broken cornices. A striking, and somewhat jarring, feature of these diagonal sections is a pair of large mirrors set in inverted triangular frames and canted so as to reflect diagonally downward from a level just below the capitals of the estípites.

Beyond the second pair of estípites are the lateral vertical sections of the retable. On the first level on brackets before arches whose design illusionistically represents vaulted architectural spaces, are sculptured figures of SS. Caecilius and Gregory of Elvira. Swags of drapery hang in front of the arches above the heads of the saints. Attached colonnettes inside the frames of the arches function as elements in both the real architecture of the retable and the illusionistic architecture of the arches. Immediately above, and rising to the level of the crown of the central arched niche, are large reliefs of two of the Evangelists, in mixtilinear frames of a shape often used by Duque Cornejo, consisting of a rectangle with slightly narrower semicircular extensions. The surrounding decoration is of greater projection and complexity at the top of the reliefs, and comprises scrolls, leaves, and mixtilinear mouldings set in multiple planes.

The outermost divisions of the retable are guardapolvo[190] sections which extend at right angles to the main body of the

altarpiece, paralleling the side walls of the chapel. Their projection is not great in the lower part, but above they curve out to provide space for the reliefs of the other two Evangelists. The decoration of their outer faces terminates at the top in capitals and series of mouldings giving the impression of sections of entablature; below, at the level of the feet of the standing saints, are scrolls curving outward, toward the viewer.

The base level of the retable, containing beneath the images of SS. Caecilius and Gregory the doors to the area behind the structure, is divided into a base level of red jasper inlaid with white stone and a second, wooden portion. The former is continuous across the width of the retable, corresponding in its projections and recessions to those of the main story and in the center forming the base for the pedestal of the Virgin; while the latter is interrupted by the central niche. In the diagonal sections corresponding to the intercolumniations of the main story are on each side three reliefs of scenes of the Virgin, one above and two below. These reliefs, in roughly oval frames whose contours combine straight and curved segments, represent, on the left, the Immaculate Conception, the Nativity of the Virgin, and the Presentation of the Virgin in the Temple (Fig. 4); and, on the right, the Assumption, the Betrothal of the Virgin, and the Annunciation. At the foot of each of these sections is a small priedieu, apparently symbolic. Within the central niche at

this level, behind the pedestal of the Virgin, are paintings depicting the Nativity, Circumcision, Flight into Egypt, and Visitation.

The attic is semicircular and is enclosed by a shallow tunnel vault which continues the projection of the guardapolvos of the main story. Mouldings on the rear wall enframe circular openings above the lateral sections and describe a rectangular area above the central niche of the main story. At the sides, the two stories are separated by a balustrade which follows the directions of the vertical lateral sections and guardapolvos, but the dominating feature of the attic, a large and elaborate frontispiece which rises above the central niche and in front of the rectilinear mouldings of the rear wall, is not divided from the lower level by any horizontal member and the entire central portion of the altarpiece tends to be read as a single vertical unit. The central motif of this upper area is a large opening repeating the shape of the Evangelist reliefs, against which a sizable figure of St. Michael is thrown into silhouette by the light from a window in the church wall behind the altarpiece. The lower limits of the frontispiece are defined by two downward and inward curving mouldings terminating in volutes on the level of the crown of the central arched niche. Above the opening with St. Michael an imposing crowning ornament rises to the vault of the chapel. Angels standing in front of the balustrade are silhouetted by the round openings

above the side divisions, while the guardapolvo sections end in inward turning spirals topped by winged cherubs.

Some features of this design are related to that of Francisco Hurtado's retable of St. James (1707) on the other side of the Cathedral; the use of the estípite and the pavilion motif have been mentioned. However, Duque Cornejo need not have adopted the estípite from Hurtado, having been the associate of Jerónimo Balbás in the creation of the altarpiece of the Sevillian Sagrario; in any case, his estípites resemble those of Hurtado in name more than in appearance. The pavilion or canopy which dignifies the Virgen de la Antigua was no doubt inspired by the similar motif in the Santiago retable, but Cornejo's realistic treatment of this and the drapery swags above the bishop saints is closer to Hurtado's usage in the sagrario of the Granada Cartuja and the practice of Balbás, who used similar passages of size-dipped cloth curtains in the Retablo de los Reyes in the Cathedral in Mexico City and apparently had done so in the Sagrario retable, to judge from Ceán's description, which mentions cendales (gauzes, scarves) as figuring in its decorative vocabulary. Cornejo's decoration also resembles Balbás's in his fondness for large, heavy, tightly coiled volutes; the Retablo de los Reyes has similar ones, while Hurtado's spirals, as in the Granada Cartuja, are more open, energetic, and plant-like. The small heads and clusters of fruit hanging down on their stems of the retable of Nuestra Señora de

la Antigua also are similar to those of the Retablo de los Reyes (1718-37).

A similarity between Cornejo's and Hurtado's retables is a tendency for elements of the framework to lose their individual identity by being broken into multiple planes, resulting in a visual shifting back and forth and a fusion of structural and decorative parts. The vibrant effect obtained from this multiplicity of planes can also be observed in Hurtado's work in the sagrario of the Cartuja of Granada (1702-20) and the sagrario (begun 1704) of the Cathedral and became a dominant feature in architectural decoration of the second quarter of the century, as in the sacristy of the Granada Cartuja;[191] but Duque Cornejo's use of the device together with complex mixtilinear profiles is closer in spirit to Diego Antonio Díaz's façade of Santa Rosalía in Seville of 1705-15.

Despite certain similarities, Duque Cornejo's altarpiece differs fundamentally from that of Hurtado in its plasticity owing to the inward and outward movement of its parts; the principal vertical divisions of the design are contrasted spatially with regard to degree of projection and direction of movement, unlike the retable of Santiago, in which the parts are more strongly related to a plane paralleling the church wall.

The spatial complexity resulting from the projection and recession of the major forms and their placement at

diagonal and right angles to one another is augmented by the interesting spatial relationships of the sculptural images to each other and to the structure of the retable. The central niche, seen under normal lighting conditions, casts around the Virgin and Child a penumbra causing this area to contrast to that just above, where the St. Michael is thrust forward by light. These effects are largely canceled by flash photography. The relation in space of the SS. Caecilius and Gregory to the retable frame is also of importance to the effect of the altar, the illusionism of their perspectival backgrounds being of a completeness which requires an act of will on the part of the viewer who wishes to comprehend that the images are not in fact standing before spacious recesses. The viewer is involved more directly in a spatial relationship with the retable by the placement of the relief sculptures; the scenes of the Virgin in the diagonal sections can be enjoyed only by changes of viewpoint, and the same is true if one desires to complete the series of the four Evangelists. Still another spatial dimension is added by the implied direction of reflection of the mirrors in the diagonal sections. This three-dimensionality is characteristic of the Sevillian retable-designers of the late seventeenth and early eighteenth centuries, such as Pineda and Balbás; the Granada altarpiece differs from these in the breakdown of the traditional three-part horizontal disposition and sense of architectural clarity, so that it

may be said to be less architectonic. Nevertheless, in its spatiality it is sculptural, in contrast to Hurtado's screen-like flatness.

The iconography of the altarpiece is uncomplicated; it expresses the devotion of the Church of Granada to the Virgin by the juxtaposition of a Marian theme and a Granadine theme. The latter is represented by SS. Caecilius and Gregory, who were bishops of the diocese in the first and fourth centuries (actually they were bishops of Elvira or Iliberis, an early community which was within or near the present city of Granada), and the pomegranates (?) which are included in the decoration. The Marian theme is expressed in the central image, the reliefs of the life of the Virgin, and the mirrors (Speculum sine macula), whose triangular frames, ordinarily symbols of the Holy Trinity, perhaps are intended to convey that "she is a reflection of eternal light, a spotless mirror of the working of God, and an image of his goodness" (Wisdom 7:26).

The life-sized images of SS. Gregory and Caecilius (Figs. 5-6) serve in typically Baroque fashion as elements in the total design of the altarpiece; their attention is directed toward the central niche, thus contributing to the unity, both formal and thematic, of the retable. In keeping with this function, they are not characterized by any particular emotional intensity if considered as individual sculptures; their expression is one of pleasant attentiveness rather than strong emotion. This typically Sevillian psychological composure

is--with certain important exceptions--a constant of Duque Cornejo's style in sculpture, and is generally not overcome by the exuberant Baroque qualities for which he has been both praised and condemned. The energetic verticality inherent in his tall and slender canon of proportions contributes to the dynamism of each figure, as does the tasteful suggestion of motion in the pose by means of slight contrapposto, the movement forward of the head, and especially a rather pronounced tilting of the hip due to the advancement and elevation of the relaxed leg. Duque Cornejo's treatment of drapery also adds to the effect of restrained liveliness, the long curves of the vestments complementing the overall gesture of the figure without interrupting the essentially enclosed contour. The sweep of the mantle around the right arm is a convention especially common in the school of Seville, as in Martínez Montañés's Inmaculada in the Cathedral of Seville or Cano's Lebrija Madonna.[192] The total effect of these figures and of most of Duque Cornejo's free-standing sculpture is one of controlled grace and elegance which is true to the spirit of the Sevillian tradition; to be sure, the gracia of Cornejo's images is not accompanied by the expressive profundity of Cano or Montañés, but neither does it become exaggerated theatricality.

The figure of Mary Magdalene (Figs. 7-8) in the sagrario of the Cartuja of Granada was apparently first ascribed to Duque Cornejo by Gómez-Moreno in 1892, and the attribution

has not subsequently been questioned.[193] Unfortunately, this conjecture is unsubstantiated by documentary evidence. The Crónica prioral[194] in surveying the contents of the monastery in the year 1720 mentions the three other major sculptures of the sagrario, but, strangely, not the Magdalene.[195] Nevertheless, the close stylistic similarities of this image to the Apostles of Nuestra Señora de las Angustias seem to affirm Cornejo's authorship as well as a date of c.1718. The larger-than-life figure stands between paired columns in one of the four corners of the small room, on a bracket placed above eye level, and beneath a canopy. In general iconographical type, the sculpture continues a typical seventeenth-century formula for representations of the penitent Magdalene and other penitent saints, with the crucifix upon which she gazes clasped in the left hand while the right hand is pressed ecstatically to the breast. In a rather unusual fashion the sculpture includes to the right an outcropping of rock which supports the saint's traditional attributes, a skull and a jar of ointment. As in the Angustias Apostles, the pose is dynamic and theatrical and the facial expression suggestive of the aching desire for mystical union; but Duque Cornejo typically avoids excessive emotionalism, a fact which is emphasized by the comparison of this figure to José de Mora's hysterical St. Bruno in the same room. The carving of the drapery is also similar to the Angustias apostolado in the predominance of large, convex planes which are in

keeping with the monumentality of scale and expression of the image and also with the nature of the wooden medium. As in the case of the Angustias figures, the polychromy omits the use of gold or painted designs. The mat tones of the dull rose tunic and the dark-greenish mantle which encircles the hips contrast to the glistening surfaces of the flesh of head and arms. More than in the Angustias Apostles, attention is paid to the refinement of detail, as in the carving of the hands, reflecting the closer vantage point from which the sculpture is seen; Duque Cornejo was always sensitive to this factor. In total effect the Magdalene, like the Angustias sculptures, is expressive of an intense but not exaggerated religiosity; it is the masterpiece of Cornejo's Granada period and perhaps his finest figure sculpture.[196]

A few other works in Granada have been ascribed to Duque Cornejo's authorship on what would appear to be flimsy or non-existent evidence. The most important of these was probably the retable of the high altar of the church of the Discalzed Augustinians, which was destroyed in 1836. The reasons for assigning this monument to Cornejo cannot be ascertained.[197]

IV. WORKS: SEVILLE AND EL PAULAR, C.1720-1747

Beginning in 1724 Duque Cornejo helped in the creation of the great pipe organs of the Cathedral of Seville, which were designed by Luis Vilches (Fig. 11).[198]

Each of the organs has double façades, one facing the choir and the other the aisle. On each façade, a balustrade at the level of the console is supported by a range of atlantes which rise from the stone side wall of the choir. In the center, the balustrade is interrupted by a rectangular projection containing some of the smaller pipes. The larger pipes are above this, and the organs are topped by large projecting attic areas which contain the greater part of the figure sculpture. In this region, each of the four façades contains a centralized niche with a free-standing figure. These images apparently represent saintly personages associated with the patronage of music; for example, a seated pope may be identified as St. Leo the Great, the patron of church music, while a female figure with a drum will be Miriam, the sister of Moses, who danced after the crossing of the Red Sea.[199] Surmounting the organs are colossal free-standing figures of angels bearing trumpets and cornucopias. Owing to the height of the organs, as well as the lighting conditions in the Cathedral, very little can be said regarding the quality

of the carved decoration; but these same circumstances make it unlikely that Duque Cornejo intervened personally in the work to any great extent. No doubt it was mainly the product of his workshop; in any event, the design was due to Vilches. The individual carvings contribute to the overall Baroque ornateness of the design, but they do not appear to be of particular interest if considered individually. Perhaps if a proposed renovation[200] of the mechanisms is carried out, advantage will be taken to secure adequate photographs of the remote details of the organs.

Duque Cornejo may also have done other works for the Cathedral at about this time. Ceán Bermúdez lists two pairs of doors to storage areas in the sacristía mayor and the antesacristía as works by Cornejo. The sacristía mayor has at the altar end a transverse space like a transept which terminates in doors. According to Ceán these doors were adorned by Duque Cornejo with the figures of saints.[201] The present doors do not conform to Ceán's description, nor do they in any way suggest a relationship to Pedro Duque Cornejo.[202] The doors in the antesacristía (that is, the small space immediately preceding the sacristía mayor), are, however, apparently the ones described by Ceán (Figs. 12-14). They cover two large cupboards on either side of the passageway which at least at one time were for the storage of the silver altarpiece used on the octaves of Corpus Christi and the feast of the Immaculate Conception.[203] In the Diccionario he lists

one armario with medallions by Cornejo and including statues and busts done after his models, while in the Descripción de la catedral de Sevilla he describes two large armarios decorated by Duque Cornejo with santos and scriptural passages.[204] The cabinet on the Epistle side has two horizontally disposed rectangular scenes of the Gathering of the Manna, one including the figures of Moses and Aaron. That of the Gospel side has on each door five vertical panels with virgin martyrs, two above with single figures, and three below with pairs of figures: the ones who can be identified are SS. Agnes (?), Catherine, Ursula, Agatha, Cecilia, Margaret, and Bibiana. While there is nothing in Duque Cornejo's documented oeuvre which is strictly comparable to these unpainted, about half life-sized reliefs, their style seems more closely related to the sculptures of the Granada period than to any other aspect of his work.[205] The canon of proportions is quite tall, and contrasts to those of the reliefs of the Córdoba Cathedral choir stalls of the 1750s, which are almost doll-like. A comparison of the reliefs of the Presentation in the Temple of the retable of Nuestra Señora de la Antigua in Granada and of the Córdoba stalls shows this change from taller to shorter figures in Duque Cornejo's work. The angels at the top of the Cathedral organs are also much more elongated than are those of his later angels, as on the retable of the Interior Chapel at San Luis of the 1730s. There is also a greater weightiness and dynamism in the figures of

these reliefs than is typical of Duque Cornejo's later reliefs, qualities which relate these works to the spirit of the Apostle series of Nuestra Señora de las Angustias and the Magdalene of the Granada Cartuja. The draperies of the virgin martyrs and of the Moses of one of the Old Testament reliefs cling to the body in a way which contrasts to other reliefs by Duque Cornejo; the folds are smaller and more minutely modulated, giving a pictorial effect which also relates to the Granada period. The assignment of these works to the 1720s is of course entirely speculative, but it seems appropriate in the light of present knowledge.

Between 1725 and 1732 Duque Cornejo participated in one of the important artistic projects of the early eighteenth century in Seville, the decoration of the new church of the Palace of San Telmo. The palace was built for the Universidad de Mareantes, a school for seamen, beginning in 1682 when this institution transferred its seat from the neighborhood of Triana.[206] The church itself pertains to a second phase of construction beginning in 1722.[207] It was completed in 1723 and dedicated on 24 January 1724,[208] although the retables were far from complete.[209]

In 1725 Duque Cornejo made certain contributions to the high altar of the church, which was constructed between 1723 and 1725.[210] A small St. Barbara for one of the niches, for which he was paid 180 reales, was completed by 31 August 1725 (App. 3, No. 5). This work has disappeared.[211] In

addition, Cornejo at this time renovated the titular image of the church, the Virgen del Buen Aire or de los Buenos Aires (Fig. 15) in the central niche of the retable of the high altar. This was originally a relief sculpture executed in the sixteenth century for the retable of the Universidad de Mareantes when it was located in Triana.[212] Cornejo's alterations in 1725 completely transformed the image, converting it into a free-standing sculpture by the addition of wood at the back. He also added a carved veil and mantle and a throne of clouds and angels, and the gilding and polychromy of the sculpture were completely redone.[213] A voucher of 31 August 1725 attested that he was paid 8 pesos (120 reales) for his work on the sculpture (App. 3, No. 5). The parts executed in silver were the work of the master silversmith Juan de Garay.[214]

Duque Cornejo's most important contributions in the church are the handsome sculptures of St. Joseph and St. Anthony of Padua which he made for the altars of these saints. These are the second retables on the side walls of the church on the Gospel and Epistle sides, respectively. The image of St. Anthony was paid for on 21 June 1725, (App. 3, No. 3; Fig. 16) and that of St. Joseph on 31 August 1725 (App. 3, No. 5; Fig. 17) each at 810 reales. The retables themselves were constructed later by the master carpenter Juan Tomás Díaz from the design of Domingo Martínez.[215] On 17 September 1728, Duque Cornejo received 750 reales for the figures of St. Anne

and St. Joachim which were placed in the side niches of the retable of St. Joseph (App. 3, No. 7; Figs. 18-19).

The sculptures of SS. Joseph and Anthony are in a decorative and graceful mode which differs fundamentally from the theatrical grandiloquence of the Granada Magdalene and Apostles (Figs 1-2, 7-8) and which was to be typical of Duque Cornejo's subsequent style. The St. Joseph (Fig. 17) holds the Christ Child on his left arm and supports his attribute, a flowering staff, on his right. His slender figure is posed in a gracefully energetic attitude with one knee bent to give a gently swinging curve to the overall design and with the head turned slightly toward the Child, whose pose is energetic; the generally dynamic conception of the human figure is characteristic of Duque Cornejo as a Baroque artist, but it is subtle and restrained, very rarely suggesting exaggerated exuberance or expansiveness. The figure is clothed in tunic and mantle, both of which are splendidly decorated in predominantly gold and rose tones, in a departure from the ashen color areas of the Granada works. The mantle, where it is caught up in the region beneath the figure of the Christ Child, is arranged in complex curves, so that the gilded edge of the garment describes an energetic, calligraphy-like linear design which is a favorite motive of Duque Cornejo and enlivens the sculpture without disturbing its generally serene tone. The treatment of the head and hands also is quite typical of Duque Cornejo's finest sculptures. The

hands, carved realistically and with great care, are both beautiful and eloquent. The head strongly contrasts to that of such a sculpture as the Magdalene of the Granada Cartuja; the expression is composed and the general effect is one of idealized, sensitive physical beauty, rather than emotional intensity. The St. Joseph is a prime example of the style which seems to have been more congenial to Duque Cornejo than the heroic expressiveness of the Granada period and which was typical of most of his figure sculptures from this time on, in which refinement, beauty, richness, and gracefulness take precedence over emotional profundity. While the figure exudes the feeling of life and movement, there is no hint of exaggerated dynamism and there is even a tendency toward an enclosed design, and an avoidance of expansiveness and interpenetration with the surrounding space, within the context of Baroque open form.

The St. Anthony (Fig. 16) holds in his left hand an open book upon which is seated a figure of the Christ Child; in his right hand the saint holds the lily symbolic of his purity. The gracefully swaying posture is somewhat more exaggerated than in the St. Joseph, perhaps to compensate for the relative sobriety of the Franciscan habit; this is also enriched by an overall estofado of gilt flowers and leaves against a dark background. The treatment of head and hands and of lower edges of the draperies is similar to the St. Joseph.

The smaller than life-sized images of SS. Anne and Joachim (Figs. 18-19) in the intercolumniations of the retable of St. Joseph show their relationship to Cornejo's manner in the restrained dynamism of their poses and in the treatment of the drapery folds; however, a certain harsh woodenness in the carving of the heads and hands shows them to be the result of shopwork.

For the retable of the Santo Cristo, which occupies the first space on the Gospel side of the nave, Duque Cornejo made some minor pieces of sculpture, receiving payment on 11 October 1726.[216] Cited in the account book as "siete piezas de escultura para el retable del s.^{to} xpto," they comprise two less than life-sized angels in the intercolumniations and five cherubs in the attic, the central one holding a sudarium imprinted with the face of Christ. The sculptor received ten pesos for each of these figures. The quality of the pieces, in general conception and in the refinement of the carving, is surprizing in view of this relatively low payment; Duque Cornejo's subsidiary sculptures are of greater interest than the anonymous central Crucified Christ and Virgin Mary with their stiffened cloth draperies (App. 3, No. 6).

An image of St. Elmo which Duque Cornejo made in 1732 "for the use of the church and other functions which take place in this college" was probably an imagen de vestir;[217] the relatively low payment which he received, 360 reales, indicates that it was not a work of major importance (App. 3,

No. 8). In the same year, a garment of unbleached linen (?) was made for an image of this saint.[218]

It was also during these years that Duque Cornejo worked for the Carthusian monastery of El Paular, at Rascafría, near Segovia. He is said to have signed the contract for his part of the work in the sagrario of the monastery on 20 May 1725, agreeing to remain at the site until the completion of the project. He was to execute the pavilions, angels, and statues for the tabernacle, and to execute and color twelve figures of saints for the altars and niches of the enclosure, at the cost of thirty doblones each; the monastery was to provide materials, food, and lodging for Cornejo and four or more helpers.[219] Presumably, this work was carried out about 1726-27, although we cannot be certain (p.41). The sagrario (sacramental chapel) an elaborate camarín situated behind the Gothic high altar of the church of the monastery, was designed by Francisco Hurtado in 1718[220] and constructed under his supervision until his death in 1725, when the direction of the work passed to Teodosio Sánchez Rueda.[221] It consists of two rooms placed on an axis with the church. The first of these, immediately behind the high altar, is the octagonal transparente containing the immense tabernacle for the display of the Host. This towering monument of colored marbles, also called the sagrario, was designed by Hurtado and constructed at least partially in his shop in Priego before being transported to the monastery.[222]

It originally enclosed an extremely elaborate silver monstrance by the Cordovan silversmith Tomás de Pedrajas.[223] The wooden sculptures which adorn the various levels of the tabernacle were contracted by Duque Cornejo.[224] Small in scale and summarily carved, they are of little interest as individual sculptures. In the center of the monument, above the level of the monstrance, is a polychrome figure of the Risen Christ (Fig. 20); the other sculpture (Figs. 21-23) is all completely gilded. On the lowest level are angels and cherubs; a second level has at each of the four corners the seated figure of an Evangelist and a Virtue; above this are four further Virtues; at the next level are standing prophets; then there is a crowning area with angels holding cornucopias; finally the figure of the Virgin of the Assumption rises into the circle of the dome of the room. The lower regions of the tabernacle are visible, by means of a glazed opening, from a passageway to the rear of the high altar of the church.

The six sides of the transparente not perpendicular to the axis of the building contain pedestals and canopies for the placement of figure sculpture. The pedestals on the sides parallel to the axis of the church are now empty; upon the others are sculptures of St. John the Baptist, St. Joseph, St. Peter, and St. Paul (Figs. 24-27). Ceán, in his description of the room, mentions as by Duque Cornejo these four and also the images of the Magdalene and St. Barbara;[225] Ponz merely indicates that each of the six "niches" contained the

statue of a saint by Cornejo.[226] The paintings which decorate the walls of the enclosure are the work of Antonio Palomino. On the eighth side of the octagon, the transparente is separated from the second room of the camarín by an unusual gilt and red wooden lattice.

One enters this second room by means of either of two diagonal passages which extend behind the transparente from chapels on either side of the main body of the church; consequently, this space serves as the anteroom to the transparente, although it is located to the rear in terms of the overall plan of the church. The anteroom is in plan a Greek cross with doors between the arms opening on hexagonal chapels. The figural sculpture to be seen in this room is by Duque Cornejo and his shop. At the ends of the lateral arms are retables with images of St. James Major and St. John the Evangelist (Figs. 28-30): another, more important, altarpiece in the arm opposite the entrance to the transparente has in the central niche an exquisite image of St. Agnes, figures resembling SS. Anne and Joachim in the intercolumniations, and a single remaining angel of those which originally adorned the crowning section (Figs. 35-37). Above the doors to the chapels, on pedestals and in front of shallow niches, are the figures of four Carthusian saints (Figs. 31-34). On the side walls of each of the lateral arms of the cross are pedestals and canopies, three of which contain the images of the virgin martyrs Catherine, Lucy, and Agatha (Figs. 38-41);

the fourth pedestal is now empty. It is reasonable to suppose that the image of St. Agnes of the principal altar was taken from this location to replace a figure of the Virgin Mary.

Duque Cornejo's four surviving major sculptures in the transparente continue and even increase the Baroque grandiloquence of his Granada period. Especially in the figures of SS. Peter, Paul, and John the Baptist (Figs. 25-26), we find the same rapturous facial expressions, bulkiness, and contrapposto as in the Granada apostolado. Also like the works at Granada is the use of broad, flat areas of color rather than detailed estofado designs, although there is here some use of gold in the borders of the garments. The St. Peter (Fig. 25) is reminiscent of the Magdalene (Figs. 7-8) of the Granada Cartuja in the inclusion of a portion of the setting for the display of his attribute; in this case it consists of a dead tree surmounted by a rooster. The St. Joseph (Fig. 24) holding the Christ Child is less theatrical than the other sculptures, and is characterized not by a look of ecstasy but by one of tender solicitousness, a quality which is to be found in many of Duque Cornejo's statues of male saints holding the Child (as in the San Telmo St. Joseph).

The male saints of the anteroom are in the less emotional, more graceful and decorative vein of the San Telmo sculptures. The St. John the Evangelist (Figs. 28-29) on his altar is one of Duque Cornejo's finest and most typical

works. The slender, slightly swaying figure holds in the left hand his attribute, a chalice, toward which he gracefully makes the sign of the cross with the right hand. The head, finely carved, gazes pensively at the chalice. The general effect is one of reticent gracefulness and is in contrast to the intense mysticism of the sculptures of Duque Cornejo's Granada phase. The polychromy departs from the rather somber simplicity of the Granada Magdalene in favor of greater decorative richness. The tunic, typically open to expose the throat and breast, is decorated with a small-scale overall gilt design against a black background; the mantle, drawn about the hips of the saint, is of a glowing red with gilded borders. The ends of this garment are arranged into complex C-scroll-like convolutions which are quite characteristic of Duque Cornejo, as is the folding back of the lower hem of the tunic to reveal the foot and the contrasting color of the reverse side of the garment.

The image of St. James (Fig. 30) on the opposite altarpiece contrasts to the dreamy expression of that of his brother St. John in its attitude of vigorous alertness; the two sculptures might be illustrations of the active and contemplative lives. The St. James holds in his left hand an open book toward which he gestures with his right. Again, the tunic is colored in gold and black and is turned up at the bottom to show the contrasting reverse side; the mantle is painted in a creamy yellowish tone. One end of the mantle

encircles the right arm and then floats away from the figure, breaking the contour more violently than is usually the case in works certainly by Duque Cornejo. The head, as in the St. John, is serene and composed, but is less introverted in expression.

Ceán identifies the four Carthusian saints as Bruno, Hugon, Antelmo, and Esteban.[227] St. Bruno (Fig. 31), the founder of the order, wears the white Carthusian habit and holds the open book of his rule. At his feet is a bishop's mitre, signifying that he refused the archbishopric of Reggio. The other saints wear mitres and bishops' copes, over their Carthusian habits. St. Hugh of Lincoln (Fig. 33) is identifiable by the swan at his feet and the chalice which he holds. The other two figures apparently, if Ceán is correct, represent Sts. Anthelmus of Belley and Stephen of Chatillon, Bishop of Dié. One of them originally held in his left hand an object which might have been a lighted lamp, the attribute of St. Anthelmus; at the feet of the other, who holds a bishop's crosier, kneels a praying child. These sculptures are elegant and graceful rather than dramatic or profoundly expressive. The energetic poses and the theatrical gestures do not seem exaggerated; the general effect is splendidly but reticently decorative. The head of the St. Bruno has an expression of melancholy revery, but lacks the emotional intensity with which this saint was often represented. The other heads are composed or smiling in expression. The predominance

of white owing to the Carthusian habits relates the figures to each other and sets them off handsomely against the gorgeous gilt and polychrome decoration of their niches. In the St. Bruno the white is relieved by the polychrome details of his book and mitre and by the gilding of the borders of the habit. The other saints have a greater decorative richness and variety due to the polychromy and curvilinear rhythms of their copes. That of St. Hugh is in violet and gold, that of St. Anthelmus in dark green, red, and gold, and that of St. Stephen in rose and gold. The edges of these garments are arranged into Duque Cornejo's typical complicated convolutions.

The remaining figure sculptures in the anteroom were not mentioned specifically by the earlier writers on El Paular. Ponz,[228] in a passage which seemingly refers to the anteroom alone, refers to twelve statues by Duque Cornejo "placed on the altars and at their sides;" this is in accordance with the number of figure sculptures now to be seen in the room, but does not account for the empty pedestal to the right of the retable of St. John the Evangelist. Ceán[229] lists as by Duque Cornejo the SS. John and James and the Carthusians, but makes no mention of the virgin martyrs or the saints of the lateral sections of the main retable. But the pedestals and pavilions of the female saints have the appearance of being integral to the decorative scheme, and these sculptures have always been regarded as Duque Cornejo's

work. The beautiful St. Agnes (Fig. 35) of the principal altar is the finest of this group and, unlike the others, is surely a personal work of the master. This, and St. Agnes' patronage of the woolen industry, which was of importance at El Paular, suggest that the figure was originally intended for its present location, although this idea seems to be ruled out by the saints at her sides, who have the appearance of the parents of the Virgin Mary. The pose of the figure has Duque Cornejo's typical vital but unexaggerated gracefulness, and the draperies are effectively designed in sweeping curves which complement the movement of the figure and provide an essentially enclosed contour. A dark underskirt is revealed by a golden over-skirt, opening at the knee in a manner used elsewhere by Duque Cornejo. The red mantle hanging from the saint's shoulders terminates in his characteristic convoluted curves beneath the lamb which she holds. As is typical of Duque Cornejo's best sculptures (with the exception of the highly expressive works of the Granada period), the face is sweet and thoughtful. The expressive hands, which press the saint's symbolic lamb to her breast, are finely carved.

In contrast, the poses of the other female martyrs (Figs. 38-41) seem more exaggerated in their dynamism; the more agitated lines of the draperies lack the feeling of coherence to the general movement of the figure that is characteristic of the St. Agnes. The faces are rather blank

and wooden. The treatment of the heads and drapery is somewhat reminiscent of the Inmaculada of one of the side chapels of the Granada Cartuja (n. 196); the end of the mantle of the St. Catherine is wafted out into space in a similar manner. All of these sculptures are related to the style of Duque Cornejo in a general way, in their lyrical and decorative aspects, but a certain lack of restraint and finesse suggests that they should be regarded as the work of a follower of the Sevillian master. The same is probably true of the rather nondescript SS. Anne and Joachim (Figs. 36-37) of the main altar.[230]

Some of Duque Cornejo's recorded works of the 1720s have been destroyed. The execution of a side altar designed by him for the church of SS. Justa y Rufina in Seville was contracted by the master sculptor Manuel García on 25 June 1725 (App. 3, No. 4). Although Duque Cornejo's design included Solomonic columns, the contract specified that estípites were to be substituted in the completed altarpiece. The work was to be complete by the Sunday of the Holy Trinity, 1726, at the cost of four hundred ducats. An imagen de vestir of St. Francis de Paul for the church of the Minor Friars[231] may have been done about 1727, the year of the completion of the remodeling of the presbytery of the church,[232] although there is not necessarily any connection between these two facts. In this year, Cornejo supervised the decoration of the Casa Profesa on the occasion of the celebrations for the canonization of SS. Aloysius Gonzaga and Stanislaus Kostka.[233]

The retable of the high altar of the parish church at Umbrete (Figs. 42-45) was designed by Duque Cornejo and constructed by Felipe Fernández del Castillo in 1733. The work was commissioned of Fernández by Archbishop Salcedo, Umbrete being the location of the summer residence of the archbishops of Seville. The contract, dated 7 January 1733, specifies that the altarpiece is to be executed according to one of two existing drawings by Duque Cornejo and to be completed within the period of one year at the cost of sixty-six thousand reales, excluding the expense for the stone base and wooden scaffolding. (App. 3, No. 9).[234]

The monument is divided into the traditional three major horizontal zones of base, main story, and attic. The base is further divided into a stone section of about the height of the altar table and a higher, wooden zone with projections corresponding to the placement of the four supporting members of the principal story. These monumental supports are the most unusual features of the structure. Abandoning the estípite, which he is known to have used on a large scale only in the retable of Nuestra Señora de la Antigua, Duque Cornejo reverts to the use of the column, although in an apparently unprecedented way. Of the Corinthian order, with pedestals, fluted shafts, and capitals, they are so encrusted with ornament as to become almost unrecognizable. Some of this adornment is of a geometrical nature, as the large inverted triangular form which is

repeated about a third of the distance up the shaft on each of the three visible faces of each column. Elsewhere along the shafts are to be found flowers, palm fronds, cherubs' heads, and cloth swags, often placed upon plaque-like devices which are superimposed on the flutes. It is as if he had carried to extremes the Plateresque practice of draping the shafts of columns with trophies and garlands, a practice with which he would have been familiar, as it was particularly characteristic of the school of Granada. Later in his career, Duque Cornejo's decorative vocabulary was unquestionably influenced by that of Plateresque decorators (in the choir stalls of the Cathedral of Córdoba). The columns are set against pilasters or sections of wall which are stepped back in multiple planes, giving a vibrant, prismatic effect. Beyond the capitals, the vertical movement of the columns continues in what are presumably vestiges of architrave and frieze before intersecting the strongly projecting cornice which separates the principal story from the attic of the retable. Above each of the supports in the latter region is a massive, tightly coiled volute topped by a cavorting angel. This combination of volute and angel is a traditional feature of the Sevillian school, as in F.D. de Ribas's retable now in the Sagrario of Seville (1666) or Balbás's Retablo de los Reyes in the Cathedral of Mexico City. The vertical continuity of the central section and lateral intercolumniations is intensified by the complete rupturing of the

principal cornice in these areas as well as by the recession of the base, giving an uninterrupted upward sweep from floor to vault. The elements of the central vertical division are the usual tabernacle, monstrance, and niche for the titular image (the Virgin and Child), a miniscule St. Michael, a coat-of-arms at the level of the cornice, and, in the attic, a large relief of the Assumption of the Virgin in a frame of combined straight and curved contours. In the side niches are free-standing figures of Peter and Paul on pedestals in the base region, their heads rising into the area of the principal story, thus further weakening the sense of horizontal divisions. Above them are reliefs of the Nativity and Birth of the Virgin on the left and right respectively, in characteristic vertical frames in the shape of rectangles with semicircular extensions. Figures of angels stand at the level of the capitals of the columns, and in the attic are oval reliefs of the Marriage of the Virgin (left) and the Visitation. Surmounting the retable is a canopy of stiffened cloth caught up here and there by small cherubs and hanging down the sides of the structure almost to the level of the base. The outermost element of the main body of the retable is a luxuriant moulding of leaves, grape bunches, and crinkled ribbon. Below, in the base, are doors giving access to the rear of the altarpiece, under segments of curved pediments which flare outward, recalling the "sows'-ears"[235] motives which are a frequent feature of estípite

design. Other interesting motives are the cherub-supports to either side of the niche of the Virgin, which recall those of the Granada retable, engaged Solomonic columns rising to the tops of the reliefs of the Nativity and Birth of the Virgin in the intercolumniations, their lower thirds decorated with vertical flutes and their spiraling upper two-thirds with leaves and bunches of grapes, and some areas of painted, rather than carved, vegetal ornament, as on the inner faces of the large scrolls above the cornice.

San Luis, Seville

It is generally agreed that Duque Cornejo played a major role in the interior decoration of the Jesuit novitiate church of San Luis in Seville about 1730, although none of the documentation for this work has survived. The church, which is attributed to Leonardo de Figueroa,[236] was completed in 1731[237] and consecrated by Francisco Pérez de Prado, Bishop of Teruel, on 25 January 1733.[238] A Greek cross in plan, the church has rounded arms and small semicircular chapels in the four angles between the arms. The high altar is dedicated to St. Louis of France, while those of the two lateral arms of the cross are dedicated to St. Francis Borgia on the Gospel side and to St. Stanislaus Kostka on the Epistle side. The altarpieces of the smaller chapels enshrine images of SS. Ignatius and Francis Xavier (flanking the high altar), and of SS. Aloysius Gonzaga and John Francis Regis (flanking

the entrance). Flying, lamp-bearing angels in polychrome wood are attached to the walls above eye level on either side of the presbytery. The retables and their sculptures were extensively restored in the 1950s.[239]

The retable of the high altar (Figs. 46-47) is thought to have been designed by Duque Cornejo.[240] Upon a low stone base, it rises in a slightly concave plan and is markedly vertical in elevation. As in the Umbrete altar, a plaster-dipped cloth pavilion is suspended over the top; in this case it hangs from an enormous crown and is drawn back by two-dimensional angels which are painted to give the illusion of three dimensions and silhouetted before a painted cloudscape. Ropes which originate from the center of the crown are looped over to the sides and hang down the edges of the retable to terminate in carved wooden tassels. The retable itself may be described as consisting of an inner arch-shaped section composed according to the traditional three-part horizontal retable disposition and an outer arched band surrounding this, the two being joined by a large rectangular painting which laps over the crown of the inner arch into the surrounding band. The inner portion has a predella level, a main story with architectural members supporting a broken cornice, and a semicircular upper section. In the main story, a broad central section is flanked by narrow side divisions which are defined by four bizarre supporting members. The lower part of each of these curious inventions is

a flat, undulating pilaster whose wavy striations are filled with alternating blue and clear glass. Above these, on leafy sconces, are stumpy twisted colonettes with pedestals and Corinthianesque capitals; their striations are filled with blue glass. Beyond the capitals the upward movement of the supports is continued in a series of geometrical and vegetal forms to the level of the cornice. Each of these members, which suggest whimsical variations of the Solomonic columns of the church, is outlined from the base to the capital of the colonette by a moulding consisting of sections resembling crimped ribbon and other, leafy portions.

The ornamental carving which covers the surface of the altarpiece is complex and varied. Separating the two base levels is a moulding of acanthus leaves interspersed with daisies from each of which are appended a central bit of cloth and lateral portions of crinkled ribbon. Another moulding encloses the inner section of the retable; this is a semicircular torus wrapped in acanthus. The outer edges of the retable are defined by a striking and voluptuous moulding comprising bunches of grapes with tendrils, sheaves of wheat, and daisies, all intertwined with crinkled ribbon; this is very similar to the corresponding moulding of the Umbrete retable. All available spaces surrounding the frames of paintings and other representational elements are filled with carved decoration in which the C-scroll, often being metamorphosed with leafy forms, is a dominant feature.

The verticality of the altarpiece and the tendency toward the dissolution of the architectural structure are characteristic of Duque Cornejo's retable design; but, despite the fact that the vertical divisions of the retable are placed at varying angles so as to result in a concave plan, this altarpiece is unlike any of his others in its lack of sculptural, three-dimensional qualities, in its overall planarity. Also unlike his other altarpieces and contributing to the prevailing flatness is the lack of large volutes and mouldings arranged in stepped planes. These characteristics result no doubt from the function of the retable as a framework for the display of some fifty paintings,[241] another example of the artist's sensitivity to the particular requirements of individual cases. Nevertheless, one feels that the importance given to this function results in a certain diffuseness and lack of architectural or sculptural interest in the structure itself.

The representational elements of the retable are arranged according to the vertical divisions, a feature which heightens the breakdown of the traditional architectonic horizontal disposition of the structure. In the center section just above the altar table is a rectangular area containing various small and nondescript items. On the tabernacle door is painted the Agnus Dei. This is flanked by miniscule paintings of the Adoration of the Magi and the Virgin Presenting the Rosary to St. Dominic. At a slightly higher level is

a carved three-inch bust of Christ, and still higher are oval spaces for two pairs of small paintings, the outer pair containing images of Christ and the Dolorosa and one of the inner pair containing that of a man with a white beard. This rectangular section of the altarpiece terminates with a gilded medallion of the death of St. Francis Xavier, which, unlike the foregoing items, is a part of the fabric of the retable. The second element of the center of the altar is a painting of the Virgin and Child in a frame of mirrors. Above this is a small, rectangular, unidentifiable object; then follows a niche overlapping the cornice of the main body of the retable, and containing a small sculpture of the Virgin of the Immaculate Conception. In the attic area a large rectangular painting of St. Louis of France,[242] the patron of the church, holds his logical place, surmounted by a small oval painting of St. Ignatius, gazing upward in a prayerful attitude toward the final representational element of this section, the monogram of the Virgin.

In the base area beneath each of the wavy pilasters of the main story is a pair of small paintings. From left to right they represent the Virgin and Child in Glory and the Immaculate Conception; the Baptism of Christ and St. Augustine writing; an Evangelist (?) writing and the Risen Christ; and the appearances of the Virgin and Child to St. Anthony of Padua and St. Francis Xavier.

The intercolumniations of the inner section of the altarpiece have representational elements disposed in related pairs from side to side. Between the bases of the two pairs of pilasters are glass cases with sculptures of the Christ Child. Following these is a series of paintings of varying size and shape: the Christ Child with the Infant Baptist and the Virgin and Child; the Ecce Homo and the Dolorosa; two paintings of the Holy Family with the Infant Baptist; two episodes involving angels; two larger paintings of the Virgin and Child with the Infant Baptist; and two smaller paintings, one of which appears to represent the Agony in the Garden. Above the cornice, flanking the painting of St. Louis, are oval paintings of SS. Aloysius Gonzaga and Stanislaus Kostka and rectangular paintings of clerical saints with grey beards.

The paintings of the outer arch also are disposed from side to side in pairs which are related in shape and subject. In the sections corresponding to the base level of the inner retable are ovals with the severed heads of St. John the Baptist and St. Paul. Those in the region flanking the main body of the inner retable represent an unidentified miracle and the Resurrection of Christ; St. Francis Borgia and St. Francis Xavier; a pope holding a crucifix and the Magdalene. Above the cornice are two male saints; St. Francis and St. Anthony of Padua; and two saintly kings, one of whom no doubt may be identified as St. Ferdinand.

The initial impression given by the altarpiece is that of a somewhat random assemblage of representational elements, mainly paintings, without any strong iconographical scheme. This impression is heightened by the fact that some of the paintings elude identification as to subject. However, the arrangement of the paintings and sculptures does suggest a certain general meaning. The dedication of the church to St. Louis, which is reflected in the prominence given to the painting of this saint on the retable, suggests a tribute to Philip V; and the combination of the image of St. Louis with those of two other saintly kings near the top of the retable evokes the idea of the Christian monarchy in general. To the sides of this central triad are paintings of the monastic St. Francis and St. Anthony of Padua and above is that of St. Ignatius, a combination recalling St. Ignatius's conception of the Jesuit order as merging the virtues of monasticism with those of the Christian warrior. The monogram of the Virgin at the top of the retable and the importance of the Mother of Christ elsewhere in the altarpiece suggests the Jesuits' conception of the Virgin as patroness of the work of education.[243]

The identically disposed retables of SS. Francis Borgia and Stanislaus Kostka (Fig. 48) which occupy the lateral arms of the church are of greater artistic interest than is the high altar. The importance accorded these particular Jesuit saints in dedicating individual altars to them

probably reflects Borgia's having visited Seville and Kostka's patronage of Jesuit novices. According to the correspondence of Ponz,[244] the retable of St. Francis Borgia was given by Archbishop Salcedo at a cost of four thousand ducats and was constructed by Felipe Fernández del Castillo, who in 1733 executed to Duque Cornejo's design the high altar of the parish church of Umbrete. The retable of St. Stanislaus is missing two of its painted medallions, which are said to have been removed in 1820;[245] on the door of its tabernacle is a small bronze relief of the Adoration of the Magi bearing the date 1571.

In general disposition each of the retables continues the traditional three-part division into base, main story with supports, and semicircular attic. As in the high altar, the retable of Nuestra Señora de la Antigua in Granada, and the Umbrete retable, the base is divided into stone and polychrome wood sections. The attic, separated from the principal story by a markedly fragmented cornice, is surmounted by a roughly triangular crowning ornament. The plan is characterized by a concavity resulting from the arrangement of the vertical divisions at slight angles to each other: these are the central niche, flanked in the lower story by ornate supports; the side niches, which have at their outer edges slender pilasters about two-thirds the height of the first two supports; and guardapolvo sections. The latter have, just above the base of the retable, sconces for the placement of figure sculptures, but the small images which are to

be seen there today do not appear to have been intended for these locations.

The principal niche of each of these retables, occupying the central section of the main story and containing the sculptural image of the titular saint, is crowned by an unusual dome-like structure which is vaguely analagous in shape and function to the canopy over the head of the Virgen de la Antigua in Granada and which somewhat resembles the vaults above the seats in Duque Cornejo's later choir stalls in Córdoba Cathedral. The supports flanking the central niche are perhaps the most individual features of the retables. They tend to enforce the attribution of the retables to Duque Cornejo, whose treatment of supporting members often was original and inventive. While not technically estípites, their shafts not containing the characteristic inverted obelisks, in spirit they are similar to estípites, as they are broken up into a succession of highly ornate elements. In basic form, each of these supports is a Corinthianesque column with pedestal, tapered and fluted shaft, and capital, the same in concept as those of the Umbrete retable. The shaft is interrupted at about the middle of its height by a large block-like, shield-shaped ornament with a small oval painting on each of its visible faces. Immediately beneath this object the shaft is encircled by two semicircular mouldings which are in turn clasped by a series of C-scrolls moving around the shaft. The flutes and fillets

of the colonnetteabove and below are covered with vertical bands of leafy carving, and the cylindrical form of the shaft is further disguised at intervals by bunches of carved flowers hanging down on their stems. Above the cornice of the altarpiece the vertical paths of movement of the supports are terminated, as in the Umbrete retable, by heavy volutes coiling inward and surmounted by cavorting angels.

The representational element of the retables is, with the exception of the carved titular images, principally embodied in a series of large and small paintings: the previously mentioned small ovals on the supports, a large, mixtilinear, approximately oval painting in the attic above the central niche, and six vertically aligned panels of oval and mixtilinear shape in the base, main story, and attic of the side sections. The geometrical mouldings which occur throughout the structure are characteristically stepped forward in a series of planes, as in Umbrete and Granada, while the other ornamental vocabulary differs somewhat from that of the Antigua altarpiece, incorporating elements which also appear on the slightly later Umbrete retable, and suggesting a degree of borrowing from the surrounding decoration of the church of San Luis itself. Motives which appear on both the retable and the walls of the building, as well as at Umbrete, are C-scrolls and fleshy acanthus leaves, which frequently are fused into single curving units; flowers hanging downward on their stems; babies' heads; and areas of

painted, rather than carved, vegetal decoration. The lower third of each of the ornate colonnettes, although heavily masked by carved ornament, is treated in a manner resembling that of the Solomonic columns of the church. The general spirit of these retables and the numerous analogies to the Umbrete altarpiece are convincing evidence of Duque Cornejo's authorship.[246]

The rather undistinguished small retables of SS. Aloysius Gonzaga (Fig. 51) and John Francis Regis have never been ascribed directly to Duque Cornejo, although they seem to be generally related to his style. Identical in overall design, they stand in niche-like recesses of sufficient depth to contain the altar tables. Each of the side walls of these small chapels is decorated with a vertically placed painting in the shape of a rectangle with beveled corners, illustrating an event from the life of the saint. In the semidomes are pairs of oval paintings with further biographical episodes, and smaller, square mirrors. The retable proper of each chapel is of two stories, the lower one dominated by a central arched niche flanked by slender supports which sustain a cornice-like series of mouldings crossing the retable at the level of the springing of the central arch. Within the niche, to the sides of the standing titular image, are small paintings of oval shape. The triangular attic story is separated from the lower level by bands of projecting and

receding mouldings and features a central showcase containing, in the retable of St. Regis, a bust of the Ecce Homo, and in the retable of St. Aloysius, that of the Mater Dolorosa. These sculptures closely resemble those of José de Mora, and perhaps are works of the school of Granada.

The ornament has a diffuse, heterogeneous, superficial effect which is unlike the lush density of the artist's characteristic work, but the nature of the motives utilized is not fundamentally different from his. Elements to be found here as well as in Duque Cornejo's documented works are acanthus leaves, flowers, babies' heads, scallop shells, and mirrors. In addition, the rectilinear mouldings are repeated in staggered planes, as is generally the case with his retables. None of this can be regarded as demonstrating a direct relationship to Duque Cornejo, for these motives were in common use, but the supporting members to each side of the central niche do seem to be associated specifically with his retable design. As is typical of him, they are not estípites, but colonnettes, interrupted by bulky decorative motives at the center of the fluted shafts, which are cylindrical below and tapered above. These general features are analagous to those of the supports of the altars of the lateral arms of the church. The ornamental form which marks the center of the shaft is, on the other hand, strikingly similar to the triangle with horizontal extensions which is

an important element of the columns of the Umbrete retable. The kinship of these colonnettes to the types of support used by Duque Cornejo, together with the general nature of the rest of the decorative vocabulary, suggests that these altarpieces should be regarded as the products of a member of Duque Cornejo's circle, possibly Felipe Fernández del Castillo.

The small chapels of SS. Ignatius and Francis Xavier resemble those of SS. Aloysius Gonzaga and John Francis Regis in that they consist of shallow recesses with semidomes. Each of the side walls has an oval painting representing an event from the life of the saint, while the semidomes are adorned with mirrors in square, round, and oval frames. The altarpieces serve as frames for large glass-covered showcases containing three-dimensional tableaux related to the titular saints: St. Ignatius writing his rule in the cave at Manresa at the dictation of the Virgin, and a crab miraculously returning to St. Francis Xavier a crucifix which has fallen into the sea. The niches enclosing the figures of the saints consist of naturalistic rockwork, animals, birds, shells, etc., in imitation of the settings of the events. This work, which is dark and difficult to appreciate today, was once regarded as astonishingly illusionistic. It seems to have been done by Juan de Hinestrosa, an artist who specialized in this genre and about whom little else is known.[247] To either side of the niches are estípites, some of the

elements of which consist of glass reliquaries. Above is a frontispiece made up of mixtilinear mouldings, circles, triangles, and volutes. Except for one or two scallop shells, the decoration consists of geometrical motives.

The retable of the high altar of the Chapel of Novices (Figs. 56-60), in another part of the building, is perhaps Duque Cornejo's finest work as a designer of altarpieces.[248] The room, also known as the Interior Chapel, seemingly was completed by 1712,[249] but the style of the retable dates it as contemporary with or slightly later than those of the main church. SS. Stanislaus Kostka and Aloysius Gonzaga, whose images figure importantly on the altarpiece, were canonized in 1725 and 1726. The monument was restored along with those of the church in the 1950s.[250]

The work marks a further stage in the dissolution of the clear division of the three traditional horizontal zones which has been noted in Duque Cornejo's other retables, although these divisions have not altogether disappeared. The base is as usual subdivided into stone (red and black marble) and wooden bands and the principal story is marked by four large supports. The cornice separating the main body from the attic has, however, been transformed into a flurry of spirals coiling upward into the latter region and eliminating the feeling of definite demarcation.

The retable is more horizontal than is usually the case with this master, due to the proportions of the chapel,

and this horizontality is carried through in the treatment of the central section, which is uncommonly wide. This has, in the lower story, a large arch, resting on estípites and surmounted by a crown from which hang draperies of stiffened cloth, and which contains the tabernacle, monstrance, and oval opening for the main image. Angels kneeling on large volutes hold back the ends of the canopy. A very small figurine of St. Joseph holding the Child, which stands in front of the monstrance, has the appearance of a modern addition, while the original titular image, a painting of the Virgin said to have been brought from Rome by St. Francis Borgia,[251] is obscured by a later sculpture of the Immaculate Conception. Just above the level of the altar table, to either side of the tabernacle, are small glass cases with reclining figures of a youth and a mature man. Probably they represent the deaths of SS. Francis Xavier and Stanislaus Kostka. In the attic is a large sculpture in high relief representing St. Stanislaus received into the Jesuit order in Rome by St. Francis Borgia, in the presence of St. Ignatius and angels. A crowning motive of mixtilinear mouldings rises into the vault of the room and is surmounted by angels holding the monogram of the Jesuits.

The lateral sections are marked off by large supports of a type unlike those of Cornejo's previous retables, but typical of him in their originality. They do not consist of shafts sheathed in ornament, as in the Umbrete altar and

the side altars of San Luis, but are, in the words of Sancho Corbacho, "baluster estípites."[252] Although they lack the characteristic inverted obelisks of the estípite, they resemble these in being tapered toward the top and bottom and in being composed of an assemblage of decorative forms: straight and curved mouldings, ovals, leaves, grapes, cloth swags, scrolls, and crossed palms. This last motive was used by Duque Cornejo in a very similar way at Umbrete. This is an example of Duque Cornejo's tendency to avoid the estípite in its characteristic type while experimenting with similar forms of a more plastic, denser, more sculptural nature. The small estípites supporting the central arch are perhaps the only ones which he used in a really typical way. The components of the lateral intercolumniations are doors in the base level, extending through both subdivisions so as to diminish the effect of horizontal separation; standing figures of SS. Stanislaus Kostka and Aloysius Gonzaga and small oval paintings of SS. John the Baptist and John the Evangelist in the main story; and, in the attic, lobed, oblong reliefs of events in the life of St. Francis Xavier. The mouldings which enframe these elements of the side sections make up an area of design which is read as a unit extending from the base level into the attic, once again blurring the effect of horizontal divisions. Large volutes rising into the attic from the major supports curve inward over each of the three vertical divisions and are surmounted

by six kneeling Virtues.

The altarpiece stands away from the rear wall of the chapel and is constructed in such a way that the forms within the lower arched section are silhouetted against a cavernous darkness, giving a hollowed-out, spatial aspect to this section. In the attic, the central relief also is backed by volumes of empty space which contain paintings set at an angle and which cannot be seen from directly in front of the retable (their subjects cannot be identified). Thus, to say that the altarpiece is planar or screen-like is not strictly accurate. It is true that the sense of architectonic structure has been considerably diminished, but the sculptural sense of movement in and out in space, as in the retable of Nuestra Señora de la Antigua, remains. The various surface tensions created by the prismatic shifting back and forth of the linear mouldings and the contrasting directions of the many spiraling motives pull against this three-dimensionality, the result being an electrically exciting spatial design.

Aside from the crown, pavilion, tassels hanging on ropes, C-scrolls, and daisies which this retable shares with that of the high altar of the church, the most striking similarity in the ornament of the two monuments is the use of, and similarity between, the clusters of grapes and sheaves of wheat which are prominent in both. In the altar in the church, these themes occur in the guardapolvo

moulding, almost exactly as in the Umbrete retable, and the close similarity of the carving of the motives in all three altars--luxuriant and full--argues for the common authorship of all three. The gilding and polychromy of this altar are especially fresh and handsome, perhaps due to the modern restoration. Predominately gilt, the back plane of the ornamental sections and the details of the relief sculptures are picked out in subdued tones of blue-green.

The major figure sculptures of the church may be ascribed to Pedro Duque Cornejo, with the exception of the St. Francis Xavier (Fig. 55). The latter has sometimes been said to be the work of Juan de Hinestrosa,[253] who probably executed the illusionistic details of the niches of the altar of this saint and that of St. Ignatius; however, no other figure sculptures by this artist have come to light, and there appears to be no convincing reason for such an attribution. The Conde del Aguila[254] names José Montes de Oca as the author of the St. Francis Xavier, a fact which has perhaps been overlooked by more recent writers. Not many of Montes's sculptures have been identified, but the St. Anne with the Virgin in the church of the Salvador,[255] if it be his, and his lamp-bearing angels in the church of San Telmo Palace[256] show him to have been a mediocre sculptor capable of producing such an ungainly and insensitively carved figure as the St. Francis Xavier.

The other images are all fine examples of the work of Duque Cornejo, and represent the culmination of his figure style, combining the decorative beauty of the 1720s with a suggestion of the emotional fervor of the Granada period. They have his typical liveliness due to the slender proportions and easy, graceful, softly curving poses. As usual, there is no exaggeration, but rather a controlled decorative and lyrical quality. Nevertheless, these sculptures have a greater emotional profundity than is ordinarily found in Spanish works of the period, a profundity which is enhanced by the understatement showing Cornejo to have been the heir to Martínez Montañés and Roldán. The head of the St. Aloysius Gonzaga (Fig. 52), for example, is very touching in its youthfulness, vulnerability, and mystical fervor, while it lacks the painful intensity of the Magdalene in the Granada Cartuja. The heads of the more mature men (Figs. 49, 53) recall those of the Granada apostolado in their long, narrow shapes, high brows, and parted lips, but their expressions are more restrained and their features more idealized. The gestures are eloquent without being overly expansive or rhetorical, and the hands are sensitive and beautifully carved. The left hand of the St. Stanislaus (Fig. 50), supporting the Christ Child, is almost exactly identical to that of the St. Joseph in the church of San Telmo Palace.

Also characteristic of Duque Cornejo is the unified and harmonious nature of the design of each of the figures.

Despite an occasional arm extended into space, as in the John Francis Regis (Fig. 53), the tendency is toward self-containment, with the movements of all the parts contributing to the feeling of a single, decisive gesture. In the SS. Stanislaus and Francis Borgia the long curves of the mantles constitute a wonderfully coherent and dynamic complement to the graceful poses of the kneeling figures. The vestments of the figures of Regis and Gonzaga are more minutely inflected than is usual with Cornejo, but this is to be explained by the fact that they wear surplices, which do not lend themselves to enrichment by painted or gilded designs. But the artist's ability to subordinate detail to the organic movement of the figure as a whole is as evident here as in the other sculptures. The comparison of the St. Aloysius to the similarly conceived St. Francis Borgia of Luis Salvador Carmona (1746, formerly in San Fermín de los Navarros, Madrid),[257] illustrates this, as well as the equanimity and composure of Duque Cornejo's figure style. Unlike the sculptures of the Paular and San Telmo Palace, the San Luis images do not have Duque Cornejo's typical richness of polychrome decoration, a departure necessitated by the nature of the Jesuit habit; but the cassocks and mantles of SS. Francis Borgia and Stanislaus Kostka are enriched by a profuse decoration of gilded vegetal designs, the mantles being turned back to reveal the undersides covered with a traditional pattern of ceros (small circles). The tunic of the St. Ignatius

kneeling in his cave is enhanced by a minute design of gilt lines. Duque Cornejo's reputation as the foremost Andalusian sculptor of his period is fully justified by these figures, each of which is a beautifully expressive entity, but which fits perfectly into its place as an element of the overall decoration of the church.

The sculptures of St. Stanislaus Kostka and St. Aloysius Gonzaga (Fig. 61) on the retable of the Interior Chapel are generally regarded as the work of Duque Cornejo,[258] and are certainly very intimately associated with his style, if not entirely by his hand. Like the figures in the main church, they have his characteristic energetic but not exaggerated treatment. In addition, certain motives show a direct parallel to earlier works by the master: the elevation of one foot upon a curving cloud-like form, causing the hip to be tilted, is analagous to the Granada SS. Caecilius and Gregory, as is the circular sweep of the mantle around the right arm. The complexities of the curving drapery ends beneath the left arm are utterly typical of Duque Cornejo, and the pose of the Child held by St. Stanislaus is a close variant of that of the Child held by St. Joseph in the Palace of San Telmo (Fig. 17). Nevertheless, the sculptures are somewhat less fine than those of the church; the poses are not especially interesting, the general design of the drapery is less organically related to the gesture of the figures, and the heads are less sensitively carved. They are still exquisite

sculptures, and that they could have been made under Cornejo's direction by a close follower appears quite possible in view of the high quality of the angels, Virtues, and other minor pieces of the retable.

The polychrome wood sculpture of the Virgin and Child known as the Virgen de la Gran Madre (Fig. 62) in the church of the Sagrado Corazón, Seville, is completely characteristic of Duque Cornejo's best figure sculpture, although its polychromy has been harshly and ineptly restored. Its history is uncertain; it was not mentioned by Gestoso in his survey of the church in 1892.[259] The building had been turned over to the Jesuits in 1868 after serving as a Protestant church for a period; perhaps they brought the image from one of their other churches at an unknown date. The pose, treatment of the draperies and of the Christ Child, and the carving of the hands, show it to be an important work of Cornejo of the 1720s or 1730s.

On 17 August 1733, Duque Cornejo and his son Enrique agreed to execute the sculptured images for the retable of the chapel of Saint Leander, the first on the Gospel side of the entrance in the Cathedral of Seville. Their work was not yet complete when Pedro signed a receipt on 9 July 1734 (App. 2, Nos. 10, 12). Duque Cornejo received 6,400 reales for the figures of St. Leander and three other saints at 1,500 reales each and eight cherubs at 50 reales apiece. Apparently he was

not responsible for the gilding and polychromy of the images, as the contract specifies that they are to be delivered by the time of the completion of the chapel and altar, in order that they can be painted. This was presumably done by Pedro de Uceda, who on 11 August 1733 had contracted the gilding and coloring of the chapel and altar.[260] The central niche of the main story of the retable contains the image of St. Leander (Fig. 63), with cope, mitre, and book. In the second story is a smaller figure of St. Dominic, the patron of the donor, Domingo Valentín Guerra, the Bishop of Segovia and confessor to Isabel Farnese. The lateral niches of the lower level have images of St. Anthony Abbot and of a bishop with cope, mitre, and red gloves, no doubt representing St. Isidore of Seville, the brother of St. Leander. The cherubs contracted by Duque Cornejo adorn the upper portion of the retable. The chapel is now used as a storeroom, and the sculptures have been neglected, becoming so dust-covered that their qualities are difficult to appreciate. Although totally characteristic of the spirit of Duque Cornejo's art, they cannot be said to be among his most personal or very best works. The poses are vital and graceful, but rather perfunctory when compared to such standing figures as the St. Joseph in San Telmo or the St. Aloysius Gonzaga in San Luis. The heads have little suggestion of personality or fervor, and are rather summarily carved. The St. Leander is the finest of the sculptures, and shows Cornejo's ability to endow with visual interest a simply posed

standing figure by means of subtle adjustments of the attitude and the treatment of the details of the drapery. As usual, the larger movements of the cope and more complex ones of the surplice combine in a coherent, decorative, energetic, but restrained design. The polychromy is splendid and in its delicate effect similar in spirit to the Paular sculptures and the San Telmo St. Joseph. The cassock, where it is visible beneath the lower edge of the surplice, has a gilt design of grotesques in tooled gold against a dark ground hatched to reveal a pattern of thin gold lines. The shoes are decorated with small gilded circles. The whiteness of the surplice is enriched with subtle rose and bluish nuances and some faint blue flowers, while the inner surface of the golden cope is of a rose tone.

The habit of the St. Anthony Abbot is decorated like the cassock of St. Leander with rather geometrical tooled gold grotesques; where the underside of the mantle is visible it shows parallel lines forming a zigzag pattern. The St. Isidore (Fig. 64) has a more organic vegetal design on the cassock and gold hatchings on the surplice. The inner surface of the cope is of a deep red with gilt designs. As noted above, this work is apparently that of Pedro de Uceda. The motives and devices used are standard and do not provide evidence of Uceda's possible participation in the polychromy of Duque Cornejo's other sculptures, but the expertise and beauty of this work suggests the feasibility of such a

connection.

Another undertaking in the Cathedral of this period was the execution of the retable and the tomb of Archbishop Salcedo in the chapel of Nuestra Señora de la Antigua. This is the first chapel on the left, when one enters the Cathedral by the Puerta de San Cristóbal. The fresco of the Virgin and Child which it enshrines is one of the most venerated images in the church; although probably dating from the fifteenth century,[261] the tradition was that it had been preserved by the Christians of Seville throughout the Moorish occupation.[262] The wall containing the mural was moved to the chapel in 1578.[263] In the eighteenth century, Bishop Salcedo ordered an extensive renovation of the room, in which he wished to be interred. The contract for Duque Cornejo's contribution is dated 9 April 1734 (App. 3, No. 11). On 6 May, Diego Antonio Díaz, maestro mayor of the Cathedral, agreed to carry out the architectural portions within a period of two months. Domingo Martínez signed a contract for the paintings on 20 May.[264] Salcedo's will of 29 June 1736 reaffirms his desire to be buried in the chapel and notes that the work of remodeling is in progress.[265] The chapel was inaugurated on 14 June 1738,[266] and Salcedo died and received burial there in 1741.[267]

The contract signed by Duque Cornejo specifies that the work is to be complete within a period of one and one-half years, at a cost of ten thousand pesos. The retable is to be of stone and to be a copy of the original altarpiece of

the chapel, according to a design which he has already made. The sculptural elements also are to be like the originals, and comprise the figures of Faith, Hope, and Charity at the top, six youths, and four figures in the niches. Cornejo is also responsible for the gilt-bronze details of the framework, the pavement upon which the retable is to stand, and the three steps leading up to it. The tomb is to reproduce the form of that of Bishop Diego Hurtado de Mendoza, the famous fifteenth-century work of Domenico Fancelli which occupies the Epistle-side wall of the chapel. Stone is to be brought from anywhere in the kingdom in order to match that of the original monuments.

Duque Cornejo's authorship of the altarpiece is assured by the contract; the nature of the documented intervention of Juan Fernández Iglesias is uncertain.[268] The first story of the red-marble structure has six Corinthian columns with gilt-bronze capitals, bases, and other decoration. The central niche reveals the painted titular image, while in the side niches are white marble figures of SS. Joachim and Anne. Above their heads are marble busts of SS. Justa and Rufina. A pediment surmounting the central portion of this level is topped by two angels. The four-columned second story has an image of Christ in the center and those of the SS. John at the sides. In the attic are the figures of the cardinal Virtues. The framework of the altarpiece is of little originality or interest and, it is to be assumed, follows the design of the

older retable, as specified in the contract. Some of the details are doubtlessly the inventions of Duque Cornejo, such as the mixtilinear mouldings surrounding the busts of SS. Justa and Rufina, but otherwise there is nothing worthy of comment. The white marble sculpture repeats in subject that of the earlier altarpiece, but the pieces are not literal copies of the older works. The SS. Anne and Joachim, for example, clearly reveal Cornejo's manner in their slight contrapposto and in the characteristic elevation of one foot on a cloud-like form. In physical type and costume they are very close to the images of the same saints in San Telmo Palace. Nevertheless, the figures are relatively lifeless and have very little appeal as individual sculptures.

The Salcedo tomb, on the Gospel wall of the chapel directly across from that of Bishop Hurtado de Mendoza, differs from its prototype, a characteristic quattrocento arched wall tomb, only in some of the details. In Fancelli's tomb the wall of the niche above the deceased has rectangular panels which include reliefs of the Resurrection, the Virgin and Child, St. Anne with the Virgin, and busts of the brothers of the Archbishop. Duque Cornejo replaces these with a central relief of mixtilinear shape representing the Death of the Virgin and lateral oval reliefs of the Annunciation and the Visitation. These are enframed by series of mouldings of combined straight and curved shape. The reliefs in the arched upper parts of the niches are also different. The

Mendoza monument has a single semicircular field depicting the Ascension, while that of Bishop Salcedo has an oval Assumption surrounded by curved triangular areas of mouldings. The epitaphs on the podia of the tombs also are treated in contrasting fashion. That of the Mendoza tomb is in a rectangular frame and is flanked by rectangular reliefs with busts of Justice and Fortitude, while the epitaph of the Salcedo tomb is contained in a mixtilinear frame surrounded by curving, leafy decoration.[269] The small figures in vertically aligned niches to the sides of the central arches on both monuments are similar, but not identical. Thus, Duque Cornejo's work is not a complete replica of Fancelli's, although the differences which exist are not sufficient to make the tomb of interest as an original work of art; in addition, the decorative carving lacks the qualities of variety and plastic richness which characterize Fancelli's version.[270]

Following upon Duque Cornejo's great productivity of the 1720s and 1730s, the earlier years of the 1740s are mysterious in their barrenness of documented artistic undertakings on his part. Virtually nothing can be said with certainty concerning these years prior to his departure for Córdoba in 1747, tempting one to postulate an extended absence by Duque Cornejo from the city (p.43), although there are a few suggestions of his possible activity in Seville.

There is a slight indication that Duque Cornejo may have worked for the Cartuja of Nuestra Señora de las Cuevas

in a reference in the Protocolo[271] of the monastery (1744-45) to "our don Pedro Cornejo." But this could be merely a reference to his having worked at the monastery in the past. The works of art said to have been executed by Duque Cornejo, none of which has survived, were paintings of St. Bruno and other Carthusians in the prior's cell,[272] a painting of St. Justa in the garden chapel,[273] two retables in the chapel of Santo Cristo, and the model for a life-sized silver St. Bruno by the silversmith Tomás Sánchez Reciente.[274] The choir stalls, which are preserved in part in the Cathedral of Cádiz, and which sometimes have been attributed to Duque Cornejo, were made by Juan de Valencia and Agustín Perea in the early years of the century.[275]

The two retables flanking the presbytery of the church of the Sagrario date from the 1740s; they were paid for with funds left by Bishop Salcedo, who died in 1741, and were inaugurated on 5 August 1754.[276] Exactly what relationship they have to Cornejo, if any, it is difficult to say. Surely he had nothing to do with the design of the harsh red-marble frames, but the sculptural elements have traditionally been ascribed to him.[277] The figures of the central niches are of polychrome wood, while those of the lateral niches and attic are of white marble. The retable of the Gospel side has in the center the Crucified Christ with the Magdalene kneeling at the foot of the cross, at the sides figures of St. John Nepomuk and St. Abundio, and in the attic St. Louis of Toulouse.[278]

The principal image of the other altarpiece is a Virgin of the Rosary, and standing archangels are in all three niches. The stone sculptures are mediocre. Those of the Gospel side are especially uninspired in general conception and lacking in variety and visual interest. This is not to say that they could not be by Duque Cornejo; his talent was not for working in stone, as is clear from the figures of the retable of the Virgen de la Antigua; but there is nothing about them to lend credence to the claims of his authorship. The angels of the retable of the Virgin of the Rosary are more vital and graceful and their costumes resemble those of other angels by Duque Cornejo, such as those of the altar of the Santo Cristo in San Telmo Palace; but their facial types and rather stocky proportions do not remind one of Duque Cornejo. There are insufficient examples of works in stone by Cornejo to permit the formation of a definite opinion about these sculptures. Much the same is true of the figure of the Crucified, since no other polychrome wood crucifixes by Duque Cornejo are known. The pose is somewhat unusual, with the arms in a more nearly vertical position than is generally the case in the school of Seville. In the crucifixion reliefs of the Córdoba choir stalls, Cornejo does not use this pose, although he does use a similar very slender canon of proportions. The nude is rather beautiful and idealized, with a fairly smooth modulation of the surface, a feature which is in keeping with Duque

Cornejo's general pleasantness and with his conception of the nude in, for example, the Adam and Eve reliefs of the Córdoba stalls. But the abruptness with which the end of the loincloth hangs down on the left side hardly brings to mind the melodiousness of Duque Cornejo's draperies. The head is tilted up, this being a Cristo de la Expiración, and since the figure is placed above eye level it is impossible to comment upon the treatment of the face. The kneeling Magdalene is a second-rate figure, her pose awkward and her draperies uninterestingly arranged. In addition, her placement on the narrow base at the foot of the crucifix, which was surely not planned with this purpose in mind, seems precarious; however, the image has occupied this location since the eighteenth century.

The Virgin of the Rosary is a handsome piece of sculpture, but, in the absence of definitive documentation, one balks at accepting it as the work of Pedro Duque Cornejo. The pose is rather starkly frontal and lacks Duque Cornejo's usual slight contrapposto. The draperies are somewhat fluttery and agitated and flare out at the base rather than drawn in as was Cornejo's usual practice. The baby is larger in proportion to the size of the Madonna than in his other figures of persons holding the Child, and his pose is less integrated into the total movement of the sculpture; he more or less sits upon the upturned palm of his mother, whereas in the San Telmo St. Joseph, the San Luis St. Stanislaus, and the

Paular St. Agnes holding her lamb, the hand extends further around and cradles that which is held, the back of the hand being turned out. The head of the Virgin is a bit matronly in comparison to Duque Cornejo's others. In all, the sculpture resists the effort to find in it the hand of Duque Cornejo, unless it could be representative of some heretofore unsuspected stylistic phase. Perhaps Matute's statement that the wooden figures were given by Bishop Tapia should be interpreted to signify that they were not made at the time of the construction of the altars; the dynamic qualities of the draperies could be more easily related to Duque Cornejo's works in Granada than to those of the 20s and 30s. However that may be, the sculptural works of these two retables remain among the most puzzling of those associated with the name of Pedro Duque Cornejo.[279]

V. WORKS: CORDOBA, 1747-1757

The period of nearly ten years which Duque Cornejo spent in Córdoba, from January 1748 until his death in September 1757, was devoted almost exclusively to the construction of the choir stalls of the Cathedral, his only other certainly identified work of this time being a tabernacle for the church of San Ildefonso in Jaén which was left incomplete at the end of his life.

The complexity of the choir stalls very nearly defies description; nevertheless, it is necessary to make the attempt before turning to a survey of the documentary evidence of chronology and other matters.

In general form, the large mahogany structure (Fig. 67) is characteristic of the choir stalls of Spanish cathedrals, consisting of a rectangular enclosure dominating the nave of the church and open at the end facing the presbytery. The western end of the choir features the large, retable-like throne, setting off the three seats reserved for the Bishop and two lesser dignitaries of the church and including, at the sides, doors to the trascoro, or the area behind the choir. The ranges of upper and lower stalls begin on the western end flanking the throne and continue around the corners and along the sides of the choir. The lower stalls, for

the seating of the beneficiaries (those clerics not belonging to the Chapter of the Cathedral) number twenty-three on each side, disposed as follows: two stalls on the western end, a range of five stalls, an opening giving access to the upper stalls, six stalls, an opening, six stalls, an opening, four stalls, and an opening. The backs of the lower seats form book rests for the use of those seated in the upper stalls. These, elevated on a stone platform, are for the seating of the canons of the Cathedral. There are thirty on each side, with four at the western end and twenty-six along the side. The total number of seats in the choir, including those of the throne, is 109. Above, on the three enclosed sides of the choir, is a balustraded gallery for musicians; at the eastern end, this widens to provide for the consoles of the twin organs of the Cathedral. The cove which supports the gallery is divided into sections by atlantes corresponding to the pilasters of the balustrade. Each section contains a lunette with two busts supporting a cornucopia. The open end of the choir is provided with a gilt-bronze screen on a stone base. The black and white stone floor is today protected by matting.

The upper stalls are divided into two major horizontal levels, that of the seats proper and an upper, decorative region. The latter (Figs. 80-89) has at each of the corners of the choir the figure of an Evangelist, standing on a pedestal, in front of complex mouldings, and under a shell niche.

The individual stalls are separated from one another in this upper section by candelabracolonnettes which support an arcade running around the enclosure. Each of the arches of this crowning element encloses a circular canopy and is surmounted by an urn. At the intersections of the arches are seated figures of children (called niños in the documents, they apparently are not angels, but human children, continuing the traditional use of secular motives in choir stalls), some playing musical instruments and some engaging in other activities (one covers his ears with his hands). At the level of the colonnettes, the principal features of each stall are two historiated medallions of mixtilinear shape. The larger medallions represent New Testament scenes, those on the Gospel side of the choir events from the life of Christ, and those on the Epistle side events from the life of the Virgin. Below these, the smaller medallions have episodes from the Old Testament.

The lower division of the stalls consists of the seats themselves. The most striking parts of this area are the imaginative busts which serve as the vertical supports for the armrests. The seats are hinged, and when raised reveal misericords, attached to the underside of the seats, against which the occupant of the stall can lean when standing.

The decorative carving is identical from side to side of the choir, but extremely varied within each side. Its major elements are the colonnettes, the busts of the armrests,

the seatbacks, the misericords, and the de orative motives surrounding the medallions.

The candelabra colonnettes are among the many features of the Córdoba choir stalls which call to mind the ornamental vocabulary of the architecture of the sixteenth century, giving rise to the expression "neo-plateresque" for the stylistic phase which they represent. They number thirty-three on each side, all different, although each corresponds to an identical one on the opposite side of the choir. They have Corinthian capitals and their shafts are divided at one-third their height by mouldings. In a few cases, the shaft retains its cylindrical shape, as in the first colonnette at the eastern end, the upper two-thirds of which is fluted and tapered and overlaid with cloth swags, tassels, grapes, flowers, and ovals in a manner somewhat reminiscent of the supports of the Umbrete retable or those of the retables of SS. Stanislaus and Francis Borgia in the church of San Luis. However, the shafts of the Córdoba colonnettes are more frequently composed of swelling, bulbous sections providing an undulating contour. One of the colonettes has on its upper two-thirds an over-all decoration of grotesques, but the shafts are more commonly carved with a variety of motives among which the smooth, slightly convex, medallion is the most obvious. These are of various sizes and are generally oval but in some cases slightly lobed or escutcheon-like in shape. Other motives which are frequent on the supports are acanthus leaves, grapes

and other fruit, flowers, crossed palm fronds, eagles, heads, babies, crinkled ribbon, chevrons, and C-scrolls.

The imaginative figures forming the vertical supports of the armrests are as varied as the colonettes. Some have the heads of animals, but most are human, some male and some female, some young and some old. There are grotesque heads, with large noses and exaggerated expressions, and others of a more idealized, serene type. They wear fanciful headdresses in the form of turbans, veils which cover part of the face, birds enfolding the head with their wings, and helmets, often in the shape of animal heads. Beneath the heads, the supports swell outward in the region corresponding to the breast of the figures and are carved with leaves, fruit, cloth swags, and other decorative motives. At the bottom, they curve back inward and terminate in imaginative feet in the form of crouching animals or human heads.

The seatbacks (Figs. 126-29), rectangular panels with rounded upper corners, are all arranged in the same general way, but the ornamental devices differ in each of the thirty seats on each side. Each panel is organized by means of two volutes which extend from the lower corners to the center of the top of the panel, giving a roughly triangular central field and smaller, irregularly shaped areas at the sides. Above, joining the ends of the volutes, is a carved ornament which overlaps the moulding at the top of the seat. Centered at the bottom of the seatback is a quatrefoil containing in the upper lobe a daisy and in the lower portion a scallop

shell or an animal's head. The varied ornamental carving occurs in the triangular central field, the lateral areas, the ornamental devices at the top of the panel, and to the sides of the lower quatrefoil.

Three of the seatbacks have in the central fields narrative or emblematic subjects. In one, an obese Silenus sits on a wine keg and holds bunches of grapes in his hands. A man on the right draws wine from the keg, while on the left a woman crushes grapes in a vat with her feet. The central reliefs of the other two seatbacks give the impression of having some literary source, but they might be merely fanciful inventions. In the first, two men are fighting with swords beneath a balcony upon which appears a lady with a fan and two other ladies. A watchman runs in from the right, and on the left is a boy throwing stones at the combattants and a dog barking. The other has a lady seated at a table beneath a tree. On the table and at its sides are food, a basket, and a pitcher. A female figure, perhaps a servant, stands at the side of the lady, and in the lateral parts of the relief are two musicians, one playing a triangle, and a dancing dog.

The remaining seatbacks have in the central areas decorative designs arranged symmetrically. Plants are the most frequent motives, but there are also female figures with the hindquarters of goats; centaurs; a fountain flanked by dolphins; beings wearing helmets or crowns; a plant growing

in an urn; birds; goats; and imaginative animals, sometimes with their tails entwined and with serpents held in their mouths. The lower extremities of the human and animal figures often are transformed into vegetal arabesques. This decorative vocabulary, as well as the manner in which it is treated, is clearly derived from the a lo romano ornament of the Plateresque style.

The carving of the lateral areas is of a similar nature, consisting mostly of plants which at times issue from the mouths of human heads and terminate in other human heads. There are also females with goats' legs, wearing elaborate headdresses and holding cornucopias; birds; and beings clasping their heads and regurgitating (these are on the seatback with the central relief of Silenus).

Completing the decoration of the seatbacks are the ornamental carvings at the tops and bottoms of the panels. The devices at the tops, joining the two spirals, are varied, consisting of plant motives; masks, sometimes with plants issuing from their mouths; dolphins; sheaves of wheat; or an urn containing flowers and fruit. The quatrefoils at the bottoms of the panels are relatively uniform in treatment, but to their sides are areas of varied carving, some of which are similar to those above and some of which recall the profane subjects typical of medieval choir stalls: eagles devouring snakes or rabbits, snails, hedgehogs, imaginary animals, and a dog chasing a fox or wolf. This last could

be an illustration of Aesop's "The Dog in Pursuit of the Wolf."

When raised, the seats reveal undersides with centralized misericords flanked by fields of vegetal carving. The misericords consist mostly of masks or twin profiles, with open mouths. Less important decorative carvings cover the armrests, the mouldings at the tops of the seatbacks, ahd the socles beneath the seats.

The upper level of the stalls is dominated by the historiated medallions and the colonettes, the other decoration being limited to pairs of seraphim, with wings and feathered headdresses, flanking the small medallions; babies' heads at the bases of the colonettes and beneath the small medallions, where they are surrounded by areas of varied carving, and ornaments at the bases of the large medallions, often consisting of a dish containing fruit or flowers, but sometimes consisting of plants and birds, dolphins supporting a dish, or birds drinking from a fountain.

The decoration of the lower stalls is analogous to that of the upper stalls, but is less elaborate and less finely carved. Again, they are divided into two horizontal zones, that of the seats and the upper, decorative area. Each of the latter contains a single oval medallion with the standing figure of a Cordovan martyr and a scene of his martyrdom in the background, although Duque Cornejo's contract of 1747 called for busts of Cordovan martyrs (Figs. 123-24,

App. 3, No. 31). The contract also itemized seven pieces of decorative sculpture for which Duque Cornejo was to be held responsible: the three seraphim which surround the medallion, the "bicha" (according to the Diccionario de la Real Academia, a fantastic figure with the head and torso of a woman and the lower quarters of an animal, but here apparently meaning any imaginative being) of the seatback, the "bicha" of the misericord, and the two dolphins. Exactly what relationship these items have to the actual elements of the lower stalls is unclear, suggesting that the decorative scheme was changed after the signing of the contract, as in the case of the medallions.

The seats themselves are simpler than those above. The busts of the armrests are less richly carved and their feet are identical, consisting of combinations of spirals. The seatbacks are divided by mouldings into decorative fields which contain mainly arabesques of vegetation, but also some animals, such as a stork holding a snake and two fish with their tails entwined. Centered at the tops of the backs are masks in low relief, rather than the varied ornaments of the upper stalls. The misericords also are less varied, consisting mostly of abstract or vegetal designs, with only a few masks or double profiles like those above.

In the upper section, the seats are separated, not by colonnettes, but by pilaster-like forms terminating in babies' heads wearing scallop shells in the manner of skull caps, and decorated with a variety of fruit, flowers, festoons, and

grotesques. At the base of each medallion is an ornament similar to those beneath the large medallions of the upper stalls, while in the triangular spaces flanking the medallions are areas of carving. Most of these contain motives not unlike those of the central and lateral areas of the upper seatbacks: plants and flowers, sometimes emerging from mouths, sometimes terminating in feather-decked heads, birds, monkeys pouring fruit out of baskets, parrots' heads regurgitating vines which end in heads. A few, however, have what appear to be narrative scenes. On the two stalls with medallions representing Sts. Acisclo and Victoria, the most venerated of the Cordovan martyrs, there are represented a standing and two seated persons in the foreground and in the background a balcony with three figures. On one stall there is a man mashing grapes in a bucket with a child holding a dish and a dog at his side. Another has a woman riding a donkey, a man on foot with a rifle, and a goat (?). A third represents a fox or wolf looking up at an owl seated on a cage.

The bishop's throne (Figs. 69-72) is the dominating feature of the choir stalls. It comprises a principal, central, section raised on a dais with five steps, and lateral parts, like guardapolvos, above the doors to the trascoro. The two-storied central section has on the first level the three seats of the throne,(the documents refer to the entire retable-like structure as the trono, although it includes

three seats) the over-all disposition of which is like that of the upper stalls already described, except that the elements are used with greater lavishness and redundancy. The colonnettes separating the seats are paired rather than single; in the pairs flanking the central seat, the outer colonnette is stepped back slightly, while in those at the outer edges of the lateral seat, one colonnette is set directly behind the other. These supports are of the same general type as those of the other stalls, except that they are not divided at one-third their height. The busts of the armrests differ from those of the other stalls in that those of the two outer seats turn toward each other rather than remaining frontal. In addition, each of the three seats has its own pair of armrests, rather than sharing one with the adjacent seat, resulting in pairs of busts flanking the central seat. As in the upper stalls, each seat has above it a large and a small historiated relief. To either side of the small relief above the central seat are small estípites terminating in cherubs' heads. Above the colonnettes, the seats are marked by elaborate canopies surmounted by figures of babies. In front of the bishop's seat is a handsome lectern, the base of which consists of a double-headed eagle.

Flanking the section containing the three seats are large supports, called machones in the contract of 1752 (App. 3, No. 41), which extend to slightly above the tops of the canopies over the seats. These are characteristic of Duque

Cornejo's inventive treatments of supporting members. A base level, consisting of elements which are more or less rectangular in section, rises to the level of the bases of the colonettes of the central section. The second division of each support is made up of a small and a large relief medallion, corresponding in placement to those above the three seats. Beyond this, the machones take the form of fluted shafts with Corinthian capitals, decorated with garlands of fruit and leaves and the triangular form with lateral extensions which Duque Cornejo often used, as at Umbrete. This section of the support is set against a series of mouldings in stepped planes. Above the capitals are volutes placed perpendicularly to the main plane of the structure, which support bases for the standing figures of the second story. At the outer edges of the machones are two further colonnettes, continuing the series of those of the central section.

The subjects of the five large medallions on the supports and above the three seats are, from left to right, the Miracle of the Ass (St. Anthony of Padua, Fig. 75), St. Joseph Holding the Christ Child, the Virgin of the Pillar Appearing to St. James, St. Michael and the Dragon (Fig. 77), and St. Vincent Ferrer Preaching (Fig. 76). The small reliefs represent the Conversion of St. Paul (Fig. 78); St. Paul Bitten by a Viper, Shaking the Viper from His Hand (Acts, 28: 1-8, Fig. 79); St. Peter's Vision of the Unclean Beasts; St. Philip Converting the Ethiopian Eunuch; and the Liberation of St. Peter.

The second story of the throne is dominated in the central section by a large composition in high relief representing the Ascension, with the life-sized figure of the Risen Christ carved completely in the round and attached to the relief so that he appears to hover in space. Above the Ascension, the central vertical division of the throne terminates in a mixtilinear upper contour made up of sections of curved pediment, and surmounted by a large figure of the archangel St. Raphael, the patron of Córdoba, and two seated Virtues.

In the lateral portions of the second story, standing on pedestals which are supported by the machones of the first story, and in front of shallow niches, are images of St. Mary Magdalene and St. Theresa.

The guardapolvo sections of the throne begin above the side doors to the trascoro and taper inward, terminating at the height of the heads of the female saints. The elements of which they are composed are circular reliefs with busts of St. Agnes and St. Catherine or St. Victoria (Figs. 73-74), roughly triangular relief panels representing babies, seated Virtues, palm branches, and a moulding of C-scrolls and acanthus leaves.

At the eastern, or entrance end of the choir the stalls terminate in elaborately carved sections. Immediately next to the final colonette of the upper stalls on both sides are grandfather clocks, the mechanisms of which are said to be

English. Beneath the cases containing the dials are reliefs corresponding in size and shape to the small medallions of the upper stalls and representing God Reproving Adam and Eve on the Epistle side and the Expulsion from the Garden of Eden on the Gospel side. The date 1757 which is inscribed on the latter has been mutilated so that it seems to read 1737. Beyond the clocks, the outermost elements of the choir are handsome and imaginative vertical sections of carving. These have at the base seated figures playing a cello and a bassoon. Above are luxuriant festoons of grapes and other fruit, grape leaves, and crinkled mouldings ending in volutes. In the center and at the top, the festoons are grasped in the beaks of large eagles (Figs. 130-32).

Despite the great complexity and variety of the choir stalls, they do not lack artistic unity, toward which the uniform color of the mahogany contributes a great deal. The carved ornament, which ranges from highly plastic and sculptural, naturalistic elements to low-relief grotesques, is characterized by variety and imagination, and refinement and sensitivity of carving. In spite of its profuseness, it does not obscure the general architectural lines of the structure. The narrative reliefs and figure sculptures of the stalls have sometimes been criticized as cold and unoriginal, but they should be judged as elements contributing to the total effect of the choir stalls, not as separate entities. The medallions generally show an avoidance of strong emotion, but

they are not lacking in charm, grace, and warmth. These features are typical of Duque Cornejo's personal style and are appropriate to the function of the panels: the addition of emotional and psychological profundities to so much decorative splendor would be excessive. Thus the heads have little individuality or intensity of expression, and those of women and angels are child-like and sweet. In the Passion scenes, there is little emphasis on suffering; and in those panels showing the Crucifixion, the figure of Christ on the cross is of secondary importance to those of the personages in attendance. For the most part, the figures are located in the foreground, and the details of the setting are simplified so as to limit the suggestion of recession in depth, a quality which also befits the architectural function of the reliefs.

Iconographically, the choir stalls suggest some interesting possibilities, although there is no clearly discernible meaning of any particular originality or profundity. The selection of subjects for the medallions of the upper and lower stalls seems not to have been motivated by the desire to express anything more than a fairly obvious meaning. The Cordovan martyrs[280] of the lower stalls are present for logical and appropriate reasons, and the events from the lives of Christ and the Virgin, which are, in traditional fashion, represented in the larger reliefs of the upper stalls on opposite sides of the choir, present no special problems of

interpretation. The combination of these three elements might be thought of as representing the treasury of the Church, which is amassed from the beneficial acts of Christ, the Virgin, and the saints. The New-Testament episodes of the upper stalls begin at the entrance of the choir with the Nativity on the Gospel side and the Apocalyptic Vision on the Epistle side and proceed chronologically, terminating on either side of the Bishop's throne with the Incredulity of Thomas and the Coronation of the Virgin. There is no apparent relationship between corresponding reliefs on opposite sides of the choir. The Old-Testament subjects of the smaller medallions of the upper choir, by being placed beneath the New-Testament scenes, suggest the relationship between the Old Law and the New, but apparently no attempt was made to establish specific parallels between the two reliefs of each stall. In contrast to the arrangement of the larger reliefs, the sequence of subjects of the smaller begins at the entrance to the choir on the Gospel side with the Temptation of Adam and Eve and continues in the order of the scriptures without interruption as far as the ninth stall beyond the bishop's throne on the Epistle side. After this, the subjects seem to follow one another in arbitrary fashion; indeed, the last two reliefs on the Epistle side, representing Herod Consulting the Doctors and the Massacre of the Innocents, depart completely from the Old-Testament scheme. Whether or not this indicates some last-minute

change of plans it is impossible to say, but it is worthy of note that had the Genesis scenes which occur on the clocks at the entrance of the choir been inserted in their place among the reliefs of the upper stalls, this inconsistency would not have occurred. The disposition of the reliefs is set forth in the following table.

Medallions of the Upper Choir Stalls,

Córdoba Cathedral

a. Large medallion
b. Small medallion

	Gospel Side		Epistle Side	
1.	a.	Incredulity of Thomas	1. a.	Coronation of Virgin
	b.	Death of Absolom	b.	David Receiving Cistern Water
2.	a.	Resurrection	2. a.	Assumption of Virgin
	b.	David with Shewbread	b.	Judgement of Solomon
3.	a.	Crucifixion with St. Longinus	3. a.	Burial of Virgin
	b.	David and Goliath	b.	Elias Reproving Ahab
4.	a.	Crucifixion	4. a.	Death of the Virgin
	b.	Samson Destroying Temple	b.	Elias Fed by a Raven
5.	a.	Via Crucis	5. a.	Christ Appearing to the Virgin
	b.	Annointment of Saul	b.	Elias and Son of Widow of Sarepta
6.	a.	Ecce Homo	6. a.	Virgin of Solitude
	b.	Samson Killing Lion	b.	Elias Maintained by Angel
7.	a.	Flagellation	7. a.	Descent from the Cross
	b.	Angel Appearing to Gideon	b.	Elias in Car of Fire
8.	a.	Betrayal	8. a.	Meeting of Christ and the Virgin
	b.	Jael and Sisara	b.	Two Bears Eating Boy, Fulfilling Elisha's Prophesy

	Gospel Side		Epistle Side
9.	a. Agony in the Garden	9.	a. Virgin and Apostles Going to Calvary
	b. Balaam's Ass		b. Elisha Multiplying the Widow's Oil
10.	a. Last Supper	10.	a. House of Mary & Martha
	b. Brazen Serpent		b. Job on Dungheap
11.	a. Washing of the Feet	11.	a. Marriage at Cana
	b. Expedition to Canaan		b. Tower of Babel
12.	a. Entry into Jerusalem	12.	a. Holy Family Going to the Temple
	b. Moses Breaking Tablets of Law		b. Daniel in Lions' Den
13.	a. Magdalene Anointing Christ's Feet	13.	a. Carpenter's Shop
	b. Moses Striking Water from Rock		b. Jonah Released from the Whale
14.	a. Conversion of Zacchaeus	14.	a. Angel Advising Joseph to Return to Nazareth
	b. Moses and Burning Bush		b. Judith & Holofernes
15.	a. Resurrection of Lazarus	15.	a. Flight into Egypt
	b. Discovery of Baby Moses		b. Tobias and Angel
16.	a. Blind Man of Jericho	16.	a. Angel Sends Joseph to Egypt
	b. Joseph and Potiphar's Wife		b. Esther before Asahueras
17.	a. Woman Taken in Adultery	17.	a. Presentation to Prophetess Anna
	b. Jacob Wrestling with Angel		b. Three Youths in Fiery Furnace
18.	a. Tribute Money	18.	a. Presentation in Temple
	b. Jacob's Ladder		b. Gathering of Manna
19.	a. Transfiguration	19.	a. Way to Bethlehem
	b. Isaac Blessing Jacob		b. Jacob and Rachel at the Well
20.	a. Christ in the Storm	20.	a. Joseph's Dream
	b. Esau Selling His Birthright		b. Saul Receiving the Head of Goliath

	Gospel Side		Epistle Side
21.	a. Loaves and Fishes	21.	a. Virgin with the Infant Baptist
	b. Rebecca and Eleazar at the Well		b. David and Abigail
22.	a. Son of the Widow of Nain	22.	a. Visitation
	b. Sacrifice of Isaac		b. David Dancing before the Ark
23.	a. Curing of Paralytic	23.	a. Annunciation
	b. Banishment of Hagar		b. Bathsheba Seated at Right of Solomon (?)
24.	a. Christ and the Samaritan Woman	24	a. Prayer of the Virgin
	b. Lot and His Daughters		b. Solomon and Sheba
25.	a. Temptation of Christ	25.	a. Betrothal of Virgin
	b. Abraham and 3 Angels		b. Susanna and Elders
26.	a. Baptism of Christ	26.	a. Presentation of Virgin
	b. Noah's Sacrifice		b. Samson with Gates of Gaza
27.	a. Christ among Doctors	27.	a. Birth of the Virgin
	b. Deluge		b. Samson and Delilah
28.	a. Adoration of Magi	28.	a. Immaculate Conception
	b. Murder of Abel		b. Balthasar's Feast
29.	a. Circumcision	29.	a. Annunciation to Joachim
	b. Sacrifice of Cain and Abel		b. Herod Consulting Doctors
30.	a. Nativity	30.	a. Apocalyptic Vision
	b. Temptation of Adam and Eve		b. Massacre of Innocents
Clock:	God Reproving Adam	Clock:	Expulsion of Adam and Eve

The series of New-Testament scenes of the upper stalls culminates in the large Ascension of the bishop's throne, and this crowning event of Christ's earthly life is referred to elsewhere in the choir stalls in the numerous figures of eagles which occur in their decoration, the most noticeable

of which are those of the bishop's lectern and those carved at the entrance to the choir.[281] The other thematic elements of the throne suggest certain additional concerns which may have influenced to some extent the choice of subjects for the medallions of the upper stalls. The five small medallions have subjects referring to the Apostles Peter, Paul, and Philip, as is appropriate to the throne of a bishop, whose ministry is considered to be a continuation of that of the Apostles; the large relief of the Appearance of the Virgin of the Pillar to St. James, above the seat of the bishop, relates this general idea specifically to the Spanish Church; and the arrangement of this relief on a vertical axis with that of St. Peter's Vision and the figure of St. Raphael at the top of the throne ties together the ideas of the universal Church, the Church of Spain, and the Church of Córdoba. If these central elements make reference generally to the bishopric of Córdoba, the two large reliefs to the right of center, representing St. Michael Defeating the Dragon and St. Vincent Ferrer preaching, surely refer to the principal donor of the choir stalls, Bishop Miguel Vicente Cebrián, who had a special devotion to St. Vincent Ferrer, and adopted his name at the age of twenty-two after this saint miraculously cured him of epilepsy.[282] Similarly, the relief of St. Joseph with the Christ Child, to the left of center, probably alludes to Archdeacon José de Recalde, whose legacy in 1742 was the original motivation for the construction of the stalls (p. 159).

The fifth large relief, representing the Miracle of the Ass which was caused by St. Anthony of Padua to kneel in the presence of the Host, introduces a matter of special importance in the diocese of Córdoba: the special veneration paid to the Holy Eucharist. In 1639, it had become the custom in the Cathedral of Córdoba to add, after the salutation and Ave Maria, "Praised be the Most Holy Sacrament and the Immaculate Conception of the Virgin Our Lady without original sin." This practice later spread to the rest of Spain. During the period of the construction of the choir the special devotion to the Eucharist came to the fore. At the time of the earthquake on All Souls' Day, 1755, Mass was being celebrated in the Cathedral, and the officiant held up the Host to be seen by those in attendance. After this, it was determined always to exhibit the Host on All Souls' Day. In 1756, permission was obtained to celebrate in Córdoba the Forty Hours' Devotion, another sign of the particular importance of the Holy Eucharist in this diocese.[283] Some of the Old-Testament reliefs of the upper stalls might be interpreted as Eucharistic symbols, although this is probably coincidental; however, the decorative motives of the choir stalls do seem to include a significant number of references to the Sacrament: grapes and grapeleaves, sheaves of wheat, and scenes of Silenus and wine-making activities.

The standing figures of the side niches of the upper story of the throne represent SS. Mary Magdalene and Theresa.

Perhaps the prominence of St. Theresa explains the seemingly excessive number of Old-Testament scenes on the upper stalls dedicated to Elias and Elisha, the alleged founders of the Carmelite order. These are found on the stalls in the corner of the choir nearest the image of the Carmelite nun. Theresa was a devotee of the Magdalene and desired to imitate her; however, her ideal of the Christian life required a combination of the contemplativeness of the Magdalene and the action of Martha: "...creedme, que Marta y María han de andar juntas para hospedar al Señor, y tenerle siempre consigo, y no hacerle mal hospedaje, no dándole de comer."[284] It is conceivable that an allusion to this ideal of Christian womanhood could have been motivated by the reminiscence of a scandalous ocurrence in Córdoba in the sixteenth century when Sister Magdalena de la Cruz and other women were punished by the Inquisition for misdeeds, an event to which St. Theresa herself refers in the Vida.[285] That Bishop Cebrián was concerned with such matters is shown by his foundation in Córdoba of a home for dissolute women. The busts of the virgin martyrs above the doors to the trascoro would not be inappropriate to this theme, and, in addition, eighteen of the Old-Testament reliefs of the upper stalls refer either directly or indirectly to famous or infamous female personages.

Documentary History

Documents preserved in the Cathedral and the Archivo de Protocolos tell us a great deal about the sequence of events of the fifteen-year period during which the construction of the choir stalls was contemplated and put into effect. Of especial importance are the Actas capitulares;[286] the three contracts signed by Duque Cornejo in the Archivo de Protocolos (App. 3, Nos. 31, 41, 49); and the general accounts of funds received and expended, receipts, and copias (weekly accounts of expenditures) bound together as the Libro de la cuenta general in the Cathedral archives.[287]

The decision to construct the new choir stalls was made in 1742 as the result of a legacy of the deceased Archdeacon of Córdoba José de Recalde of 120,000 reales to the fabric of the Cathedral. The will specified that the funds be used for choir stalls and a lectern within a period of four years; if not utilized for this purpose within the specified time they were to be diverted to other uses. The Actas capitulares of 18 and 19 April show that upon being apprized of these facts by Recalde's executors, the Chapter determined that the stalls be constructed of mahogany, red ebony, or lignum vitae, and commissioned Juan Gómez Bravo, canónigo magistral and obrero de la fábrica, and Tómas Cosío to procure the wood from Havana, after consulting a competent master to determine the quantity required (App. 3, Nos. 14, 15). However, a delay of several years was caused by difficulties in obtaining the wood. By

June 1744, Cosío, in Madrid, had commissioned the purchase of mahogany in Havana, but it was soon learned that the material could not be shipped without the license of the King, since all Cuban mahogany was reserved for works in the royal palace. The Chapter was informed of this development on 26 January 1745, together with the fact that it was necessary to pay for the wood in pesos fuertes, which would have raised the cost by twenty-five percent. This was unacceptable, and, Cosío being too busy and unwell to attend to the matter, it was requested that a certain Señor Ramos make inquires about the possibility of procuring a portion of the mahogany being used in the palace. Since there remained only slightly more than one year of the period specified by Recalde for the beginning of the choir stalls, the Chapter deputized two of its members to learn of what woods were constructed the choirs of other Spanish cathedrals, and the cost of these woods. However, the choice of materials had apparently not been made by 31 May, when the deputies were directed to obtain, either by loan or by purchase, all of the mahogany in the possession of the convent of San Pablo, and also to purchase, for felling in August, twenty-four walnut trees, or, if available, the number of walnut boards corresponding to twenty-four trees (App. 3, Nos. 16-20).[288] But the preference of the Chapter was for mahogany, because of its durability and beauty, and on 3 September the master carpenter Juan Canales departed for Cádiz and its surroundings to seek a source of supply of

this material. Upon his return on 17 September he reported that he had located and provisionally arranged to purchase a quantity at a moderate price. It was calculated that the cost of the stalls would be only twenty-thousand reales more in mahogany than in walnut, and the Chapter resolved on the twentieth that the mahogany be bought. In October, Canales returned to Cádiz and purchased 140 pieces of mahogany for 29,282 reales, 8 maravedís, including the cost of shipment to Seville. The cartage to Córdoba, taxes, and other expenses eventually raised the total cost of this first lot of wood to 36,474 reales, 17 maravedís. On 28 October, thirteen of the pieces were placed in storage in Seville and the other 127, weighing 393 quintales, 3 arrobas (approximately 19 tons), were sent on by means of twenty carts to Córdoba. They arrived in this city on 14 February 1746, and were placed in the room "donde se pone el Monumento."[289] The remaining thirteen pieces were left in Seville until the advent of better weather; on 6 June 1746, Canales returned to Seville to arrange for their transport, being absent from Córdoba for a period of twelve days. The combined weight of these larger pieces was 260 quintales (App. 3, Nos. 21-24, 84, 86).

During the period of the construction of the choir stalls, it was necessary on three occasions to acquire additional lots of mahogany. In October 1748, only nine months after the beginning of work, fifty pieces were brought in two trips from Seville, the first with forty-two pieces weighing

798½ arrobas and the second with eight pieces weighing 187 arrobas. The cost of wood, transportation, taxes, and other expenses amounted to 20,005 reales, 14 maravedís, and Canales spent forty-five days on the job (App. 3, No. 86). During the week ending 26 October, eight reales were disbursed for wine for the workers "quando vino la madera de caoba."

When, in September 1749, more wood was required, it was decided to purchase it with money from the fund which had been established by Bishop Diego de Mardones for the maintenance and repair of the high altar and choir (App. 3, Nos. 35, 36). The wood was brought from Cádiz by Vicente de los Reyes at the cost of 21,378 reales, 18 maravedís;[290] there was another expenditure for wine for those who unloaded it on 25 October. The final acquisition of wood was in the form of two purchases in Cádiz totaling 19,678 reales, 4 maravedís (App. 3, No. 84). This expense is reflected in the weekly accounts for the weeks ending 1 July 1752, 3 October 1753, and 17 May and 16 November 1754.

Beginning early in 1745, before the purchase of the first lot of mahogany, deliberations began with regard to the design of the choir stalls and the selection of a master to direct their construction. A number of projects were submitted, and on 31 May the Chapter chose the ones by the Cordovan artists Alonso Gómez de Sandoval[291] and Tomás de Pedrajas,[292] each of whom was requested to prepare a clay model of

three seats. News of this important artistic undertaking had spread to other parts of Spain: the master sculptor Francisco Galiano wrote from Cádiz requesting employment, and in October of this year Manuel de Churriguera arrived in Córdoba, seeking the commission. He too was instructed to prepare a model, which was eventually shipped from Salamanca after his return to that city (App. 3, Nos. 20, 25-27, 86).

The precise date of Pedro Duque Cornejo's entrance into this competition is uncertain. It occurred, however, prior to 11 March 1747, when the Chapter selected two projects from among those which had been submitted, the author of each of which was to prepare a full-size pine stall (App. 3, No. 28). The names of these artists are not given, but subsequent events show them to have been Tomás de Pedrajas and Pedro Duque Cornejo. The stall designed by Pedrajas was constructed between May and November at a cost of 2,634 reales, 20 maravedís, under the direction of Pedraja's father-in-law, Teodosio Sánchez Rueda, who was paid 10 reales a day. The sculptural parts were evidently carried out by the priest Juan de Zaragoza, who received one thousand reales "por la escultura de una silla de pino."[293] Cornejo journeyed by calash to Córdoba in April, staying twenty days and apparently entering into an agreement to execute the requested pine stall; he brought this with him when he returned on 19 October. The Chapter saw the two stalls on the 27th of this month, but left the final selection to the Bishop (App. 3, Nos. 30, 86). The

commission was awarded to Duque Cornejo, who, with Juan de Goyeneche, Francisco de Savariego, and José Capilla Bravo as representatives of the Bishop, Dean, and Chapter, signed the initial contract in the Cathedral of Córdoba on 31 October 1747 (App. 3, No. 31).

In the contract, Duque Cornejo agreed to direct the construction at a salary of three hundred ducats per year, and not to be absent from Córdoba without grave reason until the completion of the upper and lower stalls, lectern, and bishop's throne. He also consented not to accept any other commissions which might delay the termination of this one. In addition, he was to provide the sculptural elements of the choir stalls, at varying prices. The large medallions of the upper stalls were to represent mysteries of the Redeemer on one side and mysteries of the Virgin on the other, and were to be executed all by Duque Cornejo's hand at the price of 48 pesos (720 reales) each. He was to carve each of a single piece of wood, after submitting to the deputies a model for their approval. For the small medallions of the upper stalls, illustrating scriptural passages which were to be chosen for him, he was to receive 8 pesos (120 reales) each. The medallions of the lower stalls were to have busts of Cordovan martyrs with scenes of their martyrdoms in the background, each at the price of five pesos (seventy-five reales). He was also responsible for the rest of the sculpture of the upper stalls and of the lower stalls, for which he agreed to accept

16 pesos (240 reales) for each of the former and 7 pesos (105 reales), for each of the latter. In the case of the lower stalls, these sculptural elements were itemized: two golfines (dolphins: the armrests?), the bicha of the seat-back, the bicha of the misericord, and the three seraphim which surround the medallion. The significance of the references to "dolphins" and "seraphim" is unclear; either Duque Cornejo later modified his plans for the decorative vocabulary of the lower stalls or these words had an idiomatic meaning which has been lost. Finally, Cornejo contracted the figures of children which occur at the intersections of the arches above the upper stalls. They were to be "de rica escultura" and varied in pose, and he was to receive for them four pesos (sixty reales) apiece. Three days after signing the contract, Duque Cornejo departed from Córdoba (App. 3, No. 86), promising to return in January 1748.

Preparations for the construction of the choir stalls had begun more than a year earlier with the alteration of a room which was to serve as the workshop. The accounts of the period 14 March to 14 April 1746 show the expenditure of 1,166 reales, 6 maravedís, for the addition of three doors with grills to the room, which was very dark. It may be assumed that Cornejo arrived at the beginning of 1748, as had been predicted in the contract; his first receipt was signed on Thursday, 1 February. Work began on the following day, the first weekly account being for the period 2-10 February;

and continued, with the exception of an interruption of 3½ months in 1755, until 18 March 1758. At times, as many as forty-six workers participated in the project.[294] The suspension of work in 1755 was the result of the earthquake which occurred on Saturday, 1 November: the account bearing this date is the last in the Libro de la cuenta general until that of 21 February 1756. According to the Actas capitulares of 6 November, this action was taken for fear that the structure of the Cathedral had been dangerously weakened in areas where work on the choir was being done (App. 3, No. 63). Just before the resumption of work, it was suggested in the meeting of 24 January 1756 that the little that remained to be done might be paid for in a lump sum; the idea was rejected on the 25th and it was decided to continue financing the stalls by means of daily wages (App. 3, Nos. 65, 66).

During the first months, preparatory work continued; further modifications of the workshop are indicated by payments in February 1748 to a mason and for sand, bricks, plaster, and a knob and key for Duque Cornejo's door. The transport of thirty-two angle rafters of common wood (alfardas de madera de carretilla) to the house of Teodosio Sánchez Rueda in the same month would seem to indicate that it was intended to carry out part of the work there, but there is no further mention of this. In March, the mahogany was brought out of the church into the patio de naranjos, where sawyers (serradores) cut it into pieces of appropriate size.

The accounts suggest that the carving of the upper stalls was carried out mainly in the years 1748 and 1749. Work on the baluster-colonettes seems to have begun around the first of March; two blades for the lathe which was to be used for this purpose were paid for on 24 February, and in March and April there were expenditures for the salary of the master turner, for cardboard from which to make templets, and for screws to repair two columns which had broken. Although the contract specified that the choir be assembled without nails or screws, there were in fact purchases of screws and of thousands of nails throughout the period of construction. Apparently the columns were roughed out on the lathe and then some of them were carved by Duque Cornejo for copying by the other carvers. On 23 November there was a payment "De dos colunas que a tallado D^{n}. Pedro Cornejo para que bayan copiando los tallistas a setenta y dos Rea^{s}. cada una." Nevertheless, in the finished stalls, no column is duplicated more than once; probably Cornejo carved one side of one of each pair.

Much was accomplished during this first year. So many workers were involved that on 26 April the Chapter found it necessary to authorize the construction of a new workshop (App. 3, No. 32); payments in April, May, and June were made for doors, poles, bricks, lime, sand, five locks for windows, and a lock for Cornejo's new room.[295] Duque Cornejo worked both at the Cathedral and at his house: on 2 March, sixteen medallions were taken to the house to be carved; on 6 April,

a seatback was brought from the house to the Cathedral to be copied by the carvers.

The allocation of additional funds and the purchase of more mahogany in 1749 (p. 144), suggests that work was advancing rapidly. At the beginning of the year, parts of some of the stalls had been completed, and it was desired to assemble them and to place them in a safe location. On 15 February, Duque Cornejo and the deputies in charge of the choir stalls were instructed to decide upon a place where they would not detract from the beauty of the Cathedral (App. 3, No. 33). This state of affairs is reflected in payments on 24 May 1749 and 4 July 1750 for hooked nails to affix the seats which were being joined together, and on 21 June 1749 for three thousand bricks to partition the aisles of the church.[296]

In addition, work continued on the individual parts of the stalls. In October, Duque Cornejo was occupied with the carving of the corners of the choir. Throughout the year 1749, columns and seatbacks were taken to his house to be carved, for which he was paid seventy-two <u>reales</u> a piece. In the case of the seatbacks, he carved only one side, and the other side was copied from this in mirror image by the carvers. On the basis of some very summarily executed clay reliefs preserved in the Córdoba museum, it has been assumed that the medallions of the choir stalls were carved by helpers following Cornejo's clay models. But the contract of 1747 shows that these models were submitted by Duque Cornejo to the Chapter for their approval before carving the large medallions by his own hand,

and the weekly accounts bear this out.

Probably the carving of the upper stalls was essentially complete by the end of 1749, with the exception of the Evangelists in the four corners, which were not agreed upon until after January 1754, according to the final payment (App. 3, No. 83); since the later accounts show expenditures for other purposes. Work on the lower stalls began in August, when the "old wood" from which they were to be made was brought from storage. It was in this month that José Duque Cornejo arrived from Seville and began to participate in the work (App. 3, No. 81); perhaps the carving of the lower stalls is to be attributed at least in part to him. The lower stalls were still incomplete in March 1755, when two of their seatbacks were taken to Duque Cornejo's house. Evidently this part of the work was not brought to conclusion until after the suspension of 1755-56. In July 1756 payments were made for cleaning their medallions and for painting the names of the Cordovan martyrs.

At least by 1749, Duque Cornejo had begun to carve the sculpture of the bishop's throne, although it has been assumed that this work was done later, since he signed a contract for it only in 1752. The intention to include the throne in Cornejo's responsibility was mentioned in the initial contract, and a drawing cited in the 1752 contract, signed by Duque Cornejo, representatives of the Cathedral, and notary, no doubt was Duque Cornejo's authorization to

begin the work. Probably this began as early as 14 December 1748, when there was an expenditure "De llevar las figuras grandes a casa de D^{n}. Pedro Cornejo cada una con quatro Gallegos que fueron veinte portes a tres quartos siete rrea^{s}. y dos mrs." In any event, the work was clearly under way during 1749, when there were payments to take the medallón (large medallion) and its figures and the Virtues to the house (8 February and 15 March), and for three hooked nails to affix the three seats of the throne to the wall (27 December). The work on the throne continued in 1750 and 1751, as is evidenced by a purchase of two more hooked nails to anchor its seats (3 January 1750), the cost of bringing from Duque Cornejo's house one of its seatbacks (13 February 1750), a payment to Cornejo for roughing out a seatback, a column, "un respaldo donde ba la medalla grande," and the framework for two seats, all for the bishop's throne (1 May 1751), and the purchase of a black-poplar pole to affix the figure of the angel at the top of the throne (9 October 1751). Perhaps the purchase of a ladder for Duque Cornejo in March 1750 was related to this project. Toward the end of 1751 increasing amounts of wood were transported tc the house, although the use to which this was to be put is not indicated. In 1752, the only expenditure clearly related to the throne was one on 12 October for twelve screws to attach its columns. The contract, which Duque Cornejo signed on 25 September of this year (App. 3, No. 41), together with Canons Goyeneche,

Capilla Bravo, and Savariego, committed him to provide all the sculpture of the throne appearing in his drawing which had been signed by all the interested parties and the notary public, for the price of eighteen hundred pesos (27,000 reales). This was no doubt the work which he had been executing at least since the beginning of 1749. In addition, he now agreed to supply the five larger and the five smaller medallions and the decorative carving of the seats, all at the same prices as the corresponding parts of the upper stalls. That the medallions had not yet been made is clear from the Chapter's determination, on 21 July 1755, that the three principal ones have Old-Testament subjects; that they do not have such subjects is an instance of the fact that changes were sometimes made without authority (App. 3, No. 58).

The last elements of the throne to be mentioned in the accounts are the two-headed eagle of its lectern, which was transported to Duque Cornejo's house according to payments of 7 August 1756, and 22 January 1757 (or perhaps the aguiluchos [large eagles] referred to in these entries are those of the entrance to the choir); the gilding of the circle of rays and star above the head of the Virgin in the large relief (14 August 1756); and the balustrade of the steps of the throne (11 and 18 June 1757).

Beginning in 1752, the records show expenses for the preparation of the area of the Cathedral in which the choir stalls were to be placed, and for their installation. The

forty-two hundred black and white stones for the floor of the choir were brought from Genoa in 1752 at a cost of 9,170 reales, 18 maravedís, plus transportation and other expenses. The choice of this material was made by the Chapter on 10 January; the accounts for the week ending 1 April show the cost of two sample stones. The transportation of the stones from the port was arranged by Vicente de los Reyes in three cart journeys between May and July 1752 (App. 3, Nos. 39, 40). The shaping of the stones began after 26 August, when two iron templets were purchased for this purpose.

Other stones were purchased in 1753 and 1754 for use on the base supporting the grill at the entrance of the choir and for the platform on which were to be located the upper stalls. On 4 September 1753, the Chapter agreed that the entrance base be of black stone with white inlay (App. 3, No. 46). This stone was acquired from the quarries of Pedro Alvarez, Alonso Gutiérrez, and Gregorio de Silva, in the last months of the year. In 1754 it was apparently decided to add inlays of red stone; these were obtained at least in part in Cabra in June, July, and August. Payments began in July 1753 to the stone-cutters and on 20 July 1754 to the masons, among whom Alonso Pérez, maestro de cantero (chief stone cutter), and Luis de Aguilar, maestro albañil (mason), figured prominently. The stonework on both the floor and the entrance base continued after the 3½-month suspension through most of 1756.[297]

It was also during these years that the balustraded gallery which overlooks the choir was planned and constructed.

The need for such a gallery was first brought up in the meeting of the Chapter on 1 September 1753; and on 4 September it was agreed that it be included in order to enhance the beauty of the choir and to provide a place for the musicians who were present on important occasions. The canons requested that Duque Cornejo prepare a design, along with an estimate of the cost of the gallery. On 15 and 26 September, it was decided that the balustrade be executed in iron rather than pine, and that the work be directed by Cornejo, in order that the gallery be in harmony with the rest of the choir (App. 3, Nos. 45-48). The sculptural parts of the cove which supports the gallery were contracted by Duque Cornejo on 28 January 1754 (App. 3, No. 49). These are the atlantes which appear beneath the pilasters of the balustrade, of which he agreed to provide twenty-two according to the wooden model which he had made, within one year, at 360 reales each; and the busts which are included in the lunettes of the cove. He was to provide the heads for forty-two or more of the latter, and the drawings for the bodies, within the same one-year period, at no extra cost. The accounts for the succeeding period include many entries for the expenses of the construction of the gallery: a payment to Duque Cornejo of fifteen hundred reales on account for the figures (19 February 1754), wood with which to make the figures (9 March 1754), portions of white poplar for the structure of the cove (11 May, 1 June 1754), various payments to the metalworkers, Francisco Guerrero (Gerrero) and

Pedro de Rueda, for the iron balusters, metal bases, wood for scaffolding, dies for making mouldings, payments for painting and gilding, etc. On 21 July 1755, the Chapter directed that more gilders be employed, as the work was not progressing as rapidly as they desired (App. 3, No. 58); however, the gilding was not complete until 1756. In June 1757, it was directed that the balusters be washed with either lemon or orange juice as these substances could be obtained at relatively little expense (App. 3, No. 73). There were indications that the stalls themselves were nearing completion as early as 1753; on 1 September the Chapter was informed that the work was in an advanced state (App. 3, No. 45). Certain purchases also suggest that the finishing touches were being applied. A vara (0.835 m.) of baize for cleaning the stalls was paid for on 3 February 1753; four dozen pieces of sandpaper were acquired on 10 March 1753, and another thirteen dozen on 18 May 1754.

On May 27, 1754, the Chapter was notified that the time had come to begin installing the choir stalls at the crossing of the church. The meetings of 29 May, 10 June, 28 June, and 3 July were dedicated largely to the procuring of funds for this operation, the cost of which was estimated at ten thousand ducats. It was decided to begin the installation immediately after the octave of Corpus Christi and that services be held in the chapel of the Santísimo Cristo del Punto until benches and the old lower stalls could be installed in the

chapel of Nuestra Señora de Villaviciosa (App. 3, Nos. 51-54). An organ was brought from the girls' orphanage, presumably for use in the temporary choir in the Villaviciosa Chapel (13 July), and offices were prayed there beginning on 24 July (App. 3, No. 55).

The beginnings of the installation are shown in payments for canvas to cover the organs and cord to secure their pipes on 13 July. By 1756 the canons began to show their impatience at the delay in completing the choir; this was expressed in the minutes of the meetings of 1 July 1756 and 26 and 28 February 1757 (App. 3, Nos. 68-70).

It was always intended to construct a new lectern for the choir, as we learn from Duque Cornejo's original contract of 1747, but it was not begun until considerably later. The need for a lectern was mentioned in the meeting of the Chapter of 1 September 1753, and on 4 September it was agreed that it should have a very beautiful and strong base, and that Duque Cornejo should prepare a model before proceeding with its construction (App. 3, Nos. 45, 46). Payments on 17 and 24 August 1754 for columns for the atril (desk, music-stand, lectern) may or may not have to do with the lectern, which was always referred to elsewhere as the facistol (chorister's desk, lectern). Boards to be used for its framework were taken to Duque Cornejo's house on 8 January 1757, and a large saw was used to cut them in the week of 22 January. Pedro Arboledo was working on the facistol when

sandpaper was bought for his use on 19 March. Two large chisels were needed to carve its mouldings on 30 July. It was incomplete at Duque Cornejo's death. On 17 September, payments were made for varnish to cover the parts not made of mahogany, forms for the turning of the bronze parts, and a portion of brandy for the cleaning of the stone Virgin and Child, traditionally attributed to Alonso Cano without any apparent reason, which was to be placed in the tabernacle at the top of the lectern. It was finally completed in March 1758, when the accounts show the purchase of 100 tacks and a payment of 736 _reales_ to Damián de Castro for "the cost of all the bronze which has been used on the new lectern which has been made." The account containing this entry is dated 18 March 1758, and is the last in the book. The small crucifix at the top of the lectern, for which Duque Cornejo was paid 500 _reales_, was not included in any of his three contracts, as it was decided later that it be included (App. 3, No. 83). Thus, it can be dated after the date of the last of these contracts, January 1754.

The _cátedra_ which was made during these years was not the same as the _facistol_ (lectern) but nothing in the choir today which is otherwise unaccounted for appears to be identifiable as the object in question. That such an item was to be desired was first noted in the same meeting of 1 September 1753, in which the subject of the lectern originally came up. On the 4th, the canons sent word to the Bishop that the _cátedra_ could be made at little cost from fragments of the

stalls (App. 3, Nos. 45, 46). It was constructed at the cost of 600 reales, and its hardware was made by Fernando Guerrero for 124 reales and brassed at the cost of 48 reales, according to the account of 30 September 1753. The brief period in which it was produced suggests that it was not an object of great importance.

Duque Cornejo's death occurred on 3 September 1757, and he was buried on the 5th. On 12 September, the Chapter was notified that the choir stalls were complete; they were inaugurated on the day of St. Peter Arbués, 17 September 1757 (App. 3, No. 77).

The documents also give an interesting picture of the financial aspects of the construction of the choir stalls; the sources of the funds and the principal divisions of the expenditures are itemized in a section of the Libro de la cuenta general entitled Cuenta general del por mayor de todo el costo de la obra de la silleria, barandal y facistol del coro, dated 25 April 1758 (App. 3, No. 84), and further details can be added from the Actas capitulares, weekly accounts, and other documents. The total cost of the choir stalls was calculated at 913,889 reales, 6 maravedís.

The legacy of 120,000 reales by Archdeacon Recalde, which was the motivation for the construction of the stalls (App. 3, Nos. 14, 15, 17) was spent mainly on preliminaries beginning in 1745; it was deposited in the Archivo de Obras Pias, which already contained a fund which had been established by Bishop Mardones. On 4 September 1749, 20,000

reales were allocated from Mardones's fund for the choir stalls, and the total of 140,000 reales thus amassed had been depleted by June 1750. The accounts[298] show that this money was expended for the preparation of the workshop in 1746 at the cost of 1,166 reales, 6 maravedís, the purchase of walnut wood at 1856/17 (which was later sold for 1,797 reales), the first provision of mahogany at 56,479/31, Duque Cornejo's trips to Córdoba and the cost of the two pine stalls which were constructed (12,941/20), cash given to Duque Cornejo in 1748 and 1750, including the advance of 4,500 reales mentioned in his original contract (15,001/14), and payment of weekly expenses from 12 January 1749 until April 1750 (48,737/26). A withdrawal of 5,613/22 from Obras Pías in June 1750 exhausted this source of funds.

The 20,000 reales which have been mentioned from the charitable fund established by Bishop Diego de Mardones were allocated for the work on the choir by the Chapter in the meetings of 1 and 4 September 1749 (App. 3, Nos. 35, 36) on the grounds that this fund had been set up for the repair and maintenance of the high altar and choir. In June and July 1754, a second 20,000 reales were taken from the Obras Pías of Mardones (App. 3, Nos. 53, 54), bringing the total contribution from this source to the 40,000 reales given in the final account (App. 3, No. 84).

The largest single contribution to the work was made by Bishop Miguel Cebrián Vizcaíno, who, according to the final

account, gave during his life and by legacy after his death 417,091 reales, 32 maravedís. This sum is not fully accounted for in the other documents. The Cuenta general records that he donated during his life 200,591 reales, 32 maravedís. In 1747, he suggested that he intended to expend 60,000 reales for the bishop's throne (App. 3, No. 30); however, there is no indication that this was done. On 28 October 1747, he released for sale 2,500 fanegas of wheat and 718 fanegas (1077 bushels), 10 celemines (5 pecks), 2 cuartillos (2 quarts) of barley, which fetched 43,374 reales. This sum was used to finance the work on the stalls from 1 February 1748 until 31 August 1748.[299] The accounts show that he further expended the sums of 12,000 (29 October 1748), 1,500 (25 February 1749), and 550 reales (6 March 1749).[300] On 31 March 1749, Cebrián promised to pay 1,000 reales per week and also 500 reales per month for Duque Cornejo's salary (App. 3, No. 34). The weekly payments must have been intended for payments on account to Cornejo for the sculpture, as well as for his salary, since the latter amounted to only 275 reales per month at the rate of 300 ducats per year as specified in the original contract and the final account (App. 3, Nos. 30, 84, 85).

In fact, Cebrián's weekly payments were in the amount of 550 reales; the accounts show that he expended 7,150 reales for the thirteen months ending at the end of March 1750, and 53,000 reales for the fifty-three weeks between 5 April 1749

and 4 April 1750.[301] He contributed nothing between April 1750 and October 1751; the Catálogo de los obispos de Córdova explains that in 1750 Cebrián's payments were interrupted by "carestía y calamidades" (i.e. scarcity and calamities).[302] Between 13 November 1751 and 27 May 1752, Cebrián gave 33,300 reales, possibly for thirty weeks and six months.[303] He died on 30 May 1752.[304] Five hundred reales for the last week of May and 550 reales for Duque Cornejo's salary for this month were given by the Bishop's executors after his death;[305] these amounts probably were included in the calculations of the sums given during his life. All of these contributions total 151,924 reales, leaving an unexplained balance of 48,667/32 of the amount which he was said to have given.

Cebrián's legacy to the construction of the choir stalls amounted to 216,500 reales, according to the final account (App. 3, No. 84). On 6 April 1753, the Chapter was informed that 100,000 reales of the legacy were available in cash. They agreed to utilize 8,000 ducats (88,000 reales) of the inheritance for the repayment of a loan which had been made to the building fund from Obras Pías, and to apply the remaining 12,000 reales to the choir stalls (App. 3, No. 43). The latter is reflected in entries in the accounts of 8,000 reales on 12 April and 4,000 reales on 2 June. Between 5 July 1753 and 9 January 1754, the accounts show five additional credits drawn from Cebrián's legacy, totaling 63,300 reales.[306] The

balance of 53,200 reales unaccounted for corresponds closely to the amount needed for the weekly allotments for a thirteen-month period; possibly they were applied for this purpose at some time following Cebrián's death.

The Chapter, in the meeting of 27 October 1747, determined to contribute 60,000 reales in four yearly payments of 15,000 (App. 3, No. 30). The first of these payments appears in the account dated 24 November 1748.[307] On 15 February 1749, the deputies were authorized to take the second installment, although the final account has it that the original gift of 60,000 was by decree of 15 February 1749 (App. 3, Nos. 33, 84). This payment appears in an account of April 1749.[308] The third payment was entered in the accounts in three installments: 10,000 in April 1749; 1,000 in May 1750; and 4,000 in May 1753.[309] The obligation of the Chapter was terminated by two donations of 12,000 and 3,000 on 22 May 1753, and 12 March 1754.[310] When more funds were required in October 1755, the Chapter, deeming the completion of the choir stalls to be their responsibility, agreed to underwrite a loan of as much as 20,000 reales (App. 3, Nos. 60-62). However, this apparently was never done, owing either to the suspension of work after the earthquake of November 1 or to the receipt by the building fund of an inheritance of 18,300 reales in December (see below).

The sources are somewhat confusing with regard to the exact nature of the contributions of the building fund, which

is said in the Cuenta general (App. 3, No. 84) to have given a total of 276,797 reales, 8 maravedís. Most of this sum was obtained by means of loans from the Obras Pías of the Cathedral, which were repaid at a 2½-percent rate of interest. On 28 April 1750, the Bishop gave his permission to borrow 16,000 ducats, taking only 8,000 at present, at 2½-percent interest. The Chapter agreed to this on 27 May 1750 (App. 3, Nos. 37, 38), and the 8,000 ducats (88,000 reales) appear in an account which was signed 2 December 1752.[311] The same account contains the entry of the second 88,000 reales. One-half of this loan was repaid from the legacy of Bishop Cebrián in accordance with the decision of the chapter meeting of 6 April 1753 (App. 3, No. 43), with the prorated interest of 650 reales, 22 maravedís being recorded in the account of 14 April. However, in the meetings of 29 May and 10 June 1754, the Chapter sought and was given permission to reborrow the 88,000. This was done in two installments of 44,000 reales, according to the minutes of the meetings of 21 June 1754, and 9 and 15 April 1755 (App. 3, Nos. 51-53, 56, 57). A legacy of 18,300 reales by the racionero Pedro Fernández de la Quadra to the building fund in December 1755, for use on the choir, brought to 282.300 reales the amount available from this source (App. 3, No. 64). On 9 February 1756, 22,000 reales were allocated from the building fund for the choir stalls (App. 3, No. 67); probably it was not found necessary to expend the entire amount,

resulting in a total contribution of 276,797/8 from the building fund.

The Cuenta general (App. 3, No. 84) divides the total expenditure of 913,889 reales, 6 maravedís into three major categories: payments to Duque Cornejo totaling 150,802 reales, 17 maravedís; expenditures for mahogany of 101,361 reales, 19 maravedís; the cost of the stones for the floor at 17,852 reales, 10 maravedís; and the cost of workers and miscellaneous materials, 643,872 reales, 28 maravedís.

The amount of 150,802/17 received by Duque Cornejo is itemized in an additional document included in the Libro de la cuenta general (App. 3, No. 85). His total salary for directing the construction of the choir stalls, at the rate of 300 ducats a year specified in his original contract, came to 30,662 reales, 17 maravedís, for a period of nine years, seven months, minus the 3½ months when work had been suspended due to the earthquake of 1755. For the sculpture, he received a total of 120,140 reales; the amounts paid for each of the parts were those specified in the three original contracts, with the exception of the four Evangelists and the crucifix of the lectern, which he agreed to provide after signing the last contract (App. 3, No. 83). For the sixty-five large medallions of the upper stalls and the bishop's throne, he was paid 46,800 reales; for sixty-seven small medallions of the upper stalls and the bishop's throne, and presumably those of the two clocks, 8,040; for the rest of

the sculpture of the upper stalls, 14,400; for the rest of the sculpture of the throne, 27,000; for the forty-six medallions of Cordovan martyrs of the lower stalls, 3,450; for the rest of the sculpture of the lower stalls, 4,830; for the sixty children at the intersections of the arches, 3,600; for the twenty-two busts of the gallery, 7,920; for the Evangelists, 3,600; and for the crucifix, 500 reales.

Of the total of 150,802 reales, 17 maravedís owed him, Duque Cornejo received 141,983/10 during his life in the form of the initial 4,500 on account in 1747, his salary, and payments on account for the sculpture. In addition, his heirs were given two advances of 3,000 and 1,000 reales on 19 September and 7 December 1757. All of these payments, totaling 145,983 reales, 10 maravedís, are included in the 374 receipts bound into the Libro de la cuenta general. On 21 April 1758, the heirs agreed to accept 4,819 reales, 7 maravedís in cancellation of the total debt of the Cathedral to their husband and father (App. 3, No. 83).

The second major category of expenditures listed in the Cuenta general is that of the purchases of mahogany (p.141). The initial provision was obtained by means of two purchases in 1745 and 1748 for 36,474/17 and 20,005/14. In 1749 another lot was purchased at the total cost of 25,203/18; and in 1752-54 two further purchases for a total of 19,678/4 brought the sum expended for mahogany to 101,361 reales, 19 maravedís (App. 3, Nos. 84, 86).

The cost of the black and white paving stones which were bought in Genoa was reckoned at 17,852 reales, 10 maravedís (App. 3, No. 84). This expense is detailed in the accounts of 1 April, 20 and 27 May, and 1, 15, and 29 July 1752 (App. 3, No. 40). It includes the cost of 9,170/18 reales of the 4,200 stones, and taxes, boat fees, unloading and warehouse fees, paperwork, the salary of Vicente de los Reyes, who supervised the operation, refreshments for the workers, and three cart trips to Córdoba.

The largest category of expenditures, that for the workers and miscellaneous materials, amounted to 643,872 reales, 28 maravedís. The greater part must have been for the workers, who at times numbered more than forty and who worked for wages ranging from one to seven reales a day.

Jaén, San Ildefonso

Only one work other than the choir stalls can with certainty be assigned to Duque Cornejo's authorship during the last ten years of his life. This is the tabernacle (Fig. 133) of the high altar of the church of San Ildefonso in Jaén, which was completed and installed by his son José after the artist's death (App. 3, No. 88).[312] It is a handsome example of Duque Cornejo's style, although the 30,000 reales for which it was executed seems surprizingly high in view of its relatively small size. The tabernacle is a free-standing structure within which the Host can be made visible

from both the nave of the church and the trasaltar. It consists of a base, a main story with a large arched opening for the display of the Host, a smaller upper story with oval reliefs on front and back, and a crowning oval with the bust of God the Father. The colonettes of the main story are covered with richly carved vines and bunches of grapes. Other features of the decoration are cherub-atlantes in the base level, cherubs' heads, and acanthus leaves. The mouldings are characteristically stepped back in multiple planes. Continuing the sacramental theme suggested by the carved grapes and vines are the oval reliefs of the second story, which represent the Washing of the Feet and the Last Supper.[313]

LIST OF ABBREVIATIONS UTILIZED

IN THE NOTES AND APPENDICES

AGPN: Seville. Archivc General de Protocolos Notariales.

AUSCST: Seville. Archivo Universitario. Cuentas de San Telmo.

CAP: Córdoba. Archivo de Protocolos.

LCG: Córdoba. Archivo Catedral. Cajón A--núm. 20. "Libro de la cuenta general del costo que ha tenido la obra de la silleria trono de su Illma varandales soleria del coro de la s.ta iglesia cathedral desta ciudad de Cordova q. dio principio dia 14 de marzo de 1746 y fenecio en el dia 18 de marzo de 1758."

RPA: Córdoba. Archivo Municipal. Escribanía Mayor del Cabildo. Sección 2ª., Serie 11, Documento 333. "R.l Provision y Autos de su cumplim.to hechos sobre dar estado de Hijodalgo a d.n Pedro Ziriaco Duque Cornejo natural de la ciu.d de Sevilla y vecino de esta."

NOTES

[1]H.E. Wethey, "The Early Works of Bartolomé Ordóñez and Diego de Siloe," Art Bulletin, XXV (1948), p. 226.

[2]Manuel Gómez-Moreno, The Golden Age of Spanish Sculpture, Greenwich, Connecticut, 1964, Pl. 9.

[3]José María Madurell Marmión, "Bartolomé Ordóñez," Anales y boletín de los museos de arte de Barcelona, VI (July-Dec. 1948), pp. 257-58.

[4]Wethey, "The Early Works," p. 227.

[5]Manuel Gómez-Moreno, Las águilas del renacimiento español, Madrid, 1941, pp. 147, 150.

[6]Wethey, "The Early Works," p. 338, Fig. 29.

[7]Gómez-Moreno, Aguilas, pp. 159, 167; J. M. Azcárate, Escultura del siglo XVI, Vol. XIII of Ars hispaniae, Madrid, 1958, Fig. 124; J. M. Azcárate, Alonso Berruguete, Valladolid, 1963.

[8]Oskar Hagen, Patterns and Principles of Spanish Art, Madison, Wisconsin, 1943, pp. 26-29; Gómez-Moreno, Golden Age, p. 5.

[9]The technical procedures utilized in Spanish polychrome wood sculpture were described by Francisco Pacheco in 1649 (Arte de la pintura [Seville, 1649], 2 vols., Madrid, 1956), and are discussed in detail in Juan José Martín González, "La policromía en la escultura castellana," Archivo español de arte, XXVI (1953), pp. 295-312; and Domingo Sánchez-Mesa Martín, Técnica de la escultura policromada granadina, Granada, 1971, pp. 25-57. Several types of wood were used, those favored in Castile being yew, walnut, pine, and, less frequently, poplar and pear, and those preferred in Andalusia chestnut, oak, cedar, mahogany, pine, and poplar. Except in the case of small sculptures, a rough block (embón) was first constructed by glueing together individual pieces of wood, taking care to match up the grains. This preliminary work was done, following the drawing or clay or wax sketch of the sculptor, by a joiner (ensamblador), whose

craft also included the assembling of retables and the execution of ornamental carvings. After the block was completed, it was sometimes hollowed out with chisels and drills, especially when the piece was of considerable size. Then the figure was roughed out by the sculptor with adzes and sizeable chisels of semicircular profile. Mechanical procedures such as "pointing off" might be used at this stage to transfer the proportions of the model to the wooden block. The practice varied according to the requirements of the individual figure, but, as a rule, the head and hands were removed prior to the addition of details by means of smaller chisels of different shapes, not to be returned to the figure until the completion of the process of coloring and gilding. Finally, the surfaces of the sculpture were smoothed with rasps.

There followed the preparation of the carving for the application of gold and color, a procedure carried out by assistants, preferably during the warmest months, in order to assure the complete drying of the substances. After dusting the figure and removing grease and fingerprints with a mixture of size-water and aloes, resinous knots were either burned or rubbed with garlic juice to prevent the resin from coming to the surface. Cracks were filled with wooden wedges, hemp, or gesso, and then covered with pieces of canvas. In extreme cases, cracks might be subjected with staples. To complete this stage, those areas to be gilded were given several alternating coats of gesso and bole (a fine red earth), allowing each layer to dry before applying the next, and taking care not to obscure the sculptured details.

The remainder of the work was done by a person licenced to practice the art of painting. This might be the sculptor himself, if he had so qualified, as in the case of Alonso Cano, but was more likely to be another, in many cases one of the foremost Spanish painters. No distinction was made between the arts of painting pictures and coloring statues. First, if gold was to be used, 24- or 25-carat gold leaf was applied to the clothed areas and either burnished or left mat. Then paint was applied. The coloring of the garments, utilizing a form of egg tempera, might take one or a combination of several forms. Color and design might simply be applied with the brush, especially when no gold was used. When gold was used, the technique is referred to as estofado (from estofa, meaning embroidered or otherwise embellished stuff). Designs and textile patterns were suggested by leaving portions of gold uncovered, by tooling the gold so that it stood out in relief, or by scratching through the paint to reveal the gold. The painting of the flesh (encarnado) was, after the introduction of oil paint, almost always done in this medium, in either a mat or a glossy finish. Modeling was reinforced by the painting, and details, such as veins and

muscular structure, added.

[10]It is a common idea that the Spanish have a scorn for life (M. Sánchez-Camargo, La muerte y la pintura española, drid, 1954, p. 197) or that they do not fear death (Ramón Menéndez Pidal, The Spaniards in their History, New York, 1966, p. 37).

[11]Ignatius de Loyola, Saint, Obras completas, Madrid, 1952, Ejercicios espirituales, p. 176.

[12]Michael Kitson, The Age of the Baroque, New York - Toronto, 1966, p. 15.

[13]María Elena Gómez-Moreno, Escultura del siglo XVII, Vol. XVI of Ars hispaniae, Madrid, 1963, Fig. 253.

[14]H.E. Wethey, Alonso Cano: Painter, Sculptor, Architect, Princeton, 1955, Pls. 123-24.

[15]The imagery of the dead Christ was especially typical of the art of Gregorio Fernández, an example being that of the Capuchine Monastery, El Pardo, 1614 (María Elena Gómez-Moreno, Gregorio Fernández, Madrid, 1953, Pl. 28). Paired busts of the Ecce Homo and Dolorosa were frequent in the work of Pedro de Mena, for example, those in the Convento de las Descalzas Reales, Madrid (Janet Alice Anderson, Pedro de Mena: Spanish Sculptor, Ann Arbor, 1970, Figs. 67-68). An example of a severed head of John the Baptist is that attributed to Juan de Mesa in the Cathedral of Seville (Gómez-Moreno, Escultura, Fig. 153).

[16]Fernández, Museo Nacional de Escultura, 1624 (Gómez-Moreno, Escultura, Fig. 47); Cano, Buen Suceso, Seville (Wethey, Alonso Cano, Fig. 29);Mora, Córdoba Cathedral (Gómez-Moreno, Escultura, Fig. 244).

[17]Fernández, Museo Nacional de Escultura, Valladolid (Gómez-Moreno, Gregorio Fernández, Pl. 20); Pereira, Charterhouse of Miraflores, Burgos (Gómez-Moreno, Golden Age, Pl. V); Martínez Montañés, Seville Museum (Beatrice Gilman Proske, Juan Martínez Montañés, Sevillian Sculptor, New York, 1967, p. 120).

[18]Formerly in the church of Santiago, Málaga (Anderson, Pedro de Mena, Fig. 107).

[19]Cathedral of Seville (Proske, Martínez Montañés, pp. 51-52).

[20]Granada, Museum of Charles V (Wethey, Alonso Cano, Pls. 123-24).

[21]Cano, Granada, Museum of Charles V (Ibid., Pls. 125-26).

[22]Fernández, St. Ignatius, St. Francis Xavier, San Miguel, Valladolid (Gómez-Moreno, Escultura, Figs. 48-49); Martínez Montañés, Jesuit Saints, former University of Seville (Proske, Martínez Montañés, pp. 177-78).

[23]Martínez Montañés, Monastery of Santiponce (Ibid., p. 62).

[24]Mena, Museo Nacional de Escultura, Valladolid (Anderson, Pedro de Mena, Fig. 47).

[25]Gómez-Moreno, Golden Age, Pl. 58.

[26]Azcárate, Escultura, Fig. 139.

[27]Heinrich Wölfflin, Principles of Art History (1915, English translation 1932), Dover Publications, n.d., pp. 124-54.

[28]Gómez-Moreno, Golden Age, Pls. 46-47.

[29]Ibid., Pl. 14.

[30]Wölfflin, Principles, pp. 73-123.

[31]Gómez-Moreno, Golden Age, Pl. 33.

[32]Ibid., Pls. 20-21.

[33]Gómez-Moreno, Escultura, Fig. 93.

[34]Wethey, Alonso Cano, pp. 35-36, 146-47; Pl. 31.

[35]Proske, Martínez Montañés, pp. 125-26.

[36]Antonio Sancho Corbacho, Arquitectura barroca sevillana, Madrid, 1952, p. 268; George Kubler, Arquitectura de los siglos XVII y XVIII, Vol. XIV of Ars hispaniae, Madrid, 1957, Fig. 126.

[37]F.J. Sánchez Cantón, Escultura y pintura del siglo XVIII, Vol. XVII of Ars hispaniae, Madrid, 1965, pp. 110-19; Yves Bottineau, L'art de cour dans l'Espagne de Philippe V, 1700-1746, Bordeaux, 1962.

[38]Luc Benoist, La sculpture française, Paris, 1963, p. 136.

[39]Sánchez Cantón, Escultura, Figs. 100, 102.

[40]Ibid., p. 76. Juan Antonio Ron was the author of the stone sculptures of St. Ferdinand on the portal of the Hospico de San Fernando and of St. Isidore and the Virgen de la Cabeza on the Toledo Bridge, Madrid. A Holy Family in the Museo Nacional de Escultura, Valladolid, is attributed to the Ron brothers (Federico Wattenberg, Guía del Museo Nacional de Escultura, Madrid, 1966, pp. 74-75).

[41]Ibid., p. 76; Sánchez Cantón, Escultura, Fig. 36.

[42]A. García y Bellido, "Estudios del barroco español: Avances para una monografía de los Churriguera," Archivo español de arte y arqueología, V (1929), pp. 21-86; VI (1930), pp. 135-87.

[43]Ibid., p. 33.

[44]Ibid., p. 35; Pl. I. Other important examples are the high altar of the church of San Salvador, Leganés, 1702, and a retable design for San Basilio, Madrid, dated 1717 and preserved in the Academia de San Fernando (Ibid., pp. 57-60; Pls. VI, II).

[45]Kubler, Arquitectura, Fig. 126.

[46]García y Bellido, "Estudios," pp. 51-54. The retable is known by means of an early photograph (Ibid., Pl. XII).

[47]Victor Manuel Villegas, El gran signo formal del barroco, Mexico, 1956, p. 129. See note 103.

[48]The suggestion that Churriguera's ornamental vocabulary was derived from that of later seventeenth-century Catalan designers is unconvincing (Kubler, Arquitectura, p. 143). José Benito Churriguera was born in Madrid (García y Bellido, "Estudios," Doc. E).

[49]Kubler, Arquitectura, pp. 185-86, Pls. 242-43.

[50]Juan Agustín Ceán Bermúdez, Diccionario de los más ilustres profesores de las bellas artes en España, Madrid, 1800, IV, p. 310.

[51]Eileen A. Lord, "Luis Salvador Carmona en el Real Sitio de San Ildefonso (La Granja)," Archivo español de arte, XXVI (1953), pp. 11-29.

[52]José María Luengo, "Luis Salvador Carmona: El Jesús Nazareno de la Bañeza (León)," Archivo español de arte,

XXIV (1951), pp. 163-64; Juan Nicolau, "Algunas obras de Luis Salvador Carmona en Talavera de la Reina," Archivo español de arte, XLIII (1970), pp. 86-87; Georg Weise, Spanische Plastik aus Sieben Jahrhunderten, Vol. II, Reutlingen, 1927, pp. 297-304.

[53]Ceán Bermúdez, Diccionario, IV, pp. 309-10.

[54]Sánchez Cantón, Escultura, p. 264.

[55]Ceán Bermúdez, Diccionario, IV, p. 311.

[56]Valerian von Loga, Spanische Plastik vom fünfzehnten bis achzehnten Jahrhundert, Munich, 1923, Pl. 30.

[57]Gómez-Moreno, Golden Age, Pls. 36-37.

[58]Wattenberg, Guía, p. 71; Bernardino de Pantorba, Imagineros españoles, Madrid, 1952, Pls. 130-31.

[59]Juan José Martín González, Escultura barroca castellana, Madrid, 1959, pp. 139, 432.

[60]Eileen A. Lord, "Una obra desconocida de Luis Salvador Carmona," Archivo español de arte, XXIV (1951), pp. 247-49, Pls. I, II.

[61]Ceán Bermúdez, Diccionario, III, pp. 105-8.

[62]Sánchez Cantón, Escultura, Fig. 247.

[63]Ibid., Fig. 248.

[64]Ceán Bermúdez, Diccionario, I, pp. 295-99. His busts of Ferdinand VI and Barbara of Braganza, done just after his return from Rome in 1746, are in the Academy of San Fernando (Sánchez Cantón, Escultura, Figs. 5-6). The early St. Leander and St. Isidore on the retable of Nuestra Señora de las Aguas, church of San Salvador, Seville, were done during a visit to the city prior to his departure for Italy in 1733, under the direction, as it is said, of Pedro Duque Cornejo (Ceán Bermúdez, Diccionario, I, p. 295).

[65]Alvarez and Gutiérrez are represented respectively by the fountains of Apollo and Cibeles in Madrid (Sánchez Cantón, Escultura, Fig. 256; Lorenzo López Sancho, Madrid, León, 1969, p. 106).

[66]George Kubler and Martin Soria, Art and Architecture in Spain and Portugal and Their American Dominions, Baltimore, 1959, p. 161.

[67]Sánchez Cantón, Escultura, Figs. 273-75.

[68]Kubler, Arquitectura, Fig. 410.

[69]Sáncnez Cantón, Escultura, Fig. 136.

[70]Ibid., p. 279. A general vogue for crèches was introduced in Spain from Naples by Charles III after his succession in 1759 (Beatrice Gilman Proske, "Luisa Roldán at Madrid," reprinted from The Connoisseur, February-April 1964, for the Hispanic Society of America, New York, p. 5).

[71]Kubler and Soria, Art and Architecture, pp. 162-63.

[72]Sánchez Cantón, Escultura, Fig. 261.

[73]Herbert Keutner, Sculpture Renaissance to Rococo, Greenwich, Connecticut, 1969, Fig. 290.

[74]R.C. Taylor, "Francisco Hurtado and His School," Art Bulletin, XXXII (1950), p. 36, Fig. 15.

[75]Ibid., pp. 33-36.

[76]Manuel Gómez-Moreno, Guía de Granada, Granada, 1892, p. 347; Domingo Sánchez-Mesa Martín, José Risueño, escultor y pintor granadino, Granada, 1972.

[77]Gómez-Moreno, Escultura, Figs. 247-48.

[78]Antonio Gallego y Burín, José de Mora, Granada, 1925.

[79]Gómez-Moreno, Escultura, Fig. 231.

[80]Ibid., Fig. 235; Emilio Orozco Díaz, Centenario de Alonso Cano en Granada: Catálogo de la exposición, Granada, 1970, Pl. CXXVII.

[81]Gómez-Moreno, Escultura, Fig. 245.

[82]Gómez-Moreno, Golden Age, Pls. 76, 77.

[83]Ibid., Pl. 78.

[84]Gómez-Moreno, Escultura, Figs. 239-40.

[85]Ibid., pp. 274-79.

[86]Antonio Gallego y Burín, Torcuato Ruiz del Peral, Granada, 1936; "Un escultor del siglo XVIII, Torcuato Ruiz del Peral (1708-1773)," Boletín de la Universidad de Granada, año VIII (June-Oct. 1936), núms. 39-40, pp. 341 ff.

[87]Gómez-Moreno, Escultura, Fig. 248.

[88]Sánchez Cantón, Escultura, Fig. 61.

[89]Ibid., Fig. 58.

[90]Ibid., Fig. 35.

[91]Ibid., Fig. 61.

[92]Orozco Díaz, Centenario, Pls. CLXII-CLXIII.

[93]Ibid., Pl. CLIV.

[94]Guía, p. 207.

[95]Anderson, Pedro de Mena, pp. 169-71, Figs. 105-7.

[96]Gómez-Moreno, Guía, p. 261.

[97]Emilio Orozco Díaz, La escultura en barro en Granada, Granada, 1939-41; "Los barros de Risueño y la estética granadina," Goya, no. XIV (1956), pp. 76-82.

[98]Domingo Sánchez-Mesa Martín, "Nuevas obras de Luisa Roldán y José Risueño en Londres y Granada," Archivo español de arte, XL (1967), pp. 225-331, Pl. II.

[99]Spanish usage with regard to personal names was much more flexible in the eighteenth century than it is today, and Pedro Duque Cornejo's name was cited in contemporary documents in varying forms. The names "Duque" and "Cornejo" were both inherited by the sculptor from his father, who was known as José Duque Cornejo, but who was baptized "José de Santiago Duque de Haro" (App. 3, No. 1). José's father seemingly was the first to bear the surname "Cornejo" : in the documents supporting Pedro's patents of nobility (RPA) he is referred to as "Diego Cornejo Duque y Argote." That "Cornejo Duque" was considered technically the more proper form of the double surname is suggested by Pedro's signature ("Pedro Ciriaco Cornejo Duque") on this document, which by its nature would have required correctness in the matter of names. In contracts and other legal papers, the artist was called "Pedro Duque Cornejo" or "Pedro Cornejo," but not "Pedro Duque." His baptismal certificate (Seville, Archivo Parroquial de San Julián, Libro 3º de Bautismos desde 1638 a 1792, Fol. 172 verso), merely cites him as Pedro Ciriaco, son of José Felipe [sic] Cornejo and Francisca Roldán. He occasionally, but rarely, used his mother's surname.

[100]Sancho Corbacho, Arquitectura barroca, p. 269; Kubler and Soria, Art and Architecture, pp. 158-60; Taylor,

"Francisco Hurtado," pp. 45-46; "La Sacristía de la Cartuja de Granada y sus autores," Archivo español de arte, XXXV (1962), pp. 151-3.

[101]Kubler, Arquitectura, Fig. 126.

[102]García y Bellido, "Estudios," Pl. VI.

[103]Sancho Corbacho, Arquitectura barroca, Pl. 217. In its simplest form, the estípite consists of a vertical arrangement of a simple base, an elongated inverted pyramid, a cube, and a Corinthian capital. The cubes are often decorated with medallion busts, and the whole estípite is ornamented with mouldings and floral motives. The variations of the form are endless, at times involving the repetition of the pyramid at a higher level; the omission of part of the estípite, leaving nothing but space between the upper and lower parts; or the introduction of atlantes.

[104]Jerónimo Balbás, the most important Sevillian retable designer of the early eighteenth century, may have been born in Cádiz (Ceán Bermúdez, Diccionario, I, p. 92), although this has been doubted (Sancho Corbacho, Arquitectura barroca, p. 273). After completing his most important work, the retable of the Sevillian Sagrario, he departed for Mexico, where he apparently spent the remainder of his life. His Retablo de los reyes in the Cathedral of Mexico, dedicated 23 September 1737 in honor of the birthday of the Prince of Asturias (Juan Francisco Sahagún de Arévalo y Ladrón de Guevara, Gacetas de México [1728-42], Mexico, 1949-50, Vol. III, p. 57, Sept. 1737) constitutes the best surviving evidence of his style as a retable designer. He also designed the destroyed high altar of the Chapel of the Third Order, San Francisco, Mexico City (Sahagún, Gacetas, Vol. II, p. 68, Nov. 1732) and perhaps that of San Felipe Neri, Seville (J. de M. Carriazo, "Correspondencia de don Antonio Ponz con el conde del Aguila," Archivo español de arte y arqueología, V (1929), p. 178). Some scholars attribute to him the altars of the presbytery and transepts of San Lorenzo, Cádiz (Francisco de la Maza, Cartas barrocas desde Castilla y Andalucía, Mexico, 1963, pp. 183-84. Figs. 78-81). His only certain extant work in Spain is the choir stalls of the church of San Juan, Marchena, designed 1714 and constructed between 1715 and 1717 by Juan de Valencia (Sancho Corbacho, Arquitectura barroca, pp. 293-94).

[105]Taylor, "Francisco Hurtado," Fig. 15.

[106]See pp. 54-64.

[107]Sancho Corbacho, Arquitectura barroca, Pl. 219.

[108]See pp. 84-104.

[109]Sancho Corbacho, Arquitectura barroca, Pl. 228.

[110]Pantorba, Imagineros españoles, p. 94; Marcel Dieulafoy, La statuaire polychrome en Espagne, Paris, 1908, p. 192; María Elena Gómez-Moreno, Breve historia de la escultura española, Madrid, 1951, p. 154; Ceán Bermúdez, Diccionario, II, p. 22.

[111]Rudolf Wittkower, Art and Architecture in Italy 1600 to 1750, Baltimore, 1958, Pl. 101.

[112]Orozco Díaz, Centenario, Pl. CLX.

[113]The son of Marcos Roldán and Inés de la Hija (Heliodoro Sancho Corbacho, El escultor sevillano Pedro Roldán y sus discípulos, Seville, 1950, p. 42), Julián Roldán Guerrero assisted his uncle in the sculptural decoration of the façade of the Cathedral of Jaén beginning in 1675. The Assumption and St. Michael are considered to have been completed by him (María Dolores Salazar, "Pedro Roldán, escultor," Archivo español de arte, XXII [1949], p. 333).

[114]Marcelino José Roldán y Villavicencio, caballero de la orden de San Juan de Letrán (1662-1709), completed an "obra de unos niños" left unfinished by Pedro Roldán at his death in 1699. His first marriage, to Ana María Ponce de León, was on 22 December 1680. The children of his second marriage to Josefa de Serrallonga y Velázquez, whom he married on 27 September 1698, were Diego José, Marcelo Segundo, Isidoro Anastasio, Jerónimo Tiburcio, and María Doncella Roldán Serrallonga (Salazar, "Pedro Roldán," p. 338). He is known to have worked with the retable designer Cristóbal de Guadix (Sancho Corbacho, Pedro Roldán, p. 33).

[115]Pedro de Santa María Roldán y Villavicencio, born in 1665, was considered by his contemporaries as a leading sculptor. In 1690 he collaborated with his father on twenty-four jasper columns for the church of Buen Suceso and in 1712-17 participated in the execution of the high altar of the parish church of Calañas (Sancho Corbacho, Pedro Roldán, pp. 34-35). Children of his marriage to Paula María Romero de Bárcena were Tomás and Fernando (Salazar, "Pedro Roldán," p. 323) and Manuel José Vitorino Roldán Romero, who was born in Seville in 1691 and who in 1717 married Mariana de Zayas Fernández (RPA).

[116]The eldest child of Pedro Roldán, María Josefa was baptized on 14 August 1644 in Granada. The only known child of her marriage to the sculptor Matías Brunenque, Gabriela,

was baptized in 1678 (Sancho Corbacho, Pedro Roldán, pp. 18, 25). As a sculptor, she is said to have executed the two angels on the cornice of the high altar of the Colegiata of Olivares, where she worked with her husband and her sister Luisa (Salazar, "Pedro Roldán," p. 324). Brunenque (1680-1709) is believed to have been a principal collaborator of his father-in-law Pedro Roldán. He also provided sculptures for the retables of Cristóbal de Guadix (Sancho Corbacho, Pedro Roldán, pp. 25, 38).

[117]Luisa Ignacia Roldán departed from Seville by 1686 (Sancho Corbacho, Pedro Roldán, p. 24), and no sculpture in that city can definitely be ascribed to her. Her husband Luis Antonio de los Arcos, a former apprentice of Pedro Roldán, is known only as his wife's collaborator (Proske, "Luisa Roldán," p. 1).

[118]Francisca Antonia Roldán y Villavicencio was baptized in Seville on 22 June 1650 (AGPN, Of. 9, Tomás de Agredano, 1712, fols. 453-454 verso). She married the sculptor José Duque Cornejo on 12 September 1677 (Seville, Archivo Parroquial de San Marcos, Libro de Desposorios 1673-1726, fol. 21). In 1696 she executed the encarnado of her husband's Virgen de los Dolores in the church of San Bartolomé, Carmona ("Inventario de la hermandad de Nuestro Padre Jesús Nazareno," San Bartolomé, Carmona, in José Hernández Díaz, Antonio Sancho Corbacho, and Francisco Collantes de Terán, Catálogo arqueológico y artístico de la provincia de Sevilla, Seville, 1938-55, II, p. 144, n.219). In her will she mentions having done a work of encarnado for the Hospital de la Caridad at the cost of 4 pesos.

[119]Jerónimo Roldán Serrallonga (c.1701-c.1776) was the author of the Virgin and Child, Crucifix, and St. Anthony in the Capilla de los Humeros, Seville (Sancho Corbacho, Pedro Roldán, pp. 40-41). He has also been credited with the Cristo de la Salud in San Bernardo, the figure of St. Catherine in her church, two sculptures on the pillars of the choir in San Gil, and the Nuestra Señora de la Paz in the church of the Magdalena (E. Gómez, Sevilla y la Semana Santa, Seville, 1928, p. 60).

[120]Marcelino Roldán Serrallonga lived until 1776 and was the pupil of his cousin Pedro Duque Cornejo, according to Ceán. In 1758 he was paid 720 reales for sculptures of St. Joseph and St. John the Baptist in the parish church of Castilleja del Campo, where he may also have done the St. Michael. He is said to have made a Nuestra Señora de la Piedad for an altar on the Epistle side of the chapel of San Antonio de los portugueses in the former church of San Francisco, Seville (Sancho Corbacho, Pedro Roldán, p. 39).

[121]Diego José Roldán Serrallonga is said to have contracted the sculpture of the choir stalls of the parish church of Rota in 1727 and to have completed the carving of those of Santa María, Arcos, in 1744 (Pelayo Quintero Atauri, Sillerías de coro de las iglesias españolas, 2nd ed., Cádiz, 1928, pp. 170, 179).

[122]The data concerning the Duque family are drawn from the documents included with Pedro Duque Cornejo's Expediente de hidalguía in 1751 (RPA).

Francisco Moreno Duque and Ana de Ochoa, Pedro's great-grandparents, were natives and residents of Baeza.

Pedro Sánchez Duque de Estrada, the son of Francisco Moreno Duque, born in Baeza, and María de la Cruz Argote, born in Granada, were married in the church of San Ildefonso, Granada, on 6 April 1617, after the velación of 12 September 1616, in the church of San Andrés. Pedro Sánchez Duque de Estrada was recognized as an hidalgo (nobleman) in the towns of La Zubia and Caxar de la Vega. His will was dated 6 March 1633.

Diego Cornejo Duque y Argote, maestro del arte de la seda, was born in Granada, the son of Pedro Sánchez Duque de Estrada. In 1644 and 1650 he was recorded as an hidalgo in the census of Caxar de la Vega. Before 1655 he moved to Seville, where he married María López de Aro y Herrera, a native of Motril; his residence was in the Plazeta de San Salvador.

[123]A St. Michael by José Duque Cornejo was delivered to the master ensamblador Francisco Pérez de Pineda, probably for inclusion on an altarpiece, according to José's will (Sancho Corbacho, Pedro Roldán, p. 37). He is also known to have done a work of sculpture of an unidentified nature for the Chapel of the Virgin of Solitude in the palace of the Duque de Arcos, Marchena: the receipt is dated 6 November 1704 (AGPN, Of. 9, Tomás de Agredano, 1704, Libro 2º, fol. 1053, in Sancho Corbacho, Pedro Roldán, p. 107). An imágen de vestir of the Virgin of Sorrows in San Bartolomé, Carmona, is the sole sculpture which can be unquestionably assigned to him; he received 150 reales for the head and hands in 1696 and the flesh was repainted by his wife Francisca Roldán in 1697 for ninety reales ("Inventario de la hermandad de Nuestro Padre Jesús Nazareno," in Hernández Díaz et. al., Catálogo, I, p. 99; Sancho Corbacho, Pedro Roldán, p. 37). An Inmaculada cited in the church of San Salvador, Carmona, as "de mano de Cornejo," 1719 ("Historia del Colegio de Carmona," in Hernández Díaz et. al., Catálogo, II, p. 169), must have been the work of the son, since the father died in 1709. He may have been a victim of the epidemic which occurred in this year in Seville, taking 13,000 lives (Joaquín Guichot, Historia de la ciudad de Sevilla, IV [1882], p. 305).

[124]Seville, Archivo Parroquial de San Julián, Libro 3° de Bautismos, 1638-1692, fol. 172 verso (Heliodoro Sancho Corbacho, Arquitectura sevillana del siglo XVIII, Vol. VII of Documentos para la historia del arte en Andalucía, Seville, 1934, p. 5). The date 1677 given by Ceán Bermúdez presumably was derived from Cornejo's epitaph in Córdoba Cathedral, which records his age as eighty at the time of his death in 1757 (Ceán Bermúdez, Diccionario, II, p. 21). Many other scholars, writing before and after Sancho Corbacho's publication of the baptismal certificate, have followed Ceán.

[125]On 4 July 1700 José Duque Cornejo and his brother-in-law Alexandro Bautista Martagón, residents of the parish of San Marcos, witnessed the will of Catalina de Liñán (AGPN, Of. 9, Tomás de Agredano, 1700, Libro 2°, fol. 35).

[126]By 1709, Juana was the wife of Diego Ruiz and Francisca the wife of Juan Bazet, according to their father's will (AGPN, Of. 9, Tomás de Agredano, 1709, fol. 406, in Sancho Corbacho, Pedro Roldán, p. 108). The volume containing this document was missing from the archives in 1971. On 28 August 1711, Juana Duque Cornejo, resident of the parish of San Marcos, was godmother to Bartolomé Diego Nicolás de Arteaga, the brother of the wife of Pedro Duque Cornejo (Seville, Archivo Parroquial de San Juan de la Palma, Libro 14 de Bautismos, 1698-1739, fol. 188). The will of Francisca Roldán shows in 1712 that her daughters María [sic] and Francisca Cornejo Roldán were married to Diego Ruiz Palacios and Juan Bazet Pernía, respectively (AGPN, Of. 9, Tomás de Agredano, 1712, fols. 453-454 verso).

[127]Carriazo, "Correspondencia," p. 180.

[128]Cornejo cannot have been a pupil of Luisa Roldán, as has been suggested (Rafael Aguilar Priego, "Bosquejo histórico de la ejecución de la sillería del coro de la catedral de Córdoba," Boletín de la Real Academia de Ciencias, Bellas Letras y Nobles Artes de Córdoba, XVII [1946]p. 182). Luisa Roldán departed from Seville by 1686 and spent the rest of her career in Cádiz and Madrid (Proske, "Luisa Roldán," p. 1).

[129]José Duque Cornejo stated in his will of 21 June 1709 that his son Pedro "está en nuestra compañia," and continues: "yten declaro que el dicho Pedro Duque Cornejo nuestro hijo con su yndustria y travajo a adquirido mucha herramienta y cobre para abrir de buril todo lo qual es suyo propio y se le entregará señalando lo que fuere la dicha su madre porque lo save." (AGPN, Of. 9, Tomás de Agredano, 1709, fol. 406, in Sancho Corbacho, Arquitectura sevillana, p. 108).

[130]Seville, Archivo Parroquial de San Juan de la Palma, Libro 7º de Desposorios, 1678-1746, fol. 173.

[131]Isabel de Arteaga declared in 1757 that neither she nor her husband had brought any possession or dowry to the marriage, perhaps to avoid legal difficulties in the settlement of Duque Cornejo's estate (App. 3, Nos. 74, 81).

[132]She authorized her son José to prepare her will on 5 June and died on 15 August 1776, in Córdoba (CAP, Of. 10, Francisco José de Orosa, Protocolo 110, fols. 111-112).

[133]They were residents of this parish at the time of the baptism of their first child, María Nicolasa Francisca (n. 134).

[134]Seville, Archivo Parroquial de San Juan de la Palma, Libro 14 de Bautismos, 1698-1739, fol. 179 verso; Archivo Parroquial de Santa Marina, Libro 5 de Bautismos, 1686-1715, fol. 285 verso.

[135]Seville, Archivo Parroquial de San Juan de la Palma, Libro 14 de Bautismos, 1698-1739, fol. 188.

[136]AGPN, Of. 14, Juan Bautista Palacios, 1713, fol. 670 and verso.

[137]Seville, Archivo Parroquial de Santa Marina, Libro 6 de Bautismos, 1715-1737, fol. 5.

[138]It was formerly believed that Cornejo's Granada period occurred after his return from El Paular, by Ceán and others following him (Ceán Bermúdez, Diccionario, II, p. 23).

[139]Seville, Archivo Parroquial de Santa Marina, Libro 6 de Bautismos, 1715-37, fol. 54 verso.

[140]Seville, Archivo Parroquial de Santa Marina, Libro 6 de Bautismos, 1715-37, fol. 82.

[141]Ceán Bermúdez, Diccionario, II, p. 22.

[142]Justino Matute y Gaviria, Anales eclesiásticos y seculares de la muy noble y muy leal ciudad de Sevilla, 3 vols., Seville, 1887, I, 1727, no. 8.

[143]Perhaps related to this appointment was Duque Cornejo's collection, in March 1728, October and November 1729, and December 1730, of copies of various documents pertaining to the Roldán and related families in the province of Granada,

copies of the marriage certificate of his grandfather Pedro Roldán, and of other documents to demonstrate his descent by way of his mother from Cristóbal de Luque y Roldán, the conqueror of Luque. Probably it was during this period that with his cousins he obtained from the chancery of Granada the status of noblemen by virtue of their descent from Garci Fernán Duque, conqueror of Baeza (RPA).

[144]Ceán Bermúdez, Diccionario, II, p. 23. The document containing the earliest known use of the title is in the Archivo de Protocolos, Córdoba (Of. 31, Francisco de León y Reina, Protocolo 209, fol. 38).

[145]AGPN, Of. 9, Juan José de Ojeda, 1738, fol. 264 and verso, fol. 331 and verso.

[146]"Como Cornejo, según aquí cuentan, estuvo mucho tiempo retirado en este monasterio, dejó varios monumentos de su mal gusto . . ." (Justino Matute y Gaviria, "Adiciones y correcciones al tomo IX del Viaje de España de D. Antonio Ponz, en el que trata de la ciudad de Sevilla," Archivo hispalense, IV [1888], pp. 184-85).

[147]Madrid, Biblioteca de la Real Academia de la Historia, asignatura 9-2098.

[148]LCG, weekly accounts, passim.

[149]In Duque Cornejo's carta de vecindad (certificate of citizenship) of February 1751, he was said to share a house with his wife, Manuel, Isidro, José, and Luis, "sus hijos empleados en la construcción de la sillería del coro." However, there is no other indication of the participation of Manuel, Isidro, or Luis (RPA).

[150]He was a resident of the parish of Omnium Sanctorum in March 1751 (RPA). On 5 June 1752, with Luis as guarantor, he rented houses on the Calle Alta de Jesús Crucificado for six years at 750 reales per year, with the proviso that certain repairs be made. However, after Duque Cornejo's family took up occupancy in the house, the owner found that he was unable to carry out the repairs, and the rental agreement was cancelled on 1 July (CAP, Of. 10, Francisco José de Orosa, Protocolo 83, fols. 113, 135). On 18 July, with José as guarantor, Cornejo rented houses on the calle del convento de Corpus, for two years at 800 reales per year (CAP, Of. 10, Francisco José de Orosa, Protocolo 86, fol. 163). He continued to reside in the Cathedral parish until his death.

[151]RPA.

[152]The procedure was initiated on 24 April 1750, when Duque Cornejo signed a general power of attorney to José de Oreña, José de Cabrera, and José de Higueras, procurators of the Granada Chancellery (CAP, Of. 31, Francisco de León y Reina, Protocolo 209, fol. 38). On 14 May, the Alcalde Mayor of Córdoba, at Cornejo's request, issued a requisition in consequence of a decree of the King and the noble estate of Granada (CAP, Of. 10, Francisco José de Orosa, Protocolo 84, fol. 148). Then on 10 July and 25 September agents were named by Cornejo in Seville and Valencina del Alcor to gather proof concerning the legitimacy and noble station of his parents, grandparents, and other relatives (CAP, Of. 10, Francisco José de Orosa, Protocolo 84, fols. 148, 244). On 9 March 1751 the Córdoba Cabildo, responding to a request of 4 February of the Granada Chancellery, appointed Pedro de Orbaneja Fernández de Córdova, knight of the Order of Santiago, and Fernando de Pineda y de las Infantas, both veinticuatros del consejo (aldermen), to gather information. Duque Cornejo then added to his petition documents that had been collected by his grandfather Diego Duque y Argote. On 26 March, Martín Fernández de Vera was named as deputy to replace Pineda, who had declined. By 4 June, the dispatches to Seville, Granada, Caxas, and La Zubia had been returned, and on 18 June the Cabildo agreed to recognize Cornejo's status as hijodalgo notifications being sent to Cornejo on 19 June and to the Granada Chancellery on 1 July. The action was formally approved on 24 December and signed by Cornejo on 27 January 1752, as "D^{n} Pedro Ciriaco Cornejo Duque" (RPA).

[153]The account for the week ending 3 September 1757 shows an expenditure to "traer el banco" of the ensamblador Francisco de Luque, probably meaning that in the days preceding Duque Cornejo's death the activities normally carried out in his house were transferred to the Cathedral (LCG).

[154]LCG, receipt, 30 August 1757.

[155]The date of his death is given as 3 September in the account of the funeral (App. 3, No. 76) and the will formalized by the widow on 15 December 1757 (App. 3, No. 81). The elaborate preparations for the funeral which took place on the 5th make this a more likely date than the 4th as given in the death certificate in the parish church of the Sagrario (App. 3, No. 75).

[156]The tomb was moved in 1883 to the nave de los Santos Reyes and in 1931 to the entrance of the choir, where it is today (Aguilar, "Bosquejo," p. 202). The epitaph, carved in 1757 at the expense of the cabildo, reads:

AQVI YACE DON PEDRO
DUQUE CORNEJO ESTATVA
RIO DE CAMARA Þ LA REINA
Nª Sª VARON Þ SINGVLAR BONDAD
Y SENCILLEZ CELEBRE PROFES
SOR DE LA ARQVITECTVRA
PINTVRA Y ESCVLTVRA
HIZO LA SILLERIA
DE EL CHORO DE ES
TA SANTA YGLESIA
QVE CONCLVIO CON
SV VIDA AÑO DE 1757
A LOS 80 DE SV EDAD
resquiescat in pace

[157]Juan Gómez Bravo, Catálogo de los obispos de Córdova, Córdoba, 1778, II, Appendix, p. 816.

[158]The few surviving paintings which can be associated with Cornejo show him to have been in this field a competent but uninspired contributor to schemes of interior decoration.

In Granada, paintings of St. Luke and St. Mark in the treasury of the Cathedral are ascribed to Cornejo (Gómez-Moreno, Guía, p. 269; Antonio Gallego y Burín, Granada: Guía artística e histórica de la ciudad, Madrid, 1961, p. 370). Located high on the wall of the room, they are difficult to study; however, they appear undistinguished.

Some small and nondescript panels which figure among the decorative elements of the sacramental chapel of the church of Santa Catalina, Seville, are at least in part by Cornejo. They comprise eight Evangelists and Doctors and ovals of cherubs with Eucharistic symbols in the vault and a lunette over the door apparently representing the Triumph of the Eucharist. On 20 October 1732, Cornejo was paid 300 reales "de pintar los óvalos y cuadro de encima de la puerta" (Libro de cuentas de 1711-1736, fol. 179, in Sancho Corbacho, Arquitectura barroca, p. 96, n. 128). At an unknown date he received 40 pesos on account "del travajo de un medio puntto que avia de hazer de pinttura a una efigie de la concepcion de nra sra, lo que se suspendio por causa de no tener medios dha hermandad para acabarlo de costtear." (App. 3, No. 81).

He is also said to have decorated in fresco the staircase of the destroyed monastery of San Jerónimo de Buenavista at Seville, with, according to one account, representations of sculpture and architecture in good perspective (Ceán Bermúdez, Diccionario, II, p. 24), or, according to another, saints and allegorical figures (Matute, "Adiciones," IV, p. 181).

[159]Ceán Bermúdez records that Duque Cornejo produced many drawings in ink and wash for the use of silversmiths and other artists in Seville (Diccionario, II, p. 24). A drawing

representing a grain mill in the Babra collection, Barcelona, and ascribed to Cornejo in the Archivo Mas photograph (Junta de museos, 1100), clearly bears the signature "Cornelio." There are a number of references to prints by Cornejo:

St. Dominic of Silos in Glory Adored by St. Dominic Guzmán and Others, etching (Ceán Bermúdez, Diccionario, II, p. 24).

St. Mary of Cervelló. ". . . Cornejo firma una estampa de la mercedaria Santa María de Cervelló, de cierto interés aunque inferior maestría." (Juan Ainaud, Grabado, Vol. XXVIII of Ars hispaniae, Madrid, 1962, p. 293).

St. Eutropius, Bishop. Referring to the notes of Valentín Carderera in the Academia de San Fernando, Viñaza records: "Duque Roldán de Pº, gravador de láminas. Hay un agua fuerte así firmada, con la fecha de 1706, en 4º, no despreciable, representando San Eutropio, Obispo. Tiene la estampa, en los extremos, cuatro medalloncitos con pasajes del martirio del Santo, hechos con punta muy viva y correcta. El autor debió de ser pariente de los Roldán de Sevilla, y su profesion escultor o pintor." (Conde de la Viñaza, Adiciones al Diccionario histórico de los más ilustres profesores de las bellas artes en España, 4 vols, Madrid, 1889-94, II, p. 154). Cornejo was sometimes referred to as "Pedro Duque Roldán."

Virgen de la Salud. "Cornejo (Pedro): dibujante residente en Córdoba en 1748. No creemos sea don Pedro Duque Cornejo, autor del coro de la Catedral, y que en la fecha indicada estaba en dicha ciudad ocupado en tal obra. Hay una estampa de la Virgen de la Salud grabada por Nicolás Carrasco que está firmada como dibujante por el que encabeza estas lineas. (Colección de estampas del autor)." (Rafael Ramírez de Arellano, Diccionario biográfico de artistas de la provincia de Córdoba, Vol. CVII of Marqués de la Fuensanta del Valle Colección de documentos inéditos para la historia de España, Madrid, 1893, pp. 126-27).

[160] The clothed images figuring on the pasos or processional floats which are of such importance in Sevillian religious life are among the most venerated in the city and are often attributed by the faithful to famous artists without the slightest justification. Consisting merely of hands and heads attached to moveable frameworks, and, especially in the case of images of the Virgin, with the heads swathed in elaborate headdresses, there is often little about them upon which to base judgements with regard to attribution. Ceán notes that Cornejo was responsible for many of these figures (Diccionario, II, p. 25). Some of them are still frequently said to be of his authorship.

Virgin Mary and Magdalene (paso del Santísimo Cristo de la Salud y María Santísima de la Paz en el Misterio de sus Tres Necesidades), Capilla de la Carretería, Seville. The paso

represents the Crucifixion with the two thieves, the Virgin, St. John, and the three Marys (the "three necessities of the Virgin" are the ladder, sheet, and tomb). The figure of the Virgin has been said to be the work of Cornejo (José Gestoso y Pérez, Sevilla monumental y artística, 3 vols, Seville, 1889-92), but is more commonly attributed to Blas Molner (José Bermejo y Carballo, Glorias religiosas de Sevilla, o noticia histórico-descriptiva de todas las cofradías de penitencia, sangre y luz, fundadas en esta ciudad, Seville, 1882, p. 449; Francisco Almela Vinet, Semana Santa en Sevilla: historia y descripción de las cofradías, Seville, 1899, #25, p. 12), who was Director of Sculpture of the Sevillian Academy after 1775 (Antonio Muro Orejón, Apuntes para la historia de la Academia de Bellas Artes de Sevilla, Seville, 1961). The Magdalene is generally agreed to be by Cornejo (Bermejo, Glorias, p. 449; Almela, Semana Santa, #25, p. 12). The robed and bewigged figure offers no criterion upon which to base an opinion of such an attribution, as is true of other imágenes de vestir associated with him:

Virgin of the Rosary, San Gil, Seville (Ceán Bermúdez, Diccionario, II, p. 25; Matute, "Adiciones," III, p. 325).

Virgen de la Merced, Church of San Salvador, Seville (Gestoso, Sevilla monumental, III, p. 354).

Two Roman Soldiers (paso del Desprecio de Herodes), San Juan de la Palma, Seville (Bermejo, Glorias, p. 153). They were destroyed by fire in 1936 and replaced by Cayetano González in 1941 (Luis Ortiz Muñoz, Semana Santa en Sevilla, Madrid, 1947, p. 18).

[161]The sculptures of the altar of the capilla sacramental in the church of San Pedro, some of which González de León attributed to Cornejo (Félix González de León, Noticia artística histórica y curiosa de todos los edificios públicos, sagrados y profanos de esta muy noble, muy leal, muy heróica e invicta ciudad de Sevilla, 2 vols, Seville, 1844, II, p. 196), were contracted on 28 February 1705 by Antonio de Quirós (Sancho Corbacho, Arquitectura sevillana, p. 40). Between 5 May and 11 September 1709, Matías Brunenque and Vicente de Guadix provided a few small pieces for the retables of the church (Sancho Corbacho, Pedro Roldán, p. 38).

[162]Juan Agustín Ceán Bermúdez, Descripción artística de la catedral de Sevilla, Seville, 1804, p. 182.

[163]Matute, Anales, I, 1712, no. 11.

[164]The framework of the retable was, to judge from Ceán's description (Descripción, pp. 182-186), similar in appearance to Balbás's later Altar of the Kings in the Cathedral of Mexico. Concave in plan like the Mexican retable, it was perhaps slightly less immense: it measured some 22.29 m.

in height, 11.16 m. in width, and 8.4 m. in depth, if Ceán's pies are reckoned at 27.86 m. (however, Ceán's dimensions are probably approximate). The Retablo de los Reyes has a width of 13.75 m., a depth of 7.50 m., and a height of about 25 m. (Justino Fernández, El retablo de los reyes, Mexico, 1959, p. 323). The horizontal divisions were similar to those of the Mexican altarpiece: a jasper socle 1½ varas high, a wooden base level containing pedestals above which rose the four large estípites which alternated with pilasters in the main body of the retable, and a crowning semidome, separated from the main body by a broken cornice. The elements of the central axis of the retable were a window above the altar table opening on the trasagrario, a niche for the principal image, and another niche breaking through the cornice. Doors in the outer intercolumniations led to the sacristy and another room. On the altar table and in front of the window to the trasagrario stood a tabernacle composed of two levels of columns. The structure was profusely laden with leafy decoration. The cost of the retable was said to have been 1,227,390 reales.

[165]According to Félix González de León, who witnessed the destruction, these were false claims in justification of an act which was motivated by the distaste of the Cathedral Chapter for the Baroque ornateness of the retable (Noticia, II, p. 70). A simple altarpiece was installed for a brief period and replaced in 1840 by the retable from the chapel of Vizcaínas of the destroyed church of San Francisco (Gestoso, Sevilla monumental, II, p. 584). This retable had been commissioned in 1666 and designed and executed by F.D. de Ribas, with the central Descent from the Cross by Pedro Roldán and busts of SS. Peter and Paul by Vicente Luis Hernández Couquet The gilding and estofado of the Nicodemus and the Magdalene were done by Juan de Valdés Leal, 1674-79 (Salazar, "Pedro Roldán," p. 327).

[166]Although the original documentation has not survived, the earlier sources are in agreement concerning Cornejo's authorship of the sculpture (Ceán Bermúdez, Descripción, p. 182; Matute, "Adiciones," I, p. 42; Carriazo, "Correspondencia," p. 175; Antonio Ponz, Viaje de España [1772-94], Madrid, 1947, IX, carta V, p. 796; González de León, Noticia, II, p. 705).

[167]The correspondence of Ponz with the Conde del Aguila, in reference to the Sagrario retable, contains the curious statement: "La Asunción y tabla es de Don Gerónimo Barbas" (Carriazo, "Correspondencia," p. 175).

[168]Ceán Bermúdez, Descripción, pp. 182 ff.

[169]Vicente Bacallar y Sanna, marqués de San Felipe, Comentarios de la guerra de España e historia de su rey Felipe V,

el animoso (Genoa, 1725?), Madrid, 1957, pp. 8, 14, 21, 22. Nevertheless, in 1704, Philip secretly petitioned the Pope to confine the Bishop to his diocese, because of the disruption caused by Arias's persecution of supposed Austrian sympathizers.

[170]Such a theme might have been regarded as less appropriate after 1709, when Clement XI transferred his endorsement to Philip's Austrian adversary the Archduke Charles, resulting in the expulsion from Spain of the Papal Nuncio, the interdiction of all communication between the Spanish bishops and Rome, and the development of a policy of regalism toward the Spanish Church on the part of the Crown. Indeed, the theme of Balbás's other great altarpiece, the Retablo de los Reyes in the Cathedral of Mexico, produced during this period of conflict between Church and State (1718-37), was a glorification of the Christian monarchy.

[171]Louis Réau, Iconographie de l'art chrétien, 3 vols, Paris, 1957, II, p. 78. The association of the images of the Saints John with the arms of Bishop Arias probably refers to the religious order to which he belonged. According to the Marqués de San Felipe, he was a "fraile de San Juan" (Comentarios, p. 7).

[172]Ceán Bermúdez, Diccionario, II, p. 24.

[173]González de León, Noticia, II, p. 70.

[174]Matute observed that the statues, "no obstante ser las mejores que trabajó, no desdicen del maderage en que están colocadas" ("Adiciones," I, p. 42).

[175]The construction of the niche and tabernacle was contracted on 27 December 1709 by Paniagua. The contract specified that "lo que tocare a escultura de sipres y la dicha escultura la a de aser Pedro Cornexo mro escultor vez.º desta ciu.d de San Marcos" (AGPN, Of. 15, Manuel Ramírez, 1708-1709, fol. 622 and verso). The church was dedicated on 4 May 1710 (Matute, Anales, I, 1710, no. 2). In 1784 the building was taken over by the Inquisition (Fermín Arana de Varflora, Compendio histórico descriptivo de la muy noble y muy leal ciudad de Sevilla, Seville, 1789, II, p. 21) and has since been destroyed.

[176]Ceán Bermúdez, Diccionario, II, p. 25; Matute, "Adiciones," III, p. 387. Ponz seems to be alone in ascribing the retable frame to Balbás (Carriazo, "Correspondencia," p. 178).

[177]The Dolorosa is said to have been the work of Pedro Roldán (Matute, "Adiciones," III, p. 387).

[178]José María Tassara y González, Apuntes para la historia de la revolución de septiembre del año de 1868, en la ciudad de Sevilla, Seville, 1919, p. 86.

[179]The retable no longer exists.

[180]A few sculptures are attributed to Cornejo for unknown reasons in the province of Cádiz. It is probable that none of them is in any way related to the Sevillian artist; but should there be a grain of truth in any of these attributions, the general ineptitude of the objects in question could place them only at the remotest beginnings of the sculptor's career. These are two polychrome wood reliefs of the Annunciation and the Nativity in the Cathedral museum, Cádiz (L. Russell Muirhead, The Blue Guides: Southern Spain, London, 1964, p. 232), also attributed with equal arbitrariness to La Roldana (Cádiz, Sociedad de Propaganda de Turismo, Guía de la provincia de Cádiz, Cádiz, 1930, p. 104); a St. Catherine in the Capilla de la Misericordia, Arcos de la Frontera (Miguel Mancheño y Olivares, Curiosidades y antiguallas de Arcos de la Frontera, Arcos, 1903, p. 505; E. Romero de Torres, Provincia de Cádiz [Catálogo monumental de España], Madrid, 1934, I, p. 379); and an exceptionally lumpish and ungainly Virgen del Mayor Dolor in the Hospital de San Juan de Dios, also in Arcos de la Frontera (Romero de Torres, Provincia de Cádiz, I, p. 380).

[181]Gallego y Burín, Granada, p. 273; Gómez-Moreno, Guía, p. 237.

[182]Gómez-Moreno, Breve historia, p. 155.

[183]Émile Mâle, Religious Art from the Twelfth to the Eighteenth Century, New York, 1958, p. 49.

[184]Gómez-Moreno, Escultura, p. 49.

[185]Gómez-Moreno, Guía, p. 272.

[186]Gallego y Burín, Granada, p. 373. The altarpiece which Cornejo's replaced was constructed in 1589 by Diego de Navas and Pedro Raxis, with sculpture by Pablo de Rojas and Diego de Aranda the younger, some of which is preserved in the Cathedral museum. The side arches of the chapel contain paintings of the Catholic Monarchs by Francisco Alonso Argüello (1649) and the tomb of venerable Antonio Velázquez de Mampaso (Gómez-Moreno, Guía, p. 272).

[187]Granada Cathedral, Actas capitulares, 2 October 1716, in Antonio Gallego y Burín, El barroco granadino, Madrid, 1956, p. 156.

[188]Granada, Archivo de la Casa de Tiros, Libro de actas de la Hermandad de Escribanos, 1676-1765, fols. 262 ff., in Gallego y Burín, El barroco granadino, pp. 156-160.

[189]Granada Cathedral, Actas capitulares, 12 February 1716, in Gallego y Burín, El barroco granadino, p. 156.

[190]Literally, "dust-guard." This term traditionally refers to the outermost vertical section of the retable.

[191]R.C. Taylor, "Francisco Hurtado and His School," Art Bulletin, XXXII (1950), pp. 25-61; "La sacristía de la Cartuja de Granada y sus autores," Archivo español de arte, XXXV (1962), pp. 135 ff.

[192]Proske, Martínez Montañés, pp. 115-18; Wethey, Alonso Cano, Pl. 20.

[193]Gómez-Moreno, Guía, p. 347. The architecture of the sagrario is the work of Francisco Hurtado, 1704-20 (Taylor, "Francisco Hurtado," pp. 25-61).

[194]"Estado temporal de esta Rl Cartuxa de Granada en el dia Tres de junio de 1720," Madrid, Archivo Histórico Nacional, Sec. Clero, Cartuja de Granada, leg. 3619, in Taylor, "Francisco Hurtado," Doc. no. 9. The document is no longer to be found in legajo 3619.

[195]The figures in the other three corners of the room are SS. Joseph and Bruno by José de Mora and St. John the Baptist by José Risueño (Gómez-Moreno, Guía, p. 347).

[196]Two small retables with central images of the Inmaculada and Mary Magdalene, in chapels flanking the sagrario, have been associated with Cornejo as author either of the figures or of the retable frames or both. The construction of the chapels was authorized in 1713 and completed by 1720 at a cost of 12,000 reales (Madrid, Archivo Histórico Nacional, Sec. Clero, Cartuja de Granada, legs. 3619, 3631, in Taylor, "Francisco Hurtado," Docs. 9, 26). Prominent features of the upper parts of the frames are mixtilinear mouldings in multiple planes, terminating in tight scrolls; similar scrolls occur at the top of the retable of Nuestra Señora de la Antigua in the Cathedral. However, there appears to be no other reason, based on what is known of Cornejo's retable designs, to attribute them to him. The images of the Virgin and the Magdalene are of above average quality, but not particularly related to the style of Cornejo. The draperies, especially, do not resemble those of Cornejo's documented work in a certain nervous agitation which Cornejo generally avoided. A motive occurring in both sculptures

is the fluttering drapery end which markedly breaks up the outer contour of the composition; for example, in both cases, the outer mantle is drawn around the inside and over the top of the left arm, from whence its end floats out into space. This sort of flame-like excrescence is atypical of Cornejo, but is not uncommon in the school of Granada; for example, in the Immaculate Conceptions of Pedro de Mena in Las Benitas, Toledo, and by José de Mora in SS. Justo y Pastor, Granada. The head of the Magdalene, with its narrow face, long nose, and small mouth, is completely in the tradition of José de Mora.

[197] Gómez-Moreno, Guía, p. 434; Gallego y Burín, El barroco granadino, p. 104; Granada, p. 523. Other works which have been casually attributed to Cornejo without any apparent foundation are the stone SS. Peter and Paul of the façade of the Cathedral, which bear not the remotest resemblance to any known figure of Cornejo; the retable of the high altar of San Cecilio, which according to Gómez-Moreno is dated 1743, at least twenty years after Cornejo's departure from Granada (Guía, p. 474); a Virgin and Child in the museum of San Cecilio; and a small Immaculate Conception in the church of the Angel Custodio. A polychrome relief of the Immaculate Conception mentioned by earlier writers in the baptistery of the church of Santos Pedro y Pablo (José Giménez-Serrano, Manual del artista y del viagero en Granada, Granada, 1846, p. 354; Gómez-Moreno, Guía, p. 425), now in the chapel of St. Rita of Cassia, and attributed to Cornejo by Gallego y Burín (Guía de Granada, Granada [?], 1938, p. 725; Granada, p. 483), does resemble Cornejo's later style in the sweet facial type, graceful figure, and the manner of carving the clouds. I have been unable to examine the small retable in the upper cloister of the hospital of San Juan de Dios which is widely accepted as a work of Cornejo (Escalada, Guía de Granada, Granada, 1889, p. 227; Giménez-Serrano, Manual, p. 281; Gallego y Burín, Guía, p. 608; El barroco granadino, p. 104; Granada, p. 416).

[198] The sources are contradictory regarding the exact circumstances of the construction of the two organs. Matute, in the Anales, relates that that of the Epistle side was commissioned in 1724 as a gift of Archbishop Salcedo. The mechanism was to be by Fray Domingo de Aguirre and the case designed and executed by Luis Vilches, utilizing statues and medallions by Cornejo, for a total of 169,808 reales. The old organ was removed beginning on 3 November 1724, and work began on the new in 1725. The organ was still incomplete when it was inaugurated on the eve of the octave of the Immaculate Conception, 1730. The organ of the Gospel side was paid for by the cabildo and begun in 1727 by the same artists; the first stone of the entrance to the choir

was laid on 17 July (Matute, Anales, I, 1724, no. 12; I, 1730, no. 28). However, in the "Adiciones" to the Viaje of Ponz, Matute's version is that the Gospel-side organ was begun in 1724 and carried out at a cost of 169,808 reales, while that of the Epistle side was commissioned later by Salcedo (I, pp. 377-378).

The Epistle-side organ replaced one constructed by the Portuguese Antonio Pedro Faliero in 1668-73 and added to by Faustino Carvalho in 1703 (William Leslie Sumner, The Organ, New York, 1952, p. 95; Poul-Gerhard Andersen, Organ Building and Design, trans. from the Danish by Joanne Curnutt, London, 1969, p. 161). These authors strangely regard the present electrical mechanism as dating from the late seventeenth century, as does Arthur George Hill (The Organ-Cases and Organs of the Middle Ages and Renaissance, Hilversum, 1966, p. 55).

The organ of the Gospel side is said to have replaced one of 1509 (Andersen, Organ Building, p. 162). The works of both organs have since been completely reconstructed. That of the Epistle side was reconstructed between 1777 and 1792 by Jorge Bosch, native of Palma de Mallorca and organist to the King (Matute, Anales, III, 1792, no. 17; "Adiciones," I, pp. 377-78). The organ of the Gospel side apparently had its mechanism renewed in the later eighteenth century by Joseph Casas (Matute, "Adiciones," I, p. 379, n. 1) and again after 1800 by Valentín Verdalonga (Mariano de la Cuesta y Paulín, Descripción del templo Cathedral de Sevilla y las principales festividades que en él se celebran, Seville, 1850, p. 38; Matute, "Adiciones," I, p. 378, n. 1). Both organs were severely damaged in a collapse of part of the structure of the Cathedral in 1889 (Santiago Montoto, La catedral y el alcázar de Sevilla, Madrid, 1948, p. 48) and were reconstructed with works by Aquilino Amezua in 1906 (Die Musik in Geschichte und Gegenwart, s.v. "Geschichte der Orgel seit 1500," by Ramón G. Amezua; Gonzalo Silva y Ramón, Die Orgelwerke der Kathedrale zu Sevilla [Orgel-Monographien 22], trans. from the Spanish by Paul Smets, 2nd ed., Mainz, 1947, pp. 12-13).

[199]Réau, Iconographie, III, pp. 798, 1525.

[200]José Enrique Ayarra, "Chapelet, primera figura del órgano, en Sevilla. El gran órgano de nuestra catedral necesita arreglo a fondo," El Correo de Andalucía, 3 October 1971.

[201]In one place he says that they were decorated with reliefs of martyrs (Diccionario, II, p. 24) and in another that they had full-length figures of female saints (Descripción, p. 123). I do not know whether these doors are related in any way to Matute's statement that ". . . removiendo el cajon grande de la sacristía . . . se separó a sus

espaldas una gaveta" (Anales, I, 1712, no. 12).

[202]The old estantería of the sacristy was removed in 1820 and replaced with that by Maestro Albiu (Gestoso, in Matute, "Adiciones," II, p. 11, n. 1). Nothing by Cornejo was cited by Gestoso in his description of the sacristy in 1892 (José Gestoso y Pérez, Historia y descripción de la Sacristía Mayor de la Cathedral de Sevilla, Seville, 1892).

[203]José Gestoso y Pérez, Guía artística de Sevilla, 11th ed., Seville, 1926, p. 178.

[204]Diccionario, II, p. 24; Descripción, p. 94.

[205]Gestoso dates them c.1743, for unknown reasons (Sevilla monumental, II, p. 399).

[206]Manuel Serrano y Ortega, Noticia histórica del Seminario de Mareantes y Real Colegio de San Telmo en Sevilla, Seville, 1901, p. 7.

[207]Antonio Herrera García, "Estudio histórica sobre el Real Colegio Seminario de San Telmo, de Sevilla," Archivo hispalense, XXVIII (1958), pp. 233-66; XXIX (1958), pp. 47-76.

[208]Matute, Anales, I, 1724, no. 3.

[209]The building now houses the seminary of the Diocese of Seville.

[210]The construction of the high altar is documented in the accounts of San Telmo preserved in the Archivo Universitario, Seville (AUSCST). The design was by the master painter Domingo Martínez, who, according to a voucher of 20 December 1723, was paid 375 reales "Por la planta y dizeño para el retablo que a de tener el Altar m^{or} de la dha yglesia" (Libro 109, fol. 255 verso). This design was approved on 13 October 1723, and on 15 October the construction of the altarpiece was commissioned of the master architect José Maestre at the cost of 20,400 reales (Libro 22, fols. 410-14). On 4 February 1724, the master mason Miguel de Quintana was paid 1703½ reales for the execution of the jasper basement (Libro 22, fols. 407-8). The work was probably well advanced by 5 December 1724, when Maestre received a payment of 13,600 reales (Libro 22, fols. 410-14). An entry of 14 November 1724 reflects the cost of transporting the retable to the church from the house of Maestre (Libro 22, fols. 409-10). On 19 April 1725, the gilding and paintings of the retable were begun under the direction of Martínez. The weekly payments for this work continued until 14 December, and totaled 238,252 reales, 13 maravedís (Libro 23, fols. 295ff.).

[211]The silversmith Juan de Garay received payment for a diadem for this image prior to 15 November 1725 (AUSCST, Libro 109, fol. 292).

[212]J.M. Azcárate, Escultura del siglo XVI, Vol. XIII of Ars hispaniae, Madrid, 1958, p. 338.

[213]"La imagen de nuestr. Sra. del Buen Aire que está colocada en el Altar mayor de dicha Iglesia y es la misma que se trajo de la iglesia antigua que estaba en Triana antes de la fundación del Colº y era de medio relieve, y respecto de que se le hizo el camarin que oy se demuestra en dicha igª y se vee toda por espaldas se le suplemento el resto de dicha imagen y se doró y estofó de nuevo y pintó a costa del seminº como parece de recado despachado en 5 de Diciembre del año de 1724 que está en el Libro que le corresponde al fol. 62 tuvo de costo dicho estofado y dorado poco más de 1100 rles. Y el que se causó en madera está incluido en los gastos de carpintª de dicho año de 1724 y despues el de 1725, se volvió a componer dicha imagen por espaldas mediante a que con el ensanche de camarin y postura que se le dió últimamente se registraba por todos los lados de el y se le hizo toca y manto de la misma escultura que la ejecutó D. Pedro Cornejo y se le puso un trono de nubes en que está sentada y se doró y estofó cuyos costos estan inclusos en los del dorado del retablo grande." (manuscript inventory of the church of San Telmo Palace, quoted without further identification in Serrano y Ortega, Noticia, p. 35).

[214]AUSCST, Libro 109, 1682-1726, fol. 292 verso.

[215]Martínez on 27 June 1727 received 45 reales "Por el Dibujo que se hizo para los dos retablos del sr san Joseph y sn Antonio" (AUSCST, Libro 24, fol. 497). A total of 7072 reales, 11 maravedís was paid to Díaz for the construction of the retable of St. Joseph between 12 October 1726 and 29 March 1727, the payment of 22 March 1727 including the cost of the relief sculpture and two angels of the attic level (AUSCST, Libro 24, fols. 422-36; Libro 25, fols. 252-69). The retable of St. Anthony was complete by 5 April, 1729, when Díaz was paid 4500 reales of the 7100 for which he had agreed to execute the altarpiece (AUSCST, Libro 27, fols. 305-51).

[216]The retable was constructed in this year under the direction of Juan Tomás Díaz (AUSCST, Libro 24, fols. 372 ff.). It and the retable of St. Elmo were gilded under the direction of Martínez in 1743 (AUSCST, Libro 41, fols. 343-51).

[217]It was not the sculpture which occupies the central niche of the retable of St. Elmo, which is the first nave

altarpiece on the Epistle side. This undistinguished figure is presumably the work of Bartolomé de Santiago, master sculptor, who on 30 December 1724 was paid 546 reales, 22 maravedis for "la historia y escultura del retablo pequeño que se hizo para el s^{r} san telmo titular de este col^{o} (AUSCST, Libro 22, fol. 415).

[218]"Itt. Por la hechura de un vestido de crudo [?] para la ymagen del s^{r} s^{n} telmo....012" (AUSCST, Libro 30, fol. 541).

[219]Ceán Bermúdez, Diccionario, II, p. 22. Ceán consulted the archives of El Paular, where he presumably saw the contract. A search of the relevant legajos in the Archivo Histórico Nacional, Madrid, where the papers of the monastery are now housed, failed to uncover the document.

[220]The letters of 20 April and 18 May 1718, which Hurtado wrote to Fray Francisco de San Joseph in Madrid concerning the projected sagrario, and seen by earlier writers in legajo 1160 of the papers of the Paular in the National Archives, have been transferred without ceremony to legajo 4316.

[221]Pedro Clemente Valdés, Anfiteatro sagrado en la canonización de S. Luis Gonzaga y S. Estanislao Kostka, Córdoba, 1728, in Taylor, "Francisco Hurtado," p. 31, n. 63.

[222]In 1724 Hurtado rented a house in Priego for this purpose (Priego, Archivo de Protocolos, Pedro Soria Martínez, vol. 1722-30, fol. 98, in Taylor, "Francisco Hurtado," p. 59.

[223]Ponz, Viaje, X, carta IV, p. 877; Gallego y Burín, El barroco granadino, p. 95; Taylor, "La sacristía de la Cartuja de Granada," p. 169.

[224]Ceán Bermúdez, Diccionario, II, p. 26.

[225]Diccionario, II, p. 26. The Conde de Güell saw a wonderful Magdalene by Cornejo at El Paular (La sculpture religieuse espagnole, Paris, 1924, p. 49).

[226]Viaje, X, carta IV, p. 876.

[227]Diccionario, II, p. 26.

[228]Viaje, X, carta IV, p. 876.

[229]Diccionario, II, p. 26.

[230]Some repairs, probably of little importance, were made in the sagrario in the year 1764, as reflected in two letters of 29 April and 5 May from Fray Miguel Santolalla to Father Carlos de Recarte, procurator of the Carthusians in Madrid:

"Sirvase V.P. embiar un buen oficial de Carpintero pª trabajar en los Chapiteles del Sagrario que se ha descubierto en ellos un daño que necesita pronto remedio; hade venir ajustado, como a V.P. le parezca, esto es, á Jornal seco, ó dandole la comida regular que en esta stª Casa save V.P. se da á los oficiales. . . ."

"Suspenda V.P. el embiar Carpintero, pues biendo que ba largo, el que benga Maestro de esa Corte, i siendo necesario que se haga quanto antes la obra, se ha determinado el Carpintero de casa a hazerla." (Madrid, Archivo Histórico Nacional, Sec. Clero, Cartuja de El Paular, leg. 4296).

[231]Ceán Bermúdez, Diccionario, II, p. 25; Matute, "Adiciones," III, p. 383.

[232]Matute, Anales, I, 1728, no. 3. The church (Espíritu Santo) became the parish church of Santa Cruz during the French occupation, at the end of which the friars returned. It was abandoned at the secularization of 1835 (Francisco Collantes de Terán y Delorme, El patrimonio monumental y artístico del Ayuntamiento de Sevilla, Seville, 1967, p. 88).

[233]"Noticia de el solemnísimo octavario con que en la casa profesa de la Compañía de Sevilla se ha celebrado la canonización de San Luis Gonzaga estudiante theólogo y San Estanislao Kostka novicio de la misma Compañía, desde 15 de noviembre a 20 del mismo, este año 1727," Seville, Archivo Municipal, núm. 4 del tomo I.J.XI del conde del Aguila, in Angel Camacho Baños, El templo de San Luis de Sevilla, Seville, 1935, p. 30.

[234]The two side altars of the church were contracted by Fernández del Castillo on 22 May, 1734 (AGPN, Of. 24, Tomás de Gareaga, 1734, Libro único, fol. 424).

[235]Taylor, "Francisco Hurtado," p. 42.

[236]Kubler, Arquitectura, p. 129; Sancho Corbacho, Arquitectura barroca, pp. 85-94. The building now houses the Hospicio Provincial, an orphanage.

[237]Matute, Anales, I, 1731, no. 16; Gestoso, Sevilla monumental, III, p. 405.

[238]Matute, Anales, I, 1733, no. 2. This took place in 1732, according to Gestoso (Sevilla monumental, III, p. 405).

[239]This work was done by architect Alberto Balbontín de Orta, painter Juan Miguel Sánchez, and sculptor Juan Luis Vasallo over a period of two years (A.H., "Restauración de la capilla de la Residencia-Escuelas de San Luis," Archivo hispalense, XXIV [1957], pp. 233-35).

[240]Carriazo, "Correspondencia," pp. 176, 181; Sancho Corbacho, Arquitectura barroca, p. 281. According to the Conde del Aguila, it was given by "Señor Levito".

[241]These paintings are said to be mostly the work of Domingo Martínez (González de León, Noticia, II, pp. 207-8; Gestoso, Sevilla monumental, III, p. 408).

[242]Traditionally attributed to Zurbarán.

[243]The Catholic Encyclopedia, 1934, s.v. "Jesuits."

[244]Carriazo, "Correspondencia," p. 181.

[245]González de León, Noticia, III, pp. 207-8.

[246]Carriazo, "Correspondencia," pp. 176, 181; Sancho Corbacho, Arquitectura barroca, p. 280.

[247]Matute, Anales, I, 1731, no. 18; "Adiciones," III, p. 331; Ceán Bermúdez, Diccionario, II, p. 291; Gestoso, Sevilla monumental, III, p. 408.

[248]The framework is generally agreed to be by Cornejo (Carriazo, "Correspondencia, pp. 176, 181; Kubler and Soria, Art and Architecture, p. 160; Sancho Corbacho, Arquitectura barroca, p. 280).

[249]"Continuaba la obra de la iglesia de San Luis, noviciado de la Compañía de Jesus, y para los ejercicios propios de su instituto y destino se habilitó una capilla interior, que bendijo el 23 de Junio el ilustrísimo Obispo de Lacedemonia, Auxiliar del arzobispado, y el dia siguiente se estrenó con muy solemne función." (Matute, Anales, I, 1712, no. 7).

[250]A.H., "Restauración."

[251]González de León, Noticia, II, p. 208.

[252]Sancho Corbacho, Arquitectura barroca, p. 281.

[253]Ceán Bermúdez, Diccionario, II, p. 292; Matute, Anales, I, 1731, no. 18; "Adiciones," III, p. 331: José Guerrero Lovillo, Sevilla, Barcelona, 1952, p. 132.

[254]"El San Xavier es de mano de Joseph Montes." (Carriazo, "Correspondencia," p. 181).

[255]Salazar, "Pedro Roldán," p. 324.

[256]AUSCST, Libro 109, fol. 256 (23 December 1723).

[257]F.J. Sánchez Cantón, Escultura, fig. 249.

[258]Carriazo, "Correspondencia," pp. 176, 181.

[259]Gestoso, Sevilla monumental, III, p. 269.

[260]On 18 April 1733, the donor, Domingo Valentín Guerra, Bishop of Segovia, ordered that he be interred in the chapel, though as it happened he was never to be given burial there (Matute, Anales, I, 1735, no. 1). The architecture of the room was commissioned of Matías de Figueroa on 21 July, the dorado and estofado of Pedro de Uceda on 11 August, the retable frame of Manuel de Escobar on 13 August (Sancho Corbacho, Arquitectura sevillana, pp. 88, 44, 45, 90). The chapel was inaugurated on 16 March 1735 (Matute, Anales, I, 1735, no. 1).

[261]Guerrero, Sevilla, p. 51.

[262]Ponz, Viaje, IX, carta I, p. 765.

[263]González de León, Noticia, II, p. 86; Guerrero, Sevilla, p. 51.

[264]Sancho Corbacho, Arquitectura sevillana, pp. 84-86.

[265]AGPN, Of. 24, Tomás de Gareaga, 1736, Libro único, fol. 404.

[266]Matute, Anales, II, 1738, no. 6.

[267]Matute, Anales, II, 1741, no. 10.

[268]Matute, Anales, II, 1738, no. 6; Guerrero, Sevilla, p. 51; Gestoso, Sevilla monumental, II, p. 514.

[269]Salcedo's epitaph, composed by Juan de la Pradilla, is reproduced in Gestoso, Sevilla monumental, II, p. 515.

[270]Also of the 1730s is the retable of SS. Justa and Rufina in the church of San Salvador, Seville. It once bore the inscription "D. XPL y D. Pedro de Vega, hermanos canonigos de esta Colegial, hicieron este retablo y las santas, y gastaron mas de veinte mil reales, año de 1730." (Matute, Anales, I, 1707, no. 14). The images of the saints, which

stand to either side of a large model of the Giralda, have been widely attributed to Cornejo (Matute, "Adiciones," II, p. 69; Ceán Bermúdez, Diccionario, II, p. 25; González de León, Noticia, I, p. 124; Gestoso, Sevilla monumental, III, p. 355). Unless the figures to be seen today on the altar are not the same as those seen by earlier scholars, one cannot fathom how anything about this altarpiece could ever have been associated with the name of Duque Cornejo. The figures, with their ungraceful postures, odd proportions, and draperies hanging in vertical folds, are not only inferior to Cornejo's works in quality, but utterly unlike them in style.

The works which Cornejo executed for the church of San Francisco during this period have been destroyed. An Immaculate Conception for the chapel of the Inmaculada or de los burgaleses was completed by 30 April 1736, when he received payment of 260 pesos (App. 3, No. 13). The chapel was inaugurated on 20 January 1737 (Matute, Anales, I, 1737, no. 1). Cornejo is also said to have been the author of the frame and sculptures of the high altar of the chapel of St. Anthony (Matute, "Adiciones," III, p. 369).

[271]Madrid, Biblioteca de la Real Academia de la Historia, asignatura 9-2098.

[272]Ceán Bermúdez, Diccionario, II, p. 24; Matute, "Adiciones," IV, p. 189.

[273]Carlos Serra y Pickman, marqués de San José de Serra, and José Hernández Díaz, Discursos leídos ante la Academia de Bellas Artes de Santa Isabel de Hungría de Sevilla, Seville, 1934, p. 13.

[274]Ceán Bermúdez, Diccionario, II, p. 26; Carriazo, "Correspondencia, p. 178; Matute, "Adiciones," IV, p. 186. The model is said to have been given to the Cartuja of Cazalla de la Sierra (Matute, "Adiciones," IV, p. 186).

[275]Ceán Bermúdez, Diccionario, IV, p. 61; Matute, "Adiciones," IV, p. 184; Quintero, Sillerías, p. 163;"Noticias de algunas obras de Escultura y Pintura de mucho mérito que se conservan en este Santo Monasterio de Santa María de las Cuevas," in Xavier de Salas, "La fecha de las historias de la Cartuja, y alguna minucia más sobre Zurbarán," Archivo español de arte, XXXVII (1964), p. 136. Many of the works at the monastery were lost during the French occupation in the early years of the nineteenth century. At the secularization of 1835 they were definitively dispersed, some of the tombs being taken to the church of the University of Seville. The library was transferred to the offices of Hacienda in the church of San Pablo and was later mostly des-

troyed in a fire (Serra and Hernández, Discursos, p. 6; Carlos Serra y Pickman, marqués de San José de Serra, "Los cuadros del Monasterio de las Cuevas. Fecha en que las pintó Zurbarán," Archivo hispalense, XIII (1950), p. 211; Antonio María Cisneros y Lanuza, Una visita a la iglesia de la Universidad de Sevilla en 1853, Seville, 1853, p. 19).

[276]Matute, Anales, II, 1754, no. 4.

[277]Ceán Bermúdez, Diccionario, II, p. 25; Fernando Araujo Gómez, Historia de la escultura en España, Madrid, 1885, p. 410; Montoto, La catedral y el alcázar, p. 120, C. y P., Descripción, p. 88. Matute, in one entry, seems to attribute to him only the stone sculptures: "El Crucifijo con la Magdalena, del de el evangelio, y la nuestra Señora del Rosario con el niño en sus brazos fueron dádivas del arzobispo Fr. Pedro de Tapia, y las demás esculturas de piedra repartidas en ambos son obra de D. Pedro Duque Cornejo, cuyo crédito se enterró con él, sin haberle dejado en ninguna de las que ejecutó." (Anales, II, 1754, no. 4). But elsewhere he assigns to Cornejo the wooden figures as well (Anales, II, 1741, no. 10; "Adiciones," I, p. 42).

[278]C. y P., Descripción, p. 88.

[279]The destroyed Jesuit colegio of San Hermenegildo had several works of unknown date said to be by Cornejo: an altar of the Immaculate Conception in the sagrario (González de León, Noticia, II, p. 186); an Inmaculada in the stairway, "una de sus mejores obras"; and a St. Ignatius on a side altar (Carriazo, "Correspondencia," p. 176). Other undated and destroyed objects in Seville which were ascribed to him by González de León, who appears not to have been especially selective in his attributions, were an Immaculate Conception in San Marcos, a Nativity on the altar of St. Christopher in the Magdalena, a Virgin of the Rosary in Nuestra Señora del Rosario, and a St. Martha in the church of this saint (Noticia, I, pp. 101, 14; II, pp. 175, 322). A small Immaculate Conception recently acquired by the Seville museum as a donation of Antonio Bojollo Fernández in memory of Concepción Cano Sánchez and José Marín Cano seems unlikely to be by Cornejo; the jagged contours of its energetic draperies and head with its low forehead and pained expression are qualities which do not appear elsewhere in his known works.

[280]Those of the Epistle side are Asisclo, Zoilo, Fausto, Adulfo, Perefecto, Sancho, Walabonzo, Saviniano, Jeremías, María, Aurelio, Leovigildo, Hieremias, Rogelio, Anastasio, Digna, Abundio, Pomposa, Elías, Isidoro, Aurea, Solomón, and Leocricia. On the Gospel side are Victoria, Sandalio, Segundino, Juan, Isaac, Pedro, Wistremundo, Sisenando, Paulo, Flora, Feliz, Sabigotho, Servio Deo, Fandila, Feliz, Benildis, Columba, Pedro, Pablo, Argimiro, Rodrigo, Eulogio, and Pelagio.

The legends of many of these saints are detailed in Gómez Bravo, Catálogo.

[281]The eagle symbolizes the Ascension of Christ, according to Réau (Iconographie, I, p. 85).

[282]Gómez Bravo, Catálogo, II, p. 795.

[283]Ibid., II, pp. 637, 808-9.

[284]Teresa de Jesús, Saint, Obras completas, 11th ed., Madrid, 1970, pp. 284, 483.

[285]Ibid., p. 144.

[286]The relevant Actas capitulares were closely paraphrased with a few minor errors by Aguilar Priego, "Bosquejo."

[287]The "Libro de la cuenta general" is a volume of more than 1000 unnumbered folios documenting the execution of the choir stalls and preserved in the archives of the Cathedral of Córdoba. The following is an outline of the contents of the volume:

I. Copies of the three contracts signed by Cornejo, the originals of which are conserved in the Archivo de Protocolos (fols. 1-22).

II. Accounts of total expenditures.

A. "Quenta General del por maior de todo el costo de la obra, "25 April 1758 (fols. 26-26 verso).

B. "Importo de lo que dejo hecho y Ganado Dn. Pedro Duque Cornejo en la silleria del choro" (fol. 27).

C. "Sumario de las partidas que a quenta de la silleria tiene recevidas Dn Pedro Cornejo" (fols. 28-29).

D. "Sumario de las copias del gasto de la obra de silleria" (fols. 31-32).

III. Accounts of preliminary expenses.

A. "Obra en el cuarto señalado . . . para taller" (fol. 33).

B. "Resumen de lo contenido en esta cuenta" (fol. 34).

C. "Cuenta . . . de la madera de caoba que . . . se va trayendo de la ciuq. de Cadiz" (fol. 35).

D. "Segunda provision de caoba" (fol. 36).

E. "Prosigue la cuenta de lo gastado por mi mano [Savariego]en prevenciones pa. la obra de silleria" (fol. 36 and verso).

F. "Memoria de los jornales y otros gastos que Boy pagando a los maestros que estan haziendo una silla para el choro desta Santa Iglesia," May - Nov. 1747 (fols. 37-38).

IV. Accounts of funds received and expended, 28 Oct. 1747 - 9 Mar. 1754.

A. Quenta . . . de trigo y de . . . zebada que . . . el S^{or} Cebrian . . . cedio . . . para la obra de la silleria . . ." (fols. 39-40).

B. Accounts by deputies of amounts received and expended, 1 Sept. 1748 - 9 Mar. 1754 (fols. 40 verso - 46 verso).

V. Receipts signed by Pedro Duque Cornejo.

VI. Weekly accounts (copias).

[288]The accounts do not show the purchase of mahogany at this time, but a portion of walnut was acquired for 1,856/17 and later resold for 1,797 reales (LCG, fol. 34).

[289]According to Aguilar Priego, this was near the mihrab, in the vicinity of the present archives of the Cathedral ("Bosquejo," p. 180).

[290]LCG, fol. 41 verso, April 1950.

[291]Alonso Gómez de Sandoval (1713-1801) eventually did participate in certain parts of the work related to the choir stalls. In 1754, when the choir was temporarily moved to the chapel of Villaviciosa so that the new stalls could be installed in its permanent location, he was paid 150 reales for gilding the tabernacle of this chapel (LCG, account, 10 Aug. 1754). In 1757, he received payment for the two bench-lecterns which are a part of the furnishings of the choir, according to the Cuentas de fábrica (José Valverde Madrid, "El escultor cordobés Alonso Gómez Sandoval," Boletín de la Real Academia de Ciencias, Bellas Letras, y Nobles Artes de Córdoba, XXXIII [1962], p. 48). The account of 17 September 1757 includes the entry "De otra copeitilla dada por D^{n} Alonso Gomez maestro de dorador en que consta haber hecho diferentes cosas para la obra como an sido dorados y composturas de santos pague...578." It has been suggested that he contributed to the completion of the pulpits of the Cathedral (Santiago Alcolea, Guía artística de Córdoba, Barcelona, 1951, pp. 72-76).

[292]Tomás Jerónimo de Pedrajas (Córdoba ? - Granada 1757), the son-in-law of Teodosio Sánchez Rueda, was a silversmith, sculptor, and designer. At the time of his death, he was "platero de la catedral de Granada." Among his works was the silver monstrance for Hurtado's sagrario at El Paular, completed in 1731 and later plundered by the French (Taylor, "Francisco Hurtado," pp. 168-69).

[293]LCG, fol. 36.

[294]In addition to Francisco Galiano, Tomás de Pedrajas, Manuel de Churiguerra, Alonso Gómez de Sandoval, Teodosio

Sánchez Rueda, Damián de Castro, and Juan de Zaragoza, whose names are mentioned in various contexts related to the choir-stalls project, Diego de Galvez y Camacho served as overseer at a salary of 100 ducats (1100 reales) a year. In this capacity, which was presumably non-artistic, he signed all the weekly accounts as the person who received the needed funds from the deputies. In some years he was given a pig in December at the same time as Cornejo. The most highly paid workers received 6 and later 7 reales a day. These men, who were probably all carvers, were Alonso de Aguilar, Clemente de Lara, Juan de Espejo, Simón de León, José González, José Albinzano, Luis de Castro, Manuel López, Juan Murillo, Bernabé Orbaneja, Manuel de León, and José Fernández. The ensambladores, who are identified as such in some of the accounts, earned 5½ and later 6 reales a day. They were fewer in number than the first group: Francisco de Luque, Juan Francisco, Juan de Flores, Diego Martínez, Bernardo de Soto, and Bernardo Morales. The carpenters named in the accounts are Juan de Mata, "maestro de carpintería de la fábrica," Pedro González (5 and 5½ reales); Nicolás Muñoz, apprentice carpenter (2 reales); and Simón de Mata, apprentice carpenter (1 real). Pedro González, master mason, was paid 5 reales a day during the preparation of the workshop in February 1748. The stoneworkers who are mentioned in the accounts for the years after 1753 are Alonso Pérez, maestro de cantero (8 reales a day); and Luis de Aguilar, maestro albañil. Also of importance during the later stages of the work were the gilders Pedro Velázquez, Luis Romero, and Juan and José Gallardo, who were paid 6 reales a day. Fernando Gerrero (Guerrero?), Pedro de Rueda, Juan León, and Francisco de Fuente were metalworkers. The brass-worker Esteban Zerrillo received 8 reales a day. The sawyers and master turner who intervened at the beginning of the work are not named. Don Diego de Rojas was responsible for the lettering of the names of the Cordovan martyrs on the lower stalls. Earning 6 reales daily for unspecified work were maestro Gabriel Caleno, Diego Paniagua, Bernardo Rodríguez, and Cristóbal Ruiz; earning 5 reales were Juan de los Reyes, Vicente de los Reyes (who took charge of the transport of some of the mahogany from Cádiz), Andrés de Cárdenas, Francisco Rey, Francisco Morales, and Pedro Rodríguez. Peons were given 3 or 4 reales a day. (LCG).

[295] The cabildo ordered the closing of the "portal de la grada redonda" for the new shop. Aguilar Priego locates this in the arcade at the northeast corner of the patio de los naranjos ("Bosquejo," p. 187).

[296] Aguilar supposes that these were the aisles corresponding to the chapels of the SS. Varones and St. Ursula ("Bosquejo," p. 187).

[297]The cost of the gilded bronze grill of the choir is recorded in the Cuentas de fábrica for the year 1759.

[298]LCG, fols. 33-34, 41 and verso, 42 verso.

[299]LCG, fols. 39-40.

[300]LCG, fol. 41.

[301]LCG, fol. 41 verso.

[302]Gómez Bravo, Catálogo, II, p. 799.

[303]LCG, fol. 43.

[304]Córdoba Cathedral, Actas capitulares, T. 78, 30 May 1752.

[305]LCG, fol. 43.

[306]LCG, fol. 46.

[307]LCG, fol. 40 verso.

[308]LCG, fol. 41 verso.

[309]LCG, fols. 41 verso, 42 verso, 45 verso.

[310]LCG, fol. 46.

[311]LCG, fols. 42 verso, 43.

[312]"Quenta de el Imbent.rio que se hizo extrajudicial por los hijos del Defunto d.n Pedro Duque Cornejo. . . Del s.or d.n Antonio Mir.da canonigo y D.r Prof.or y Vicario G.l de Jaen se cobró quinze mill rr.es de v.n de la obra que se le estaba haziendo a dho s.or" (CAP, Of. 10, Francisco José de Orosa, Protocolo 93, fol. 353).

[313]Despite the fact that Cornejo in his 1747 contract agreed to accept no further commissions prior to his completion of the choir stalls, a number of additional works of this period are associated with his name. Three designs for retables were inherited from his father by José Duque Cornejo, with the stipulation that he be given the commissions, in the event that they should be executed (App. 3, No. 81). These designs, which were in the possession of the Bishop of Jaén; Antonio Miranda, canónigo doctoral of the Cathedral of Jaén; and the corregidor intendiente of Córdoba, apparently came to nothing. José Duque Cornejo's activities following his father's death indicate that he abandoned the practice of sculpture (App. 1).

A fourth design cited in the same document, for the high altar of the church of San Andrés in Córdoba, was at the time of Cornejo's death in the possession of Teodosio Sánchez, who ". . . lo recogio para efectto de finalizar su zerramiento." It is unclear whether the term "cerramiento" refers to the upper part of the altarpiece or to the closing of the agreement for the commission of the monument. The retable, which according to Luis María Ramírez y de las Casas-Deza was constructed at about this time (Indicador cordobés, Córdoba, 1856, pp. 227-28), is unlike those of Cornejo in general effect; however, it is true that his retable designs are characterized by considerable variety. The major supports of the principal story are Solomonic columns, while there are estípites flanking the central niche. In the upper story, there is a Crucifix in a cross-shaped niche.

The sculptures of the high altar of the church of La Magdalena, which have been attributed to Cornejo, are probably the work of Alonso Gómez de Sandoval, who received payment for the retable in 1771 (Valverde, "Alonso Gómez de Sandoval," p. 50). Also generally ascribed to Cornejo since the day of Ceán Bermúdez (Diccionario, II, p. 23) are the mahogany pulpits of the Cathedral of Córdoba. But these were commissioned by Bishop Martín de Barcia in the 1760s (Gómez Bravo, Catálogo, II, pp. 818-19). Their Rococo qualities make it probable that they were designed by the Frenchman Miguel Verdiguier, who was active in Córdoba at that time. I have not been able to determine the grounds for the assertion that they were completed in 1779 by Alonso Gómez de Sandoval after new models requested by the cabildo (Alcolea, Guía, pp. 72-76).

A variety of other eighteenth-century works in Córdoba have been ascribed to Cornejo, apparently without documentary proof. The figures of the high altar of the Compañía (since 1782 the parish church of San Salvador y Santo Domingo de Silos) were assigned to the Sevillian sculptor by Ramírez y de las Casas-Deza (Indicador cordobés, p. 24) and Ramírez de Arellano (Guía artística de Córdoba, Seville, 1896, p. 45). The St. Barbara is closely related to Cornejo's style, and could be of his authorship or that of a close associate; but the same cannot be said for the very wooden St. Dominic of Silos and secondary sculptures of Christ holding an orb, SS. Anne and Joachim, and Virtues. Ramírez de Arellano also cites as by Cornejo a St. Dominic and a St. Catherine in the church of San Pablo (Guía, p. 50); but these apparently are no longer in existence.

APPENDIX 1

THE CHILDREN OF PEDRO DUQUE CORNEJO

In his poder para testar of 26 August 1757 (App. 3, No. 74), Cornejo testified that he and his wife had had "diferentes hijos lex^{mos}," some of whom died in "hedad pupilar," and that there survived Manuel, Isidro, José, Teresa, Luis, and Margarita. Baptismal certificates have been located for all of the eight known children except Isidro, Luis, and Margarita. The absence of references to children of Cornejo in the archives of Santa Marina during the period 1715-1721 suggests that these three might have been born during the sculptor's stay in Granada, c.1714-19. This would place Margarita's age at at least forty-three at the time of her marriage in 1762, a marriage which produced four children. However, the births of Cornejo's other children at intervals of two and three years makes it doubtful that none was born during the period 1715-21. The following can be ascertained about the lives of the eight children until their mother's death in 1776:

María Nicolasa Francisca, born 5 December and baptized 16 December 1710, presumably died at an early age (Seville, Archivo Parroquial de San Juan de la Palma, Libro 14 de Bau-

tismos, 1698-1739, fol. 179 verso).

Enrique Gabino was born on 24 October and baptized on 3 November 1712 (Seville, Archivo Parroquial de Santa Marina, Libro 5 de Bautismos, 1686-1715, fol. 285 verso). In 1733, with the title "maestro escultor," he contracted with his father the sculptures of the retable of the chapel of San Leandro in the Cathedral of Seville, as "fiador y principal pagador" (App. 3, No. 10). He also figured in his father's contract for the retable of Nuestra Señora de la Antigua in the Sevillian Cathedral in 1734, in which he declared himself to be "menor de veinte y sinco años aunque mayor de veinte y tres" (App. 3, No. 11). He was in fact twenty-two. Since there is no further reference to him, he may have died about this time. His name did not appear in the carta de pago signed by Pedro on 9 July 1734 for the work in the chapel of San Leandro (App. 3, No. 12). If he did not survive the period of his minority as indicated by his father in 1757 (App. 3, No. 74) his death can be dated before 1737.

Manuel Juan José, born on 19 June and baptized on 22 June 1715 (Seville, Archivo Parroquial de Santa Marina, Libro 6 de Bautismos, 1715-37, fol. 5), was still unmarried and living in his father's house in Córdoba at age forty-two (App. 3, No. 74). He was also recorded in Córdoba in 1758 (App. 3, No. 83) and in 1759, when on 1 February he empowered his mother to divide Pedro's estate (CAP, Of. 10, Francisco José de Orosa, Protocolo 93, fol. 56). He seems

not to have followed his father in the practice of sculpture, and, unlike his brothers, he did not participate directly in family business affairs.

José Pedro Arcadio seems to have been the only son other than Enrique Gabino who dedicated himself to sculpture, remaining in Pedro's shop during the latter's life and completing one of Pedro's commissions after his death. He was specified in Pedro's will as the object of his father's special affection (App. 3, No. 81). He seems never to have married (App. 3, No. 74; CAP, Of. 10, Francisco José de Orosa, Protocolo 110, fols. 111-12). Born on 11 January and baptized on 23 January 1721 (Seville, Archivo Parroquial de Santa Marina, Libro 6 de Bautismos, 1715-37, fol. 54 verso), he was probably the son who accompanied his father to Córdoba 4-25 April and 19 October-3 November 1747, during the preliminary negotiations with regard to the Cathedral choir stalls (App. 3, Nos. 29, 30). He remained temporarily in Seville after his father moved to Córdoba: on 17 November 1748 he was authorized by Pedro in Córdoba to rent two houses in the calle Beatos in Seville for a period of three lifetimes (CAP, Of. 4, Diego Juan de Pineda, Protocolo 194, fols. 707-10). References to "Josep Cornejo" as "maestro de la obra" of the Córdoba sillería in February and March 1749 (App. 3, Nos. 33, 34) must be oversights. Pedro's will specified that José had arrived in Córdoba in August 1749, and then only as an oficial de escultura (App. 3, No. 81). In 1751 he made a

trip to Seville for unspecified reasons (LCG, receipt dated 18 December 1751). He was *fiador* to his father when the latter rented houses in the calle del convento de religiosas de Corpus in Córdoba on 18 July 1752 (CAP, Of. 10, Francisco José de Orosa, Protocolo 86, fol. 163), and in November 1756 he again went to Seville for the purpose of renting the two houses in calle Beatos (CAP, Of. 10, Francisco José de Orosa, Protocolo 90, fol. 406). At Pedro's death, José was named executor of the estate and assumed the rental of the two houses in Seville. He inherited an *espadín* with a silver handle, a cane, silver buckles, and his own clothing. As a practicing sculptor, he received his father's tools and certain models, drawings, and designs, including three projects for retables in Jaén and one for San Andrés, Córdoba. The terms of Pedro's will also provided that José was to be remunerated for his work on the *sillería* since August 1749 at the rate of three *reales* per day, it being considered that he had received another three *reales* per day in the form of food and clothing(App. 3, No. 81). The sum for his work on the stalls amounted to 6,240 *reales* and he also received 7,410 *reales* for completing the sculpture for a tabernacle for San Ildefonso in Jaén and for going there to install the monument (App. 3, no. 88). Then he appears to have abandoned sculpture, and to have devoted himself to family affairs and unsuccessful commercial ventures. As executor of his

father's estate he accepted 4,819 *reales*, 7 *maravedís* as last payment for the choir stalls on 21 April 1758 (App. 3, No. 83). On 20 November 1758 he rented houses in the calle de Pedregosa, Córdoba, where he was living with his mother and other members of his family (CAP, Of. 10, Francisco José de Orosa, Protocolo 92, fols. 353-4). His abortive efforts in the world of commerce began in October 1759 when his mother, Manuel, and Margarita underwrote a scheme for trading in clothing, cacao, sugar, and cinnamon in Seville, Cádiz, Puerto de Santa María, and elsewhere. At the same time, he was named administrator of his mother's property in Seville and Valencina (CAP, Of. 10, Francisco José de Orosa, Protocolo 93, fols. 429-35). On 17 September 1762 the family authorized him to borrow in their names 1,100 *reales* in Seville, where he was residing (CAP, Of. 10, Francisco José de Orosa, Protocolo 96, fols. 248-50). He went to Valencia and Seville in April 1764 to have his mother's property evaluated (CAP, Of. 10, Francisco José de Orosa, Protocolo 98, fol. 78) and in 1765 took possession of certain portions of real estate in Valencina as his inheritance from his father (CAP, Of.22, José Beltrán de Guevara, Protocolo 164, fols. 120-35). A new venture was the establishment in 1766 of a soap factory in the Plazuela of the calle de la Palma beneath the balcony of the Dominican nuns of Porta Coeli in Córdoba (CAP, Of.22, José Beltrán de Guevara, Protocolo 164, fols. 52-54). The failure of the enterprize is reflected in José's promise to

pay 550 reales in delinquent taxes per year for four years on 13 July 1769 (CAP, Of. 22, José Beltrán de Guevara, Protocolo 162, fols. 71-72). Unable to pay these taxes, he sold the factory for 2,040 reales on 28 February 1771, signing a carta de pago on 3 April 1776 (CAP, Of. 22, José Beltrán de Guevara, Protocolo 164, fols. 52-54). Apparently falling ever deeper into debt, in 1771 he put up his Valencina property as collateral for a loan of 1,100 reales (CAP, Of. 22, José Beltrán de Guevara, Protocolo 164, fols. 120-35). On 5 June 1776, his mother authorized him to formalize her will (CAP, Of. 10, Francisco José de Orosa, Protocolo 110, fols. 111-12).

Teresa Josefa Calixta de Jesús was born on 13 October and baptized on 16 October 1723. Her name was amended in the margin of her baptismal certificate to read "Teresa Catalina" (Seville, Archivo Parroquial de Santa Marina, Libro 6 de Bautismos, 1715-37, fol. 82). By 1751 she was married to Felipe Cabezas, who on 23 November of that year was authorized by his father-in-law to administer the two houses in calle Beatos, Seville (CAP, Of. 10, Francisco José de Orosa, Protocolo 85, fol. 306). Residents of Seville, Teresa and Cabezas authorized Isabel de Arteaga to represent them in the settlement of Cornejo's estate (App. 3, No. 83; CAP, Of. 10, Francisco José de Orosa, Protocolo 93, fols. 351-52). They declined to take over the rental of the two houses in calle Beatos, so that these became the responsibility of José Duque

Cornejo (App. 3, No. 81). At the time of Cornejo's death, the Cabezas were in debt to him to the sum of 8,085 reales, including the amount of Teresa's dowry (App. 3, No. 88). Like others in her family, Teresa Duque Cornejo suffered misfortune: she had returned to her mother's house in Córdoba by 1776, when she declared herself the legal wife "que se considera de D. Phelipe Cavezas, ausiente, ignorando de su paradero, y sin saverse de si es vivo, o muerto, de muchos aS" (CAP, Of. 10, Francisco José de Orosa, Protocolo 110, fols. 263-64).

Isidro evidently was not a sculptor. He was married to María Cabezas (App. 3, No. 74); the date and place of his birth are undocumented. After 1748 he devoted himself to the cultivation of grapes on his father's land in Valencina; on 23 March 1753 he was in Córdoba, where he recognized a debt of 5,218 reales to his parents representing fees for the use of this land, rents collected on the houses in Seville, and a loan for the purchase of agricultural equipment (CAP, Of. 10, Francisco José de Orosa, Protocolo 87, fol. 84). However, the document was never formalized, and on 6 October of the same year his authority to administer the property in Seville and Valencina was transferred to his brother Luis (CAP, Of. 10, Francisco José de Orosa, Protocolo 87, fols. 303-4). Nevertheless, he continued to reside in Valencina, where on 19 October 1757 and 3 March 1759 he named his mother as his representative in the settlement of Pedro's estate (CAP, Of.

10, Francisco José de Orosa, Protocolo 92, fols. 147-49; Protocolo 93, fols. 351-52). Documents concerning Isidro's authority to appear before the Cathedral Chapter in Seville in the matter of taxes owing on grapes and wine produced in Valencina, Espartina, Umbrete, Salteras, and elsewhere were signed by Pedro on 16 September 1751, when Isidro was also authorized to purchase up to forty *fanegas* of wheat; 7 September 1752, 1 August 1753, and 22 August 1753 (CAP, Of. 10, Francisco José de Orosa, Protocolo 85, fols. 257-58; Protocolo 86, fol. 207; Protocolo 87, fols. 231, 241). Isidro also represented his father in the rent of his house in the calle Beatos to Juan Domínguez on 19 May 1749 (AGPN, Of. 15, Francisco Macías, 1749-50, fol. 196). In the partition of Pedro's estate, Isidro was shown to be in debt to his father to the extent of 10,113 *reales* (App. 3, No. 88).

Luis was first mentioned in 1752; possibly he was then unmarried, since he was said to be a member of his father's household in Córdoba in the negotiations for the rental of a house in the calle alta de Jesús Crucificado in June and July of that year (CAP, Of. 10, Francisco José de Orosa, Protocolo 86, fols. 113, 135). Soon afterward he apparently supplanted Isidro as overseer of Pedro's affairs in the province of Seville. On 19 November 1752 he was in Seville with the authorization to present Pedro's documents of *hidalguía* to Valencina officials for the purpose of claiming the corresponding privileges. On 26 October 1753 he took over from

Isidro the administration of the property in Valencina and Seville, and on 22 April 1754 was empowered to manage the houses in the calle Beatos (CAP, Of. 10, Francisco José de Orosa, Protocolo 86, fol. 347; Protocolo 87, fols. 303-4; Protocolo 88, fol. 103). By 1757, he was living in Seville with his wife María de Feria (App. 3, No. 74). He returned to Córdoba before the death of his father and on 1 February 1757 named his mother as his representative in the settlement of the estate (CAP, Of. 10, Francisco José de Orosa, Protocolo 93, fol. 56), the outcome of which showed him to possess no funds or property and to owe his father 15,515 reales (App. 3, No. 88).

Margarita, with José, was her father's favorite child. She was still living in her parents' house at the time of her father's death, when she received, in addition to her normal share of his estate, an assortment of clothing and jewelry (App. 3, Nos. 74, 81). In 1762, she married José Beltrán de Guevara, a native of Córdoba and resident of the Cathedral parish, the son of Antonio Beltrán de Guevara, contador de obras pías of the Cathedral, and Ana Josefa Ventura Pérez. By profession a notary public, Beltrán would appear not to have been especially prosperous, judging from the limited number of documents notarized by him over a seventeen-year period (CAP, Of. 22, José Beltrán de Guevara, 9 vols., 1759-76). He was a widower and had at least one son, José Julián, a priest (CAP, Of. 10, Francisco José de Orosa, Protocolo 96,

fols. 166-67; 197-98; Of. 22, José Beltrán de Guevara, Protocolo 162, fols. 75-76). On 3 May 1762 Beltrán agreed to accept as dowry Margarita's clothing and jewelry of gold, silver, precious stones, and pearls, valued at 13,433 reales, and 9,340 reales in cash, which his future mother-in-law promised to pay within six months' time. In return, he provided 4,400 reales as arras, corresponding to the tenth part of his estate (CAP, Of. 10, Francisco José de Orosa, Protocolo 96, fols. 120-24). The couple were married by 17 September, when Beltrán was included as a member of the family in a document authorizing José Duque Cornejo to borrow money in Seville (CAP, Of. 10, Francisco José de Orosa, Protocolo 96, fols. 248-50). On 31 October 1764 Isabel de Arteaga received from Beltrán a loan of 1,844 reales to be repaid by the day of St. John, 1765 (CAP, Of. 10, Francisco José de Orosa, Protocolo 98, fols. 549-50). At Beltrán's death in August 1776, Margarita was left in financial need and appealed to the Cathedral Chapter for assistance for herself and her four children. The cabildo responded with a gift of 100 ducats and a cahiz of wheat (Córdoba Cathedral, Actas capitulares, T. 86, 6 November 1776; Cuentas de fábrica, 1776).

APPENDIX 2

THE ESTATE OF PEDRO DUQUE CORNEJO

During his life, Cornejo accumulated a considerable amount of agricultural property around Valencina del Alcor, some six kilometers to the northwest of the city of Seville, near Santiponce. At the time of his death, the property consisted of an hacienda named Alagunar with seven aranzadas of land, three aranzadas of stockades (?· estancadas) and three of fallow land on the calle Franco, nine aranzadas in the cercado de Barrera, a two-aranzada place called El Jubonero, 1½ aranzadas in the location known as Valdezorras, two aranzadas of orchard and wooded land, ten aranzadas in La Herrería, nine aranzadas in La Charca, and two houses, valued at a total of 26,782½ reales (App. 3, No. 88). He may at one time have possessed more property in Valencina: in 1753 he mortgaged fifty aranzadas of fallow land and olive groves and three houses there (CAP, Of. 10, Francisco José de Orosa, Protocolo 87, fol. 241). A mortgage-free certificate issued on 13 September 1762 by Andrés Sánchez Montaño, notary of the Ayuntamiento of Seville, shows that the above mentioned hacienda, with its buildings and offices, was located on the calle de la Atahona and included one of the small houses, the

other being at the place called Cuesta del Pozo Malo, and some of the Valencina land was used for the cultivation of olives (CAP, Of. 9, Juan Páez de Luque, Protocolo 80, fol. 13). On 2 April 1764, when José Duque Cornejo was authorized by his mother to have evaluated the two houses, the one in Cuesta del Pozo Malo was said to be on the calle de la Romera (CAP, Of. 10, Francisco José de Orosa, Protocolo 98, fol. 78). Some of this property was leased out for use by others: in 1761 rents were owing in Valencina from Diego Ortiz, Manuel Pinto, Francisco García de la Isla, Alonso de Burgos, Juan Pinto, Juan de la Palma, José Gómez, and Fernando García (CAP, Of. 10, Francisco José de Orosa, Protocolo 95, fols. 294-95). Other parts were cultivated after 1748 by Isidro Duque Cornejo, who at some time prior to 23 March 1753 borrowed funds from his father for the purchase of two ponies, a cart, a plow, some ox skins, and some plowed land (CAP, Of. 10, Francisco José de Orosa, Protocolo 87, fol. 84). On different occasions he negotiated with the Chapter of the Cathedral of Seville in his father's name in the matter of taxes due on grapes, wine, and must produced in Valencina (App. 1).

In Seville, Cornejo possessed a house on calle Beatos which was his residence, probably from 1712, when he was first mentioned as a parishioner of Santa Marina in the <u>partida de bautismo</u> of his son Enrique Gabino, until he moved to Córdoba in 1748; in the contract for the Granadine retable of Nuestra

Señora de la Antigua of 1716 he valued it at "hasta cinco mil ducados, libre de todo censo especial ni general ni otra hipoteca." The wording of a document of 1753 in which Cornejo mortgaged this and other properties in support of one of Isidro's transactions suggests that the house was at the corner of the calle Beatos and the calle de San Luis (CAP, Of. 10, Francisco José de Orosa, Protocolo 87, fol. 241: ". . . casas principales en . . . Sevilla frente al noviciado de San Luis calle Beatos"). On 19 May 1749, after Cornejo's departure for Córdoba, his son Isidro rented the house to Juan Domínguez, shoemaker, for one year at twenty-one reales a month (AGPN, Of. 15, Francisco Macías, 1749-50, fol. 196 & verso). At the sculptor's death, the house was appraised at 41,965 reales (App. 3, No. 88). A passing remark in the correspondence of Ponz, "Pedro Duque Cornejo, compro las casas de los erederos de Pedro Roldán, su abuelo," suggests that the house may have been identical with one known to have been possessed by Pedro Roldán on the calle Beatos (Carriazo, "Correspondencia," 182). The calle Beatos was renamed in honor of Cornejo in 1859 (Seville, Archivo Municipal, Escribanía de Cabildo, Siglo XVIII, Letra A, Tomo VI, "Quaderno de las Memorias de Alcabalas de los Gremios"). The present-day calle de Duque Cornejo extends from the church of San Luis to that of San Julián.

During the last decade of his life, Cornejo held, in addition, a long-term lease on two other houses, also on the calle Beatos, acquired by his son José Duque Cornejo from the

Hospital de la Misericordia under a power of attorney dated 7 November 1748 (CAP, Of. 4, Diego Juan de Pineda, Protocolo 194, fols. 707-10). The lease was to run for a period of three lifetimes, that of Cornejo and two others to be determined by him. The houses were subsequently administered by the artist's son-in-law Felipe Cabezas under the terms of a poder granted on 23 November 1751 (CAP, Of. 10, Francisco José de Orosa, Protocolo 85, fol. 306), and Luis Duque Cornejo, by virtue of a poder of 22 April 1754 (CAP, Of. 10, Francisco José de Orosa, Protocolo 88, fol. 103). On 10 November 1756, José was empowered to negotiate a new lease with the Hospital de la Misericordia, for a period of two lifetimes (CAP, Of. 10, Francisco José de Orosa, Protocolo 90, fol. 406). After the death of Pedro Duque Cornejo the remaining porvidario at the rent of two hundred reales per year was offered to his daughter Teresa and her husband; however, they declined and the obligation was assumed by José Duque Cornejo (App. 3, No. 81). For the purpose of the division of the estate a value of 1,200 reales was assigned to the use of the pair of houses (App. 3, No. 88). Another item of real estate utilized by Cornejo in Seville was a grain mill, rented from the Hospital de la Caridad, probably in connection with Isidro's agricultural activities in Valencina (App. 3, No. 81).

Although Pedro Duque Cornejo appears to have been reasonably affluent during his lifetime, the activities of his

widow and children show them to have been in financial straits from the time of his death. On 19 September 1757, two days after the inauguration of the choir stalls, Isabel de Arteaga received 3,000 *reales* on account from the Cathedral *fábrica* in response to her appeal for funds to pay for the expense of mourning and to maintain her family (App. 3, No. 79). Further payments on account of 1,000 *reales* and 750 *reales* were made on 7 December 1757 and 23 February 1758 (LCG, receipts, 7 December 1757, 23 February 1758). An official inventory of Cornejo's estate was begun by Andrés del Prado, *Alcalde Ordinario* for the nobility in Córdoba, but the heirs on 23 November requested, and on 24 November were granted the right to divide the property without benefit of the inventory (App. 3, No. 81). Isabel de Arteaga formalized her husband's will on 15 December 1757 (App. 3, No. 81). It provided for the celebration of one hundred masses for the souls of Cornejo and deceased members of his family and for the distribution of alms to certain religious institutions in Córdoba. José Duque Cornejo was named co-executor with his mother. Pedro's six children were to divide the estate equally after repaying debts to their father incurred over the years. That is, they were to divide one half of the estate, the other half apparently pertaining automatically to the widow. This seems to have been the practice in Seville, but not in Córdoba. The will stated that the instrument of partition should declare "lo que a mi me toque y pertenezca

por razón de la importancia de bienes gananciales que debo haber mediante a que nuestro matrimonio se celebró en la dicha ciudad de Sevilla donde está en practica y costumbre el percebirlos las mujeres." In addition, certain special bequests were made. Those to José and Margarita were based on "motivos de cariño y otros;" Margarita was to receive her clothing and jewelry, and José his clothing, his father's tools, an *espadín*, a cane, buckles, and a salary of three *reales* per day for his work on the choir stalls since August 1749. In addition, José inherited various models, drawings, and designs for retables for his use (n.313). A *lámina* of the Immaculate Conception, which "was his," was left to the widow. The will also referred to sums due to Cornejo for his work in the church of Santa Catalina, Seville, and to others to be detailed in the instrument of partition (App. 3, No. 88). It also provided for the disposition of the two rented houses in Seville and itemized certain miscellaneous debts totaling about 1,280 *reales*.

On 2 April 1758 José Duque Cornejo was empowered by his fellow heirs to represent them in the final settlement with the Cathedral Chapter for the payment due for the choir stalls, doña Isabel delegating to him the powers received from Isidro and Teresa on 19 October and 17 September 1757 (App. 3, No. 82). He signed the final agreement on 21 April 1758, receiving 4,819 *reales*, 7 *maravedís*, which with the sums paid to Cornejo during his life and to his heirs since his death completed the total of 150,802 *reales*, 17 *maravedís* due

for the sculpture of the choirstalls and Cornejo's salary for nine years, seven months, discounting the 3½ months that work had been suspended due to the earthquake of 1 November 1755 (App. 3, No. 83). The following year, Isabel de Arteaga again petitioned the cabildo for financial assistance, saying that she and her family were living in poverty; on 20 April, she was granted fifty ducats and twenty-four fanegas of wheat, and also a lifetime allowance of eleven hundred reales and seventy-two fanegas of wheat per year, of which half was to be provided from the Bishop's funds and half from those of the fábrica (App. 3, No. 87).

Isabel de Arteaga was authorized by Manuel, Luis, and Teresa to represent them in the partition of the estate on 1 February and 3 March 1759 (CAP, Of. 10, Francisco José de Orosa, Protocolo 93, fols. 56, 351-52). In the document detailing this proceeding, dated 16 July 1759, Cornejo's fortune, including the several items of real property, his household effects, sums of money collected for the Córdoba sillería and the Jaén tabernacle, and amounts owed him by his children, was, after the deduction of certain debts, calculated at 113,278 reales of which half was to be retained by the widow and the other half divided among the six children (App. 3, No. 88). However, none of the children actually received anything, and the subsequent lives of the family were marked by financial difficulty (App. 1).

APPENDIX 3

DOCUMENTS

All of the documents were transcribed by the author, although some have been previously published in whole or in part. The Actas capitulares of the cathedral of Cordova were paraphrased by Aguilar in 1946 ("Bosquejo"). A portion of Cornejo's will was published by José Valverde Madrid in a Cordovan newspaper ("El testamento del escultor Duque Cornejo," Informaciones, 31 December 1966). Those documents originally reproduced by Sancho Corbacho in the invaluable Arquitectura sevillana del siglo XVIII in 1934 are marked with an asterisk.

DOCUMENT NO. 1
Baptismal certificate of José de Santiago Duque de Haro (José Duque Cornejo), 11 April 1655. Seville, Archivo Parroquial de San Lorenzo, Libro 10 de bautismos, 1648-64, fol. 176.

En Domingo onse dias del mes de Abril de mill y seis sientos y cincuenta y sinco años yo el lizdo Bartholome garcia cura de esta ygla del sr sto Lozo desta siud de sevilla Baptice a Joseph de Sto Tiago hijo de Diego Duque y de Da Maria de haro su legitima muger fue su padrino Manuel de segovia veno de la sta ygla mayor advirtiosele el parentesco espiritual que contraia y lo firme fha. ut supra.

DOCUMENT NO. 2*
Contract for retable, San Lorenzo, Seville. Seville, Archivo General de Protocolos, Of. 20, José González Bejarano, 1711, fol. 621 & verso.

Sepan quanttos esta cartta Bieren Como io Dn Pº Cornejo Roldan mro. arquitteto y esculttor vesino desta ciudad de Sevia en la parroquia de sºr San Juan de la palma ottorgo a favor de la Disposision de Da Maria Geronima Donicla Difunta y de Dn franco anttonio de gama su alvasea fide y Comisario y digo que estoi conserttado con el dho Dn franco en haser un rettablo de maderas yncorunttibles la que io elijiere el qual e de colocar en la capilla que fue de sra Santta Barvara y estta en la iga Parroqal de sºr San Lorenso

dentro de la capilla maior a el lado del evangelio el qual dho rettablo a de ser con el artte y lavores ttamaños e imajenes Conttenidas en el dibujo y modelo que ttengo ejecuttado y queda en poder del dho Dn franco rubricado del presentte esno Puco por cuio ttravajo Costo de maderas y ottros gasttos que se recrescan que ttodo menos el Conducir a la iga el dho rettablo a de ser de mi quentta se me an de dar quattrocientos Ducados de vellon en la forma que adelantte sera declarado y mediantte el dho ajustte para que aia ynstrumto de conversion por esta cartta en la forma que mejor en dro Lugar aia ottorgo que me obligo a haser el dho rettablo para el sittio referido de las dhas maderas yncorunttibles en el qual e de poner las imajenes de nra S costeada por mi y sor San Joseph el que se me entregare ttodo el del mas adorno que conttiene el dho dibujo el qual poniendoseme portteado a costta de la dha Disposicion de las Casas donde lo hisiere en la dha iglesia lo e de poner y Colocar a mi Costa en el dho nicho y esttandolo el dho Dn Franco o quien su Causa ubiere a de llevar maestros de mi artte a que lo reconoscan y ven si esta Como el dho modelo y aviendo algun defecto me obligo a remediarlo o a depositar la canttidad que pa ello fuere menester para que lo hagan los dhos mros y por el travajo maderas y demas gastos se me an de dar Quattrosienttos Ducados de vellon en esta manera Dosienttos rres de vellon luego de conttado los quales estan en mi poder de que me doi por sattisfecho rno la pecunia y doi Cartta de pago dellos a el dho Dn franco de gama y lo demas Cumplimos asta Dosientos Ducados me lo a de ir enttregando poco a poco y como lo fuere resiviendo e de ir operando en el dho retablo en ttal manera que concluida la mitad de dha canttidad este hecha la mitad del dho rettablo, lo mesmo a de preseder en la paga de los Dosienttos Duos [illegible]por que el dia que estubiere sattisfho de ttodo ello en mesmo se a de entender Cumpdo el plaso pa el dho retablo y lo e de tener puesto en la dha capilla segun va referido sin poder pedir por el mas porsion que la referida y si no cumpliere en ttodo u en parte el [illegible] desta escripa Consiento que dho Dn franco de gama se consiertte Con ottros mros de mi oficio a que Cumplan mi faltta [illegible]sea en poca o en mucha canttad y por lo que emporttare Consiento se me pueda ejecuttar en via desta escripa y el juramto del dho Dn franco o de qn por la dha Dispon [illegible]sin mas prueva de que [illegible] y del Cumplimto de lo que dho es obligo mi persona y vienes avidos y por aver y Doi poder a las Justicias de su Magestad Para la ejecusion y apremio de lo aqui conttenido. Resivolo por senttencia Passada en cosa jusgada rrenuncio las leis y derechos de mi favor y la General rrenunciasion. Fecha la cartta en Sevilla en veintte y seis de Agostto de mil settesienttos y once años y el ottorgantte que io el escrivano Publico Doi fee que Conosco lo firmo de su nombre en este rejistro siendo ttesttigos Juan Rodrigo de Medina y Joseph Bunes Balverde escrivos de Sevilla.

DOCUMENT NO. 3
Payment for image of Saint Anthony of Padua, Chapel of the Palacio de San Telmo, Seville. Seville, Archivo Universitario, Cuentas de San Telmo, Libro 109, 1682-1726, fol. 289 verso.

Itt se abonaron a la dha Arca y volsa ochocientos y diez R^{s} de v^{on} por cinquenta y quatro p^{s} ex^{s} de plata que de ella se pagaron a Don Pedro Cornejo Maestro escultor en virtud de libranza de los referidos Mayordomo y Diputados de veinte y uno de Junio del mismo año pasado de mil setecientos y veinte y cinco por los mismos en que se ajusto con el susodho la hechura de un s^{r} san Ant^{o} de Padua p^{a} uno de los quatro altares de dha Univ^{d} que tiene en la nueba yg^{a} de el col^{o} de cuia cant^{d} dio r^{yo}

DOCUMENT NO. 4*
Contract for retable, church of SS. Justa y Rufina, Seville. Seville, Archivo General de Protocolos, Of. 20, José González Bejarano, 1725, Libro Único, fol. 578 & verso.

Sepan quantos esta carta vieren como nos Manuel Garzia maestro escultor ves^{no} de esta ciu^{d} de Sevilla en la parroquia de omnium santorum como pral. y Manuel Rodriguez tratante de tienda ves^{no} de esta dha ciu^{d} en la parroquia de Señor San Gill como fiador y pral. pagador y obligado que del dho Manuel Garzia valgo y me constituio en lo que en esta escriptura sera declarado haziendo como hago de obligacion axena mia propia y sin que contra el suso dho ni sus vienes sea fecha delirencia exclusion ny auto alguno de fuero ni de dro. cuio veneficio y remedio y las Leis de este casso expresam^{te} renunsio y ambos pral. y fiador juntam^{te} y de mancomun avoz de uno y cada uno de nos [illegible] renunciando como expresam^{te} renunciamos las Leies de la mancomunidad division y exclusion y otras de este casso como en ellas se contiene otorgamos que nos obligamos a haser un retablo para un corateral del Altar maior del Real conv^{to} de las Virxenes Santas Justa y Rufina que es del orden de la Santisima Trinidad extramuros de esta ciu^{d} segun el diseño que para ello a executado Don Pedro Cornejo mro. excultor el qual rubricado del presente escrivano Publico queda en poder de mi el dho pral. el qual emos de haser de madera de pino de flandes de buena calidad y sin samago siendo de nra. quenta la Arquitetura y talla porque la escultura a de ser aparte y la a de costear el dho conv^{to} y la talla a de ser Romana y sin embargo de que en el dho diseño las colunas tienen de salomonico lo executado an de ser estipites segun el dibujo que se ara y no se a de clavar cosa alguna con clavo de palo porque todo a de ser de fierro y en este ajuste se comprehende una frontalera para el Altar de la mesma

oja de cardo de medio ancho de tabla y el poner el retablo y ajustarlo a su sitio queda a nro. cargo pero el andamio y alvañileria que se ofreciere para ello y el condusir el retablo hasta el convento desde las cassas donde se fabricare a de ser de costo y quenta del dho conv^{to} y el primer cuerpo lo emos de poner para el dia de todos Santos de este año el segundo para principio de quaresma y el ultimo para el Domingo de la Santissima Trinidad del año que viene de setecientos y veinte y seis y por el dho travajo segun el ajuste que emos hecho el dho conv^{to} nos a de dar quatrocientos Ducados de vellon en esta manera ciem pesos excudos Luego de Contado para empesar la obra y puesto el primer cuerpo mill y seiscientos Reales para empesar el segundo y puesto este sinquenta Ducados para el tercero y puesto todo se nos a de entregar el resto y para que el dho conv^{to} reconosca si emos cumplido nra. obligazion y si la obra esta de buena o mala calidad quando quisiere a de nombrar persona yntelixente que bea el dho retablo y declare estar conforme con la trasa y ser obra de calidad y los defectos que le pusiere los enmendaremos y no emos de poder alegar fuimos engañados en el precio ny pedir se apresie en dho retablo para que se nos pague el exseso porque si lo hicieremos no emos de ser oidos en juicio a causa de aver hecho el dho ajuste en yntelixencia que tenemos de no valer mas el dho retablo . . . . Fecha la carta en Sevilla en veinte y sinco dias del mes de Junio de mill setecientos y veinte y sinco años. . . .

DOCUMENT NO. 5

Payments for work in the Chapel of the Palacio de San Telmo, Seville. Seville, Archivo Universitario, Cuentas de San Telmo, Libro 109, 1682-1726, fols. 290-91.

Itt. Se abonan a dha Arca de la misma univ^{d} Dos mil ciento y ochenta y dos R^{s} y diez y ocho mrs de vellon que de ella se pagaron a Don Fernando Jph de cardenas contador de dha Univ^{d} y Real colex^{o} en virtud de recado de data de los expresados May^{mo} y Dip^{os} de treinta y uno de Ag^{to} del citado año pas^{do} de mil setecientos y Veinte y cinco por los mismos que dio gastados en la compra de difres Alajas para el adorno de dha yglesia de que dio memoria por menor que es como se sigue.....R^{s} de v^{n}

Prim^{te} por una ymagen del s^{r} s^{n} Joseph hecha por Don Pedro Cornejo Maestro de escultor que se coloco en el altar que esta junto al del s^{to} xpto en la dha yglesia de esta univ^{d} y R^{l} Col^{o} y esta dedicado a dho s^{to} Y su costo se ajusto con dho Maestro en cinquenta y quatro p^{s} que se le satisfacieron. Y son R^{s} de v^{on}.....810.

Itt una Diadema de plata para el dho s. y tres Potencias de lo mismo p^{a} el Niño que tiene en los brazos que todo

peso nuebe onzas y seis adarmes de p^{ta} Y su hechura hubo de costo tres p^{s} Y todo compone 12 p^{s} y 3 r^{s} de p^{ta} que se pagaron a el Mro. Platero Don Ju^{o} de Garai.....185/22.

Itt Una Bara de plata para la mano de dho s^{r} san Joseph la qual se compone de ocho canutos y remata en un Ramo con siete Asusenas; y otro Ramo con sinco azuzenas y una Diadema de plata para la ymagen del s^{r} san Ant^{o} de Padua que esta en otro altar de dha Ig^{a} y tres potencias todo de plata para el Niño Jesus que tiene en sus brazos. todas las dhas piezas pesaron 32 p^{s} y 5 r^{s} de plata que juntos con 12 p^{s} y m^{o} que importa la hechura de ellas hazen 45 p^{s} y 1 r^{l} de p^{ta} que se pagaron a dho D. Ju^{o} de Garai Maestro de platero y Reducidos a r^{es} de v. hazen.....676/30.

Itt Dos hechuras de dos Niños Jesus que se compraron para adorno de los altares de dha ygles^{a} ambos en 14 pesos.....210.

Itt por la composision de la ymagen de nra s^{ra} del Buen Ayre que se renobo el manto por las espaldas se pago a D. Pedro Cornejo Maestro de escultor ocho p^{s} ex^{s}.....120.

Itt Por una ymagen pequeña de S^{ta} Barbara que se hizo para el nicho que esta en el Retablo del Altar m^{or} que se ajusto con dho Don Pedro Cornejo en 12 p^{s} ex^{s} que se les an satisfazieron [sic].....180.

2182/18

DOCUMENT NO. 6

Payment for 7 pieces of sculpture for the Retablo del Santo Cristo, Chapel of the Palacio de San Telmo, Seville. Seville, Archivo Universitario, Cuentas de San Telmo, Libro 24, 1726, fols. 370-72.

Itt se abonan a la dha Arca de tres llaves de este r^{l} col^{o} seminario setecientos Reales de plata corriente que de ella se pagaron a d^{n} Pedro Cornejo vezino desta ciu^{d} y Maestro de escultura de ella, en virtud de recado de data de los referidos Dip^{os} de onze de octubre del expresado año pasado de mil setecientos y Veinte y seis. Por setenta rls cor^{s} de plata los mismos en que se ajusto por la Diputacion con dho maestro siete piezas de escultura para el retablo del s^{to} Xpto. que esta en la yglesia de este dho Coleg^{o} a Razon de diez p^{s} ex^{s} cada pieza de cuia cantidad dio R^{vo} dho Maestro.....700.

DOCUMENT NO. 7
Payment for images of Saints Joachim and Anne of the Retable of Saint Joseph, Chapel of the Palacio de San Telmo, Seville. Seville, Archivo Universitario, Cuentas de San Telmo, Libro 26, 1728, fols. 289-90.

Itt. se Abonan a dha Arca de tres llaves setecientos y cincuenta R^{s} de ve^{on} que de ella se pagaron a D^{n} Pedro Cornejo Maestro de escultor vezino de esta ciu^{d} en virtud de libranza de los referidos Diputados de diez y siete de Sept^{re} del citado año pasado. Por cincuenta p^{s} ex^{s} de a ocho R^{s} de p^{ta} antigua en que se ajusto por dha Diputaz^{on} con el referido Maestro la hechura de los ymagenes de mi s^{ra} s^{ta} Ana y s^{r} s^{n} Joachim que se pusieron en el retablo que esta en el altar de s^{r} s^{n} Joseph de la yglesia de este dho Colegio a rrazon de veinte y cinco pesos cada una de las hechuras de dhas ymagenes de cuia cant^{d} dio R^{vo} el zitado Maestro.....750

DOCUMENT NO. 8
Payment for figure of Saint Elmo for Chapel of the Palacio de San Telmo, Seville. Seville, Archivo Universitario, Cuentas de San Telmo, Libro 30, 1732, fols. 542-43.

Itt se abonan a dha Arca trescientos y sesenta r^{s} de vellon que de ella se pagaron a d^{n} Pedro Cornejo vezino de esta ciu^{d} y Mro. de esculptor en virtud de recado de data de los dhos diputados de veinte y quatro de Mayo de dho año passado de mil setezientos y treinta y dos, por los mismos que ymporto el valor de una hechura del s^{r} s^{n} telmo que para el uso de la yglesia, y demas funziones que ocurren en este Col^{o} executo nueba como consta del citado recado de data en el qual dio Rez^{o}.....360

DOCUMENT NO. 9*
Contract for retable of high altar, parish church, Umbrete. Seville, Archivo General de Protocolos, Of. 24, Tomás de Gareaga, Libro Único, fol. 17 & verso.

Sepase como yo Phelipe fernandez del Casttillo maestro excultor vezino desta ciu^{d} de sevilla en la collaz^{on} de s^{n} Lorenzo como principal y D^{n} fran^{co} Perez de ulloa Presv^{ro} Prev^{do} de la s^{ta} metropolittana y Pattriarchal yglesia y administrador del hospittal del amor de Dios destta dha ciu^{d} vezino della como fiador y principal pagador Deudor y obligado que valgo y me consttituyo del dho Phelipe fernandez del casttillo sin que conttra el suso dho ni sus vienes ni conttra ottra persona alguna preceda se fha ni se haga Dili-

xencia ni excursion ni otro autto alguno de fuero ni de derecho cuyo beneficio y remedio y las Leyes que s.re ello hablan expresamentte renuncio . . . ottorgamos y conocemos en fabor de la Dignidad y meza Arzovispal del ex.mo s.or D.n Luis de Salzedo y Azcona Arzovispo de estta ciu.d del consejo de Su Mag.d y Dezimos que por quantto yo el dho Prinzipal estoy convenido y conserttado con su ex.ia de haser como por la presentte me obligo a labrar y fabricar de nuevo un retablo para la iglecia de la villa de umbrete del tamaño y con la idea que demuestra la traza, y dizeño que hizo D.n Pedro Cornejo en que ay dos yntenttos y e de executtar el del lado de la epistola, el qual tengo en mi Poder que estta firmado de su ex.a y del presentte escribano publico y por mi, y lo e de mostrar acavada que sea la dicha obra para que se vea como se a executtado segun ello Lo qual se a de hazer asi los s.tos como todo el retablo de la madera que segun la traza de dho dizeño fuere correspondientte, y lo emos de dar fho y acavado de oy dia de la fha en un año primero siguiente por razón y causa de sesentta y seis mill reales de vellon a ttoda costa de madera materiales y manifactura que se a de pagar a mi el dho prinzipal en estta manera un mill pesos ex.os de platta que valen Quinze mill reales de vellon luego de conttado; y un mill y quinienttos reales de v.n por mesadas en los Doce meses; y en dho tiempo hastta dos mill Ducados tambien por mesadas como los fuere pidiendo para la escultura; y el restto luego que este acavado con ttoda perfeccion y senttado, siendo pactto expreso que si el sotabanco fuere de Piedra a de ser de cuentta de dha Dignidad y si fuere de madera se comprehende en estte ajustte; Como tambien, el conducir dho retablo a la Iglezia de dha villa de umbrete y asenttarlo a de ser de mi cuentta y de dha Dignidad dar la madera para andamios; y tamvien a de ser de cuentta de dha Dignidad el que la madera que se gasttare en el me la a de entregar libre de derechos, y de la mia el Porttearla y el costto de su valor; y en estta forma se nos a de Poder obligar a el complim.to del dho rettablo en el dho año el qual a de ser segun la dha traza y modelo y si no fuere segun ella y de madera de flandes y la demas correspondien . . . [illegible] . . . en ttal caso y aviendose vistto y reconocido por maestros que dello entiendan se nos a poder apremiar dello por ttodo vigor de derecho, usando destte remedio o concertandose con otro maestro en el precio que pareciere, y lo que mas costtare y las costtas Daños perdidas y menos cavos que en ello se causaren ambos prinzipal y fiador devaxo de la mancomunidad que fha tenemos y cada uno Insolidum . . . Fha la cartta en Sevilla en siette dias del mes de henero de mill setteciennttos treinta y tres años . . . .

DOCUMENT NO. 10*
Contract for sculptures of retable, Chapel of St. Leander, Cathedral of Seville. Seville, Archivo General de Protocolos, Of. 19, Pedro Leal, 1733, Libro 1°, fol. 1224 & verso.

Sepan quantos esta carta v^{en} como nos Pedro Duque Cornexo mro. escultor vez^{no} desta ciu^{d} de sevilla en la parroquia de s^{ta} marina como pral. obligado e yo Henrique Duque Cornejo su hijo mro. del mismo oficio vez^{no} desta ciu^{d} en la referida Parroq^{a} como su fiador y pral. pagador que valgo y me constituio del dho Pedro Duque Cornejo mi padre haciendo como hago de negocio ajeno mio propio . . . otorgamos en favor de los Ill^{mos} señores Dean y cavildo de la s^{ta} yglesia patriarchal desta ciu^{d} y del s^{or} J^{n} J^{n} Alonso de Baesa y Mendoza su Dean y canonigo como diputado nombrado por dho Ill^{mo} cav^{do} para la obra de la nueba capilla de s^{or} s^{n} Leandro que se esta haz^{do} en dha s^{ta} yglecia y decimos que estamos convenidos y ajustados con dho s^{or} Dean en que yo el pral. aya de hazer las quatro estatuas de cuerpo entero que se an de poner [en]el altar de dicha capilla y asi mismo los niños y Angeles que fueren necesarios para ello de las maderas correspondientes y en el precio y p^{r} el orn. y forma que aqui se dira y a este fin para que aya titulo de reconvension se nos pide esta escritura en que estamos de acuerdo y p^{a} ella devajo de la dha mancomundiad nos obligamos a que luego y sin dilaz^{on} alguna haremos y executaremos la obra de las dichas quatro estatuas que an de ser de cuerpo entero y de buenas maderas a satisfacion de dho s^{or} Dean de las adbocasiones de s^{or} san Leandro y demas que se me pidieren y asi mismo los niños y Angeles tambien de cuerpo entero que fueren necesarios para dho retablo y darlo todo ello puesto y acavado luego que este finalisada la obra de dicha capilla y altar para que luego ynmediatam^{te} se puedan estofar y servir en el; y se me a de dar a mi el dho pral. p^{r} el trabajo que en su fabrica e de tener gasto de madera y herramientas por cada estatua grande siendo en la forma que dha es y correspondiente en un todo (ecepto en las advocasiones) a las que estan en la capilla de s^{or} s^{n} ysidoro en la misma s^{ta} yg^{a} y no de otro modo un mil y quinientos reales de v^{on} cuia canti^{d} se me a de ir satisfasiendo conforme la fuere pidiendo para comprar los materiales necesarios, y el resto luego que esten puestas y acavadas a satisfaz^{on} de dho s^{or} Dean, y si asi no lo hicieremos y cumplieremos p^{ra} el expres^{do} tpo. se nos a de poder apremiar por todo [illegible]; lo que mas costare de dha canti^{d} las costas quiebras y daños que se les quieren y recrecieren y p^{r} la canti^{d} que yo el pral. ubiere recevido se nos a de poder exeactar en vi^{d} desta escriptura y el juram^{to} de la parte de dhos señores Dean y cav^{do} sin otra prueba p^{a} lo qual obligamos nras. personas y vienes avidos y por haver y damos poder a las justicias antte quien estta Carta pare-

ciere pª la exᵒⁿ y apremio de lo suso dho recevimoslo por Sentencia pasada en cosa jusgada renunciamos las leyes y dros. de nro favor y la Gral. renunzᵒⁿ, fecha la carta en Sevilla en dies y siete de Agosto de mil Setesientos y treinta y tres años y los otorgantes a los quales yo el presente escribano publico doy fee que conosco la firmaron en este rexistro siendo testigos Diego Bexarano y Juan de Luque esᵖᵒˢ de Sevilla.

DOCUMENT NO. 11*
Contract for retable and tomb, Chapel of Nuestra Señora de la Antigua, Cathedral of Seville. Seville, Archivo General de Protocolos, Of. 24, Tomás de Gareaga, 1734, Libro primero, fols. 307-308 verso.

Sepase como nos Dⁿ Pedro Duque cornexo, mro escultor y Dª Isabel de Artteaga su muger; y Dⁿ Enrique Duque y Artteaga, hixo de los susodhos de el mismo exersisio todos los tres, vezinos, desta ciudad de sevilla en la collazᵒⁿ de sᵗᵃ marina; estando, yo la dha Dª Isabel de Artteaga en presensia, de el dho Dⁿ Pedro Duque cornexo mi marido y con su lisensia que le pido me de y conseda para otorgar y jurar lo que se contendrá en esta escriptura; e yo el suso dho Doy, y consedo, la dha lisensia a la dha mi mujer segun, y para el efectto, que me la pide, y tan bastante, como de dro. se requiere, que azeptto yo la susa dha, y de ser pedida consedida y aseptada, el presentte escribano puᵇˡᶜᵒ Da fee, y ella usando, todos tres, juntos de mancomun, y avos de uno y cada uno de nos por si y por el todo Imsolidum renunciando como expresamentte renunciamos las Leyes de Duobus rex devenditt y el auttenttico cobdise de fide jusoribus [?] y el veneficio de la Division, y excursion, y las Demas Leyes fueros y Dros. de mancomunidad, como en ella se contthiene; otorgamos, y conosemos en favor del exᵐᵒ Señor Dⁿ Luis de Salsedo y Azcona, Arsobispo de esta ciuᵈ del consejo de su Magestad; y Dezimos que por quantto, yo el dho Dⁿ Pedro Duque cornexo, esttoy, convenido y consertado con su exª de hazer, como por la presente nos obligamos, a labrar, y fabricar de nuevo, un retablo, de Piedra, siguiendo el que está, para la Capilla, de nra. Señora de la Anttigua zitta, en la sᵗᵃ metropolitana y Patriarchal yglesia desta ciudad; de el tamaño, y como está Determinado, y Demuestra, la traza, y Dizeño que tengo hecho yo el dho Dⁿ Pedro que está firmado de su exª y de el presentte escrivano publico; cuya obra se ha de executar, segun, y conforme demuestra, con el remate de las tres figuras, de fee, esperanza, y charidad; y los seis muchachos, y asimismo, las quatro figuras de los nichos; y todos los adornos y sobrepuestos, vazas, y chapitteles que se manifiestan en dha traza de metal, Dorados segun y conforme a los que oy tiene; nos obligamos a hazer la enchapadura; las tres gradas;

y la soleria de el pavimientto, que viene hacer, ensima de dhas gradas segun, está en el Dizeño; nos obligamos, a hazer y executar, el enttierro, correspondientte, a el anttiguo, que esta en dha capilla, segun y como, el esta hecho, y todo lo referido, que se compone, de retablo, enchapadura, soleria, enttierro, y gradas (que son tres) y la escultura de dho retablo y entierro que todo ha de ser de piedra jaspe correspondiente, a ymitazion de la que oy tiene, lo que esta puesto, en el altar de dha s.ta ymagen, esto es, pudiendose encontrar, en las canteras de diez, a dose leguas desta ciudad; y si no se encontrase se ha de hazer de aquella que mas aproposito se hallase; y ttodo, le emos de dexar puesto, sentado y colocado, de oy dia de la fha desta escripttura, en año y medio cumplido, primero siguientte, por razon y causa de Dies mill pesos excudos de a ocho reales de plata cada uno, a toda costa de piedra, matteriales, y manifattura, que se an de pagar a mi el dho D.n Pedro Duque cornexo, en sinco plazos, el primero de tres mill pesos luego de contado, para empezar dha obra; el segundo ha de ser de dos mill pesos, el tercero de otros dos mill pesos; el quartto, de mill y quinienttos; que estas tres parttidas se me an de yr entregando conforme se fuere adelantando dha obra, y yo las pidiere para ello, y el quinto y ulttimo plazo ha de ser de mill y quinienttos pesos, que el restto, para completar el ttodo, de los dhos Dies mill pesos excudos de a ocho reales de plata en que esta ajustado, y la canttidad de este ultimo plazo, no me se a de entregar hasta que dha obra este finalizada, y zentada a sattisfasion de su ex.a y a vista de mros. que Declaren estar hecha y arreglada a la traza y Dizeño de que se ha hecho mension, que se abra de mostrar; y cumplido el dho plaso, se nos ha de poder obligar a el cumplimientto de la dha obra; y si no fuere executada segun la trasa y modelo, se nos ha de poder apremiar dello . . . fha. la carta en sevilla de otorgamiento de los dhos. D.n Pedro D.a Isabel y D.n Enrrique, estando en las casas de su morada, quienes Dixeron, que aunque está prevenido que la piedra, que ymite a la que está en el altar de dha s.ta ymagen ha de ser pudiendose encontrar, de dies a dose leguas desta Ciudad se enttienden de que si la ubiere, en las cantteras de cabra, granada, u otras parttes, de larga Distansia, como sea, dentro de el reyno, se ha de traer, para que corresponda, con la misma que oy tiene dho. altar, porque, asi, se a axustado y se previene para que de ello conste; en nueve dias del mes de Abrill de mill siettesientos y treintta y quattro años; y los otorgantes lo firmaron en este Rexistro e yo el es.no pu.co Doy fee conosco al dho D.n Pedro Duque y D.n Henrrique Duque y la dha D.a Isavel de Arteaga presente por testigos de su conosim.to que juraron a Dios y a una cruz segun forma de dro y [illegible] sea nombrado a Joseph Ignacio de contreras ensamblador ves.no de esta ciu.d de dha coll.on y Blas Jph de la

Vega del mismo exersisio ve^{no} de esta ciudad en la dha colla^{on}, que estaban presentes y [illegible] y Augustin Antonio de Avendano vesino y escribano de Sevilla; y otrosi los otorgantes dizen que las canterias de donde se a de sacar la piedra a de ser Moron, Cabra, S^{ta} Olalla, Almaden de la P^{ta}, que son los sitios donde ay dha piedra; de los quales dhos sitios si se encontrase alguna que sea de la misma que oy esta en el altar se a de traer; y no de otra . . . .

DOCUMENT NO. 12*

Carta de pago for sculptures of retable, Chapel of St. Leander, Cathedral of Seville. Seville, Archivo General de Protocolos, Of. 19, Pedro Leal, 1734, Libro Único, fol. 1102 & verso.

Sepan q^{tos} estta Cartta vieren como yo D^{n} Pedro Duque Cornexo Maestro Escultor vez^{no} desta ciu^{d} de Sevi^{a} en la collaz^{on} de Santta Marina; Otorgo que doy Carta de pago a el Señor Doctor D^{n} Alonso de Baesa y Mendoza Dean y Canonigo de la Sancta Iglecia Pattriarchal de estta ciudad; de seis mil y quattroz^{tos} reales de vellon que son los mismos en que yo ajustte con dho Señor Dean como diputtado de la obra de la capilla de Señor San Leandro que se a edificado en dicha Sanctta yglecia; los quattro santtos de cuerpo ente^{o} y ocho niños y Angeles de madera correspondientte que avia de hacer p^{a} colocar en dha capilla en la forma y modo que se contiene y declara en la escriptura de obligacion que otorgue antte el pres^{te} escribano pu^{co} en dies y siette de agostto del año pasado de mil settez^{os} y treintta y tres en virtud de la qual y para acavar de concluir y finalisar las dhas estatuas me anticipa dicho Señor Dean los expresados seis mil y quattrocienttos reales de v^{on} los que resivo en conttado de que me doy por enttregado a mi voluntad y ren^{o} las leyes de la pecunia de que ottorgo esta cartta de pago en forma en la qual queda inclusa un resivo de tres mil Reales que tengo dado antes de aora, fecha la carta en Sevi^{a} en nuebe dias del mes de julio de mil settez^{os} y treintta y quattro años y el otorgantte a quien yo el pres^{te} es^{no} doy fee con^{co} lo firmo en estte rex^{o} siendo ttesttigos Ju^{n} de Luque y P^{o} de Rueda es^{nos} de Sevi^{a}

DOCUMENT NO. 13*

Carta de pago for image of the Immaculate Conception, San Francisco, Seville. Seville, Archivo General de Protocolos, Of. 19, Pedro Leal, 1736, Libro Único, fol. 542 & verso.

Sepan quanttos esta cartta vieren como yo d^{n} Pedro Duque Cornexo y Roldan artistta escultor vezino destta ciudad de Sevilla en la collazion de s^{ta} Marina ottorgo que doy Car-

ta de Pago a dⁿ Pedro de Sⁿ Miguel albear hermano Consiliario de la Capilla y hermandad de nuesttra señora de la Pura y Limpia concepcion que llaman de los Burgaleses sitta en el convento de nuesttro Serafico Pᵉ sᵒʳ sⁿ Francisco Casa grande de estta Ciudad de Doscienttos y Sesentta pesos excudos de a ocho rreales de platta los mismos en que yo ajusstte con el Suso dicho la Imagen de Bultto que hize y estta colocada en el Alttar de dicha capilla, la que a costteado de Limosna por si solo de su propio Caudal el dicho dⁿ Pedro de Sⁿ Miguel y en su conformidad me paga y rrecivo los dichos doscientos y sesentta pesos aora en conttado de que por tenerlos en mi poder me doy por enttregado a mi Boluntad y renuncio las leies de la Pecunia de que ottorgo estta carta de pago en forma que es fecha en Sevilla en treintta dias del mes de abrill de mill setticientos y treintta y seis años y el otorgᵗᵉ a qⁿ io el presᵗᵉ esⁿᵒ publico doi fee que conosco lo firmo en estte rrexistro siendo ttesttigos marcos de Poveda y Juan de Mesa esⁿᵒˢ de S.

DOCUMENT NO. 14
Córdoba Cathedral, Actas capitulares, T. 76, 18 April 1742.

Itt los sᵉˢ albaseas de el Sʳ Arcᵒ de Corᵛᵃ dieron qᵗᵃ a el Cavᵈᵒ que dho sʳ deja a la fabrica un legado cuia clausula a la letra es como se sigue. Mando a la fabrica de la sᵗᵃ ygª cathedral de Corᵛᵃ ciento veinte mil reales de vellon por una ves para aiuda a la silleria, de el choro i su facistol, y es mi volumptad que se apliquen, i empleen para dho fin en el espacio de quatro años, i que no empleandose dentro de el termino expresado, se conviertan i gasten en otros usos, i necesidades de la misma fabrica; en vista de lo qual el cavᵈᵒ admitio dho legado, i lo mando depositar en el archivo de obras pias, i que de recivo por el Sʳ Dʳ Dⁿ Juan Gomez Bravo canonigo Magˡ i obrero de dha fabrica, i se acordo asimismo se ponga a el punto en ejecucion la ultima volumptad de el dho Sʳ Arcᵒ, por ser para una cosa tan util i necesaria, i que tantas vezes se a pensado, i no se an proporcionado las medidas, i siendo las presentes no cortas para emprender esta obra, se dio comⁿ al Sʳ Magˡ i Sʳ Dⁿ thomas Cosio para que por un maestro de los mas inteligentes de esta Ciudad, se haga un calculo prudencial de la madera que se necesitara para dha silleria, aviendo de ser esta Caova, granadillo i palo sᵗᵒ, i no otra, i echo dho calculo se escriva por dhos sᵉˢ a la havana a solicitarla con la maior conbeniencia, i antes de pasar a nada se de qᵗᵃ a el cavᵈᵒ pleno.

DOCUMENT NO. 15
Córdoba Cathedral, Actas capitulares, T. 76, 19 April 1742.

Itt se puso en noticia de el cav^{do} por los ss^{es} albaseas de el S^{r} Arc^{o} de Cor^{va} aver dejado dho S^{r} un legado a la fabrica de ciento i viente mil reales de vellon para que se aplique para silleria i facistol, i si dentro de quatro años no se les hubiese dado esta aplicacion, se gasten en lo que la fabrica mas necesitase, los quales . . . estaban mandados depositar en el Archivo de obras pias i dada com^{n} a el Mag^{l} i S^{r} Cosio para que se apliquen apenas en comprar madera para dha silleria de caova, granadillo, i palosanto, en vista de lo qual el cav^{do} acordo continuar dha com^{n}, fiando de el zelo i actividad de dhos S^{es} . . . .

DOCUMENT NO. 16
Córdoba Cathedral, Actas capitulares, T. 76, 15 June 1744.

item el s^{or} d^{n} Juan de Goyoneche dijo aver tenido carta de el s^{or} Thomas Cosio quien le avisa tener dado orden en las indias p^{a} que se compre la madera p^{a} la silleria p^{a} cuya compra tenia librado algun dinero y en su vista acordo el cabildo que dho s^{or} d^{n} Juan avise de las notisias que sobre esto baya teniendo.

DOCUMENT NO. 17
Córdoba Cathedral, Actas capitulares, T. 77, 26 January 1745.

Itt. el Sr. D^{r} D^{n} Juan de Goioneche Dip^{o} obrero dio q^{ta} a el cav^{do} como el Sr. canonigo D^{n} Tomas Cossio residente en Madrid, quien de com^{n} de el cav^{do} avia escrito a la havana solicitando la madera de caova que se discurria precisa para la silleria de el choro, se hallava con cartas de sus correspondientes en que le participan ser preciso para enbarcar dha madera liz^{a} de el Rei por estar toda mandada reservar para la obra de palacio, i que sus muchos negocios i poca salud no le permitian solicitar dha liz^{a} i que asimismo le avisaban dhos correspondientes que conseguida dha liz^{a} se avia de apromptar por el cav^{do} su importe en pesos fuertes, i considerando que esto es llevar un veinticinco por ciento ademas de el costo principal, acordo el cav^{do} que el Sr. Goioneche avise a el S^{r} Cossio escriva a sus correspondientes, que con tal circumstancia no sirve, i que por el Sr. Ramos se solicite si se puede conseguir dha madera por el sujeto que entiende en la obra del palacio, i que por dho S^{r} Goioneche se traiga a el cav^{do} el primer dia se puede noticia de la clausula de el testamento de el Sr. Arz^{o} de Cor^{a}, en que deja a el cav^{do} los dos mil doblones para aiuda a la silleria, para ver con que circumstancias deja dho legado tomar las

mas promptas providencias para darle aplicac^{n}

DOCUMENT NO. 18
Córdoba Cathedral, Actas capitulares, T. 77, 30 January 1745.

Itt. aviendo informado el Sr. D^{n} Juan de Goioneche que el tiempo señalado por el Sr. Ar^{o} de Cor^{va} para que se le diese aplicaz^{on} a los ciento i veinte mil r^{s} de vellon que por un legado dejo a la fabrica para aiuda a la silleria del choro i su facistol, era de cuatro años, i que por el mes de Ab^{l} se cumplian los tres, acordo el cav^{do} nombrar i nombro a los S^{es} Arz^{o} de Castro i D^{n} Fran^{co} Savariego ras medio para que se informen de que madera son las mas primerosas sillerias de otras s^{tas} ig^{sas}, de que se podia hazer esta en defecto de la caova que costo tendran las maderas, para que en vista de dho informe determine el cav^{do}

DOCUMENT NO. 19
Córdoba Cathedral, Actas capitulares, T. 77, 17 May 1745.

Itt. Oido el informe de los S^{es} Arz^{o} de Castro D^{n} Juan de Goioneche D^{n} Fran^{co} Savariego sobre puntos de silleria acordo el cav^{do} se mande dar llamam^{to} para el primer dia desocupado de la semana que viene para determinar de que madera se devera hazer igual de los deseños se devera seguir i todo lo demas concerniente a el asumpto.

DOCUMENT NO. 20
Córdoba Cathedral, Actas capitulares, T. 77, 31 May 1745.

Itt en vista de el llamam^{to} dado ante diem para determinar de que madera se a de haser la silleria de el choro de esta s^{ta} ig^{a} i separar los diseños que pareciesen mejores, para si pareciere desp^{s} elegir alguno de ellos que seguir, aviendo oido a los S^{es} D^{r} D^{n} Juan de [illegible] al Ar^{o} de Castro D^{r} D^{n} Juan de Goioneche i D^{n} Fran^{co} Savariego a quienes el cav^{do} dio su comision sob^{e} este asumpto, y tratandose largamente sob^{e} él, tocando todos los puntos i dificultades que se pudieran ofrecer, con el deseo de que la silleria que se piensa haser sea en todo correspondiente a la exelente fabrica de esta s^{ta} y^{ia}, acordo el cav^{do} que por ahora se de com^{on} a los S^{es} diputados para que luego a el punto se tomen todos los tablones de caova que ai en il conbento de S^{n} Pablo bien sean prestados, bien por el dinero, i que asimismo se compren veinte i quatro nogales escogidos de la mejor calidad que se enquentre, mandandolos cortar en la meng^{da} [?] de Agosto, o si se encontraren serrados se compren los tablones correspondientes a los veinte i quatro no-

gales, i en punto de diseños acordo el cav^{do} separar los dos echos por D^{n} Thomas de Pedrajas, y Alonso Gomes para que estos lo modelen en varro modelando cada uno tres sillas y modeladas i vistas por el cav^{do} se determinara si se ha de seguir alguno de ellos, i que maestro a dirigir la obra que es el punto mas principal de el asumpto.

DOCUMENT NO. 21
Córdoba Cathedral, Actas capitulares, T. 77, 20 September 1745.

item los señores Goioneche i Sabariego dieron quenta a el cavildo que aviendo tenido notisia que en Cadiz se podria encontrar toda la caoba que se nesesitase para la silleria avian inbiado maestro del cavildo a ver la calidad i tamaños de dicha madera i tratar los precios i aviendola encontrado como se podia desear dejaba ajustada condisionalmente porsion de ella gruesa a presio moderado i vista i separada toda la demas que se puede nesesitar i aviendo dichos señores cunpliendo [sic] con su comision echo buscar nogal de buena calidad aunque se enquentra es a presios exesibos por querer los dueños balerse de la ocasion i que se les pague por mas de lo que bale que echa la quenta por un tanteo se cre costara solamente veinte mil reales mas la madera de caoba que costara la de nogal lo que oido por el cavildo aviendo sido siempre su mente fuese de caoba por la maior duracion i ermosura acordo que dichos S^{es} con su gran celo i eficasia solisiten se compre toda la madera de caoba que necesitase para la silleria fiando a su buena conducta el memos costo de portes i condusion.

DOCUMENT NO. 22
Cordoba Cathedral, Actas capitulares, T. 77, 27 September 1745.

item los señores diputados para que concerten la obra de silleria isieron presente a el cavildo que nestan de la anplia comision para la conprada de la madera su ajuste i condusion isieron presente a el cavildo se isiese nonbrar sujeto de su satisfasion para que con el maestro de carpintero pasase a Cadiz a justar i pagar la madera de caoba que alli estaba tanteada i asimismo dirigiese la condusion de ella i la del dinero para pagarla lo que oido por el cavildo acordo confirmar la anplia comision que dichos S^{es} tienen dejandolo todo enteramente a su celo i quidado.

DOCUMENT NO. 23
Córdoba Cathedral, Actas capitulares, T. 77, 1 October 1745.

item se dio comision a los S^{es} Dip^{os} de silleria pasen en nonbre del cavildo a estar con su Iltma, i le agan presente como el cavildo con el legado del S^{r} Arcediano de Cor^{va}, para silleria del coro estaba en animo de ir adelantando quanto se pueda para lo que se tenia buscada i tanteada madera i siendo el primer paso por la buena correspondensia que con su Ilt^{ma} tiene el cavildo darle esta notisia se le partisipaba.

DOCUMENT NO. 24
Córdoba Cathedral, Actas capitulares, T. 77, 14 October 1745.

item acordo el Cavildo que la madera que se a conprado i se ba traiendo para la silleria se ponga en el quarto donde se pone el Monumento i a su tiempo se de llamamiento para determinar donde se a de labrar dicha silleria.

DOCUMENT NO. 25
Córdoba Cathedral, Actas capitulares, T. 77, 22 October 1745.

item se puso en notisia del Cavildo aver llegado un maestro de Salamanca el que tiene echas varias sillerias que corre con el maior credito el que ha presentado diseño para la que se a de aser en esta S^{a} yglesia que seria bien no perder esta oportuna ocasion i ablar con el todos los puntos consernientes a la presente materia i en su bista acordo el Cavildo se de llamamiento para el lunes tratar sobre este asunto i en este medio tiempo se puede ablar con dicho Maestro lo que ocuriese i asi mismo se mando dar llamamiento para dicho dia para nonbrar señor Dip^{o} de silleria en lugar del defunto S^{r} Arsediano de Castro.

DOCUMENT NO. 26
Córdoba Cathedral, Actas capitulares, T. 77, 25 October 1745.

Itt en vista de el llam^{to} dado ante diem pra tratar de silleria acordo el Cav^{do} dar i dio su com^{n} a los S^{es} Dipp^{s} nombrados para este fin le digan a el maestro que a venido de Salamanca, haga aqui un modelo, i si por el corto tiempo no pudiese ser lo haga luego que se restituia a su pais, i lo remita, i a su tiempo este i los que por los maestros de Cor^{va} se estan haciendo se remitan a los m^{os} de mas credito para que den su dictamen, i en su vista determina el cav^{do} lo que sea mas de su agrado.

Itt en continuaz^{on} de dho llamam^{to} se nombro por diputado de silleria en lugar de el S^{r} Ars^{o} de Castro defunto a el S^{r} D^{r} Joseph Capilla lectoral.

DOCUMENT NO. 27
Córdoba Cathedral, Actas capitulares, T. 77, 27 May 1746.

item se leio una carta de Fran^{co} Galiano maestro de escultor de la ciudad de Cadiz que solisita serbir a el cabildo en la obra de la silleria i se mando cometer a los S^{es} Dip^{os} de silleria.

DOCUMENT NO. 28
Córdoba Cathedral, Actas capitulares, T. 77, 11 March 1747.

Itt en continuaz^{on} del mysmo llamam^{to} p^{a} oyr a los S^{res} Diput^{s} de Silleria, aviendo dhos S^{res} Diput hecho pres^{te} al Cav^{do} el estado deste negozio, supuesto estar comprada la madera, y que su Ill^{ma} al parezer estava ynclinado a concurrir a la fabrica desta empressa acordo el Cav^{do} dar su comis^{on} a dhos S^{res} Diput^{s} p^{a} que tratando este punto con su Ill^{ma} quedasen de acuerdo se mandasen executar dos sillas de la estatura regular y tamaño de las del choro que se hagan de madera de Pino p^{a} que traidas al cav^{do} elija de las dos que mexor parezca, y deseando el cav^{do} concurrir a una obra como esta y agregar alguna cossa a la donazion del S^{r} Arzediano de Cor^{va} como tan proprio de su grandeza, acordo dar y dio su comis^{on} a los S^{res} Diput^{s} de haz^{da} p^{a} que traten sre. este particular y en su vysta ynformen al Cav^{do} dando su llam^{to}

DOCUMENT NO. 29
Córdoba, Archivo Catedral, Libro de la cuenta general . . . , fol. 36.

En 4 de Abril de 1747 llego a Cor^{va} D^{n} Pedro Cornejo, y su hijo, se entraron en el Meson del Sol donde solo estubieron aquel dia por que immediatemente, pagado, por mi la costa que avian hecho en la Posada, los hospede en casa de D^{n} Juan de Montalbo, donde se les mantubo y asistio decentem^{te}, y ajustada la obra de la silleria se bolvieron a Sevilla el dia 25 de dho mes; y en la costa que hizieron en dha casa con la de ida y buelta de la calesa, y tres z^{tos} r^{s} que les di para que pagasen las Posadas se gastaron 1315.

En 19 de octubre del mismo año bolvieron los mismos a esta ciudad y se hospedaron en la misma casa del dho D^{n} Juan a quien pague por su mantenim^{to} hasta el dia 3 de Nov^{re} 357.

Mas di a D^{n} Pedro Cornejo los 200 r^{s} en que dijo avia

ajustado el porte de la silla de pino, que para modelo trajo hecha de Sevilla.....200.

DOCUMENT NO. 30
Córdoba Cathedral, Actas capitulares, T. 77, 27 October 1747.

item en vista del llam.to para oir la proposision de los S.es Dip.os de silleria i determinar lo conbeniente sobre su fabrica, vistos los dos modelos, el uno echo por diresion de D.n Tomas de Pedrajas, y el otro por D.n Pedro Cornejo, oido el informe de los S.es Dip.os, i confereirado [?] sobre todo; se acordo, dar, i se dio nueva comision a los dichos S.es para que de parte del Cavildo den munchas gracias a N.o Ilt.mo Prelado, por la buena disposision que a manifestado, de que se aga una silleria correspondiente a la grandesa de nuestra yglesia, i en corespondencia de la atension de su Ilt.ma le manifiesten la del cavildo, dejando en su elesion con asistensia de dichos S.es, el modelo que se a de ejequtar como asimismo la del maestro, i ajuste de la obra, con todas las demas probidensias que oquran, asta su conqlusion, con las que el Cavildo se conforma desde aora, teniendolas por las mas acertadas. Y por quanto a llegado a notisia del Cavildo, que su ilustrisima tiene intension, de enplear sesenta mill reales en la fabrica de su trono, deseando imitar la intension de su Ilt.ma, desde luego destina por aora otros sesenta mill reales para la obra de la silleria, librandolos en la mesa Capitular en los quatro años imediatos, que coresponde a quince mill reales en cada uno, los que mando librar, i libro en los S.es Dip.os Administradores de la mesa Capitular, i que desta resolucion den los S.es Dip.os de silleria quenta a su Ilt.ma, manifestandole los buenos deseos que el Cavildo tiene de conquirir a una obra tan corespondiente, i a quanto sea de la aprobasion de su Iltma.

DOCUMENT NO. 31
Contract for choirstalls, Córdoba Cathedral. Córdoba, Archivo de Protocolos, Of. 4, Diego Juan de Pineda, Protocolo 192, fols. 795-800.

En la ciudad de Cordova en treinta y un dias del mes de Octubre de mill setez.os quarenta y siete años estando en la s.ta yg.a cath.l de estta ciu.d antte mi el ss.no del Rey nro s.or del num.o de ella, y de los testigos ynfraescriptos parecieron los s.res d.r D.n Juan de Goieneche Canonigo Penitenciario de dha s.ta yg.a d.r Don Joseph de Capilla Bravo, Canonigo Lectoral de ella, y d.n Franc.co Joseph de Savariego y Recio Racionero de dha s.ta yg.a vezinos de esta ciu.d y Diputados nombrados por el Iltmo. S.or D.n Miguel Vizente Zebrian y Augustin Obispo de ella

del consejo de su Magestad, y por los Iltmos sres Dean y cavildo de dha sta yga cathl para el govierno, Direccion, y Disposiciones conducentes a la fabrica de la nueba silleria, facistol, y trono, para su Iltma. y los Sres Asistentes que se ha determinado hazer para el choro de dha sta yga cathl con amplias facultades para quanto sobre ello ocurra, de la una parte, y de la otra dn Pedro Duque Cornejo vezino de la ciud de Sevilla residente al presente en estta de Cordova, y digeron, que era asi que aviendose dispuesto por dhos Iltmos Sres Obispo Dean, y Cavildo se fabricase la expresada nueba silleria fasistol y Trono para el dho choro, y hablandose sobre estte asumpto con varios artifices deseando el mayor aciertto en obra tan costosa, y para sitio tan magnifico, se mandaron formar distintos modelos de sillas, y medallas pa ellas, entre los quales egecuttó uno el dho dn Pedro Duque Cornejo, el que aviendose visto por dhos Iltmos Señores Obispo, y Cavildo se eligió, para que con arreglo a el, se hiziese dha silleria por la disposicion, y cuidado del dho dn Pedro Duque Cornejo con quien aviendose difusamente tratado, y conferido estta Materia se halla ajustada su fabrica en la forma, precios, calidades, y circunstancias, que por menor se declararan en las condiciones de estte ynstrumto acordando dhos Iltmos Sres Obispo, y Cavildo, que por medio de los dhos sres Diputados otorgtes pa la seguridad de lo referido se otorgasen las escripas correspondientes con el dho dn Pedro Duque Cornejo en cuia consequencia, y llevandolo a devido efecto ambas partes por lo que a cada una toca confesando, como confiesan, estta relacion por verdadera otorgaron, que en orden a la nueba fabrica de dha silleria, fasistol, y Trono, en que se halla encargado el dho dn Pedro Duque Cornejo, y que ha de dirigir, y egecutar en fuerza de averlo acetado el suso dho estan convenidas concertadas, y ajustadas ambas partes en que se observe lo que por menor se declarara en las siguientes condiciones.

1a: La Primera: que se obliga el dho dn Pedro Duque Cornejo a estar, y permanecer en estta ciudad de Cordova todo el tiempo, que durase la obra, y fabrica de sillas, alta y vaja, Fasistol, y Trono, sin que en estte tiempo pueda hazer ausencia sin grave motivo, y con consentimientto de dhos sres Diputados, ni menos ha de poder admitir otras obras que dilaten la conclusion de estta.

2a: La Segunda: que se obliga el dho dn Pedro Duque Cornejo a dirigir toda la obra de Arquitectura, y Talla hastta quedar concluida, y puesta en su sitio, cuidando en la maior seguridad, y union de las piesas, que se ha de hazer sin clavo ni tarugo arreglandose a el modelo, que ha egecutado de su mano sin mudar, añadir, ni quitar; y lo que se mudare, quitare, o aumentare siempre ha de ser con gusto, voluntad, y lizencia de dhos sres Diputados teniendo presente la variedad, que se ha de observar en las sillas, y sus ador-

nos con simetria, y correspondencia de una gualdera a otra; y en atencion a la obligacion, que de todo lo referido haze en esta segunda condicion el dho d^{n} Pedro, ha de ser de la de dhos s^{res} Diputados pagarle a el susodho en cada un año de los que durare la obra trescientos ducados de vellon, los que se le han de entregar a prorrata por meses, y si por algun accidente subcediere suspenderse estta obra ha de ser visto que por el tiempo de la tal suspension no ha de correr el salario de los dhos trescientos ducados, ni el dho d^{n} Pedro por el tal tiempo ha de ser obligado a permanecer en estta ciudad de Cordova pero no por esto ha de poder admitir obra alguna sin participarselo a dhos s^{res} Diputados con la expresion del tiempo necesario para ella, y los dhos s^{res} Diputados en estte caso han de ser obligados como desde luego se obligan a darle su consentimiento, o a continuar su obra.

3^{a}: La Tercera: que se obliga el dho d^{n} Pedro Duque Cornejo a hazer en cada una de las sillas altas una Medalla historiada de escultura del tamaño de la grande que demuestra el modelo la qual en una gualdera ha de llevar los misterios de nuestrc Redemptor, y en la otra los de nuestra Señora segun que se eligiere por dhos s^{res} haziendo antes de la egecucion un modelo, para que dhos s^{res} lo vean, y puedan quitar, o poner lo que les pareciere y con arreglo a esta determinacion hazer las referidas medallas, que han de ser de escultura excelentisima como la save, y puede hazer el dho d^{n} Pedro todas de su mano, y de una pieza en quanto a su alto, y ancho, y en quanto al grueso a el advitrio de dhos s^{res} Diputados como tambien en qu^{to} a el relieve, que han de llevar en caso de no quererse arreglar al modelo. Y por cada una de las dhas medallas grandes se le han de dar al dho d^{n} Pedro quarenta y ocho pesos de a quinze rea^{s} de vellon cada uno.

4^{a}: La Quarta: que assimismo se obliga el dho d^{n} Pedro a poner en cada una de las sillas altas otra medalla historiada arreglada, en la que se ha de poner el caso de la sagrada escrip^{a} que se le señalare, y por cada una de estas se le han de pagar ocho pesos de a quinze rea^{s} cada uno.

5^{a}: La Quinta: que assimismo se obliga el dho d^{n} Pedro a poner un niño de rica escultura en todas las mediaciones de los dos arranques, que caen sobre el maziso de las columnas de las dhas sillas altas observando en estto variedad de movimientos, y todos del tamaño correspondiente a la altura de su colocacion, y se le ha de pagar por cada uno quatro pesos de a quinze rea^{s} de vellon; y assimismo en cada una de dhas sillas altas el resto de escultura arreglado a el modelo por diez, y seis pesos de a quinze rea^{s} cada uno.

6^{a}: La Sexta: que se obliga el dho d^{n} Pedro Duque

Cornejo a hazer para cada una de las sillas vajas otra medalla del tamaño, y relieve correspondiente a la pequeña de las sillas altas, la que ha de ser de un Santo Martir de Cordova a Medio Cuerpo con un lejos historiado del martirio de cada uno, y por cada medalla de estas se le han de pagar cinco pesos a quinze reaſ y por el resto de escultura de cada silla vaja, que se reduce a siete piezas, que son dos golfines, la vicha del antedos, la vicha de la misericordia, y los tres serafines, que circundan la medalla se le han de dar siete pesos de a quinze reaſ cada uno.

7ª: La Septima: que siempre que los Sres Diputados quisieren ver las medallas, y reconocer si estan conformes a la obligacion que lleva hecha el dho dn Pedro se obliga estte de manifestarlas, y entregarlas, para que las puedan registrar por si, o por persona ynteligente de su satisfaccion, y si por esta se denunciasen, ha de poder el dho dn Pedro nombrar otra, que las reconosca, y en caso de discordia se ha de nombrar un tercero por dhos sres Diputados y por el dho dn Pedro, y resultando del reconocimto expresado no estar arregladas a la dha obligon que lleva contraida ha de ser obligado a hazer otra, u otras medallas conformes a la dha obligon y a gusto de dhos sres Diputados.

8ª: La Ocva que por razon de travajo, y manifatura de toda la obra los dhos sres le han de pagar al dho dn Pedro segun los precios que van expresados, advirtiendo que con ellos se le satisface al suso dho todo quanto pudiera alegar de travajo, y costas en la dha obra assi de su persona en esta ciud como de los viages a ella sin que por titulo alguno pueda nunca pedir mas que los precios en que va concertada dha escultura, y se le han de pagar en estta conformidad: trescientos pesos de a quinze reaſ de vn que ha recevido de mano de dhos ses Diputados de los que se da por entregado a su voluntad sobre que renuncia la excepcion de la cosa no vista, non numerata pecunia, leies de la entrega, prueba de la paga, y demas del caso, de que otorga carta de pago de ellos en bastante forma a favor de dhos sres Diputados y para quando aia venido a esta ciud de la de Sevilla el dho dn Pedro, que ha de ser para el mes de Enero del año proximo venidero de mil setezos quarenta y ocho se le ha de ir pagando al paso, que fuere travajando socorriendolo con dinero de modo, que quando estté fenecida, y acavada la dha obra se le reste deviendo dinero.

9ª: La Novena: que solo ha de ser de la obligacion de dhos sres Diputados el dar toda la madera, que ha de ser caova, y los sitios que dentro de la yglesia se juzgaren conmodos para toda la obra, y de la del dho dn Pedro el arrendar la casa, que gustare para vivir en ella.

10: La Decima: que en caso, que fallesca el dho dn Pedro Duque Cornejo sin aver principiado la dha obra o no

aver trabajado en ella lo correspondientte a los dhos trescientos pesos, que tiene recevidos han de ser obligados sus Bienes como desde luego los obliga a la restitucion de la dha cantidad, o de la porcion que no tubiere devengada aviendo empezado la dha obra para lo que han de poder dhos s^{res} Diputados proceder contra los bienes del dho d^{n} Pedro y para ello, o para otro qualq^{ra} caso concerniente al cumplim^{to} de las obligaciones de estta escriptura siendo necesario despachar persona a dha ciu^{d} de Sevilla, u a otras partes que convenga la han de poder inviar dhos s^{res} Diput^{dos} a lo que se obliga el dho d^{n} Pedro, y obliga a todos sus bienes de satisfazerle diez, y ocho rea^{s} de salario en cada un dia de los que en estas diligencias se ocupare con mas los de la yda, y buelta a estta ciudad, por cuio salario y las costas procesales quiere se le egecute y apremie como por el principal, y para ello renuncia todas las leies, y pragmaticas antiguas, y modernas, que tratan en razon de moderacion de costas, y salarios para que no le aprovechen en estte caso dejando como deja diferida la liquidacion de los dias en juramento de la persona que entendiere en dhas diligencias con relevacion de otra prueba; y de la misma suerte han de ser obligados los dhos s^{res} Diput^{dos} si subcediere el fallecim^{to} del dho d^{n} Pedro en el discurso de dha obra a pagarles a sus herederos todo lo que quedare travajado.

Y en conformidad referida declararon tener hecho el dho tratado, y ambas partes cada una por lo que le toca se obligan de guardar, y cumplir puntualm^{te} lo que queda declarado en las dhas condiciones sin darles interpretacion alguna sino observarlas en su zensillo literal sentido satisfaciendo los dhos s^{res} Diput^{dos} las expresadas cantidades en la forma, y como por menor queda prevenido de los caudales que se han destinado, y destinaren p^{a} este fin, y cumpliendolo todo ello ambas partes en esta ciudad de Cordova, y a su fuero, y jurisdiccion llanam^{te} y sin pleito alguno, o egecutivam^{te} con las costas de la cobranza, y declaran que en el expresado tratado no interviene de parte a parte lesion alguna pues se ha hecho con la reflexa correspondiente, y para en el caso, que la huviese se hazen mutua donacion de la porcion en que se considerase buena, pura, perfecta, yrrevocable de las que el derecho llama inter vivos, y partes presentes sin condiccion alguna con renunciacion de todas las leies que en estte asumptto hablan para no valerse de ellas, y en su consequencia se obligan a no ir, ni venir contra lo que queda declarado por ninguna causa, motivo, ni razon, que aleguen, y si lo hizieren o intentaren quieren no ser oidos, ni admitidos en juicio, ni fuerza de el como quien intenta accion y derecho que no le compete, y por el mismo hecho ha de ser visto abersse aprovado, y revalidado esta escrip^{a} y a su firmeza obligan los dhos s^{res} Diput^{os} los bienes, y rentas de dhos Ilt^{mos} s^{res} Obispo Dean y Cavildo, y el dho d^{n} Pedro Duque

Cornejo los suios unos, y otros avidos, y por aver dan poder a las Justicias, que de sus causas devan conoçer y expecialm.te el dho d.n Pedro lo da a las de esta ciu.d de Cor.va a cuio fuero, y jurisdiccion se somete y renuncia el que tiene en dha ciu.d de Sevilla, y el que goza de la real junta del Bureo, otro, que adquiere, y que le competta de que deva gozar . . . .

DOCUMENT NO. 32
Córdoba Cathedral, Actas capitulares, T. 77, 26 April 1748.

item los S.es Dip.os de Silleria dieron quenta nesesitar serarse el portal de la grada redonda para taller de la silleria por no caber los oficiales en el otro en vista de lo qual se dio comision a dichos S.es para si no se pueden acomodar los oficiales en el otro portal i en el taller lo manden serar.

DOCUMENT NO.33
Córdoba Cathedral, Actas capitulares, T. 78, 15 February 1749.

item el s.r Lectoral dio quenta a el Cav.do aver cobrado de los s.es Diputados de la Mesa Capitular 15000 r.s en aquel año que correspondia la Casilla [?] los que fueron por quenta de los 60000 que se libraron en dha Mesa para la silleria i siendo precisos que por dhos s.es Diputa.s se cobren otros 15000 res percibos [?] a la Casilla que corresponde el Cav.do acordo dar i dio su Libramiento para dha Cobranza con la Mesa Capitular.

item se hizo presente por dhos s.es Diput.s de silleria estarse concluiendo algunas sillas i que era preciso el irlas armando porque padeciesen detrimento i colocarlas en sitio correspondiente para su seguridad por lo que el cav.do acordo dar i dio su comision a los dhos s.es Diputa.s para que con asistencia del Maestro d.n Josep [sic] Cornejo se busque el sitio mas comodo para irlas colocando sin que por esto se quite la hermosura a los sitios mas principales de la yglesia.

DOCUMENT NO. 34
Córdoba Cathedral, Actas capitulares, T. 78, 31 March 1749.

item los s.es Diputados de silleria hicieron presente a el Cavildo como su Iltma nuestro Prelado avia puesto en su noticia que considerando que la referida obra era por lo primorosa mui costosa, i que deseando esta no se detubiese su ejecucion desde luego consignaba y consigno mili r.s de

vellon en cada semana durante dha obra de silleria. Como asimismo consigno dho s^{r}. Iltmo ademas de la referida cantidad quinientos r^{s}. de vellon en cada mes por quenta del salario que gana d^{n}. Josep [sic] Cornejo en cada un año, maestro de dha obra, el qual corre la misma condicion que la de los mill r^{s}. expresados de cuia propuesta echa a el cav^{do}. por dhos Señores Diputados quedando con el agradecimiento i reconocimiento que se deve suponer a una Generosidad tan expresiba de que se inspire el singularisimo afecto que dho nuestro Prelado como pastor tiene a su yglesia el Cav^{do} acordo dar i dio su comision a dhos señores Diputados para que en nombre del Cav^{do}. expresen a su Iltma. las respectibas expresiones, manifestando los agradecimientos que corresponden en el obsequio que a manifestado a su yglesia.

DOCUMENT NO. 35
Córdoba Cathedral, Actas capitulares, T. 78, 1 September 1749.

yttem los s^{es}. Dip^{os}. de la silleria dieron quenta al cabildo como faltaba alguna porsion de caoba para dicha silleria i que lo ponian en la considerasion del cabildo para que atendiendo a que estaria aora con alguna conbeniencia i el tiempo aproposito para su condusion determinase lo que tubiese por mas conbeniente. Y en quanto su inporto que dichos señores avian tratado largamente de donde se pagaria dicha madera que seria necesario de quinse i veinte mill reales i solo allaban el albitrio de la obra pia del retablo i en su bista acordo el cabildo dar i dio su comision a los s^{es}. Dip^{os}. de obras pias para que informen.

DOCUMENT NO. 36
Córdoba Cathedral, Actas capitulares, T. 78, 4 September 1749.

Primera^{mte} en vista del llamam^{to} ante diem p^{a} oyr el ynforme de los s^{es}. Diput^{s} de Obras pias sre si de la Obra pia que fundo el s^{r} Mardones por el retablo desta s^{ta} yg^{a} se puede tomar algun caudal p^{a} ayuda a hazer la silleria del choro desta s^{ta} yg^{a}, aviendo los dhos s^{res}. Diput^{s} ynformado que en atenz^{n} a haber fundado el Illmo. s^{r} obpo Mardones esta obra pia p^{a} la reparaz^{on} y perpetuidad del retablo ornatos de altar, y choro, avia bastante facultad p^{a} poder sacar de dha obra pia alguna porcion p^{a} ayuda de la silleria, y el Cav^{do}. en vista de lo dho acordo se tomen por aora veinte mil r^{s} v^{on} p^{a} ayuda de la silleria y comprar madera, respecto de estar dha obra pia con caudales suficientes y desempeñada.

DOCUMENT NO. 37
Córdoba Cathedral, Actas capitulares, T. 78, 28 April 1750.

Primeramte el sr Dn Juan de Goienechi Diputdo obrero de la fabrica desta sta yga dixo al Cavdo como tenia Liza y facultades del sr Obpo nro Prelado pa tomar a zenso de las Obras pias desta sta yga hasta cantidad de Diez y seis mil ducs, y que estos se carguen en las rentas y caudales de dha fabrica, por nesesitarlos a algunas obras de silleria y otros Gastos, y que respecto de averse tomado otras ocasiones algunas porziones de las obras pias a razon de 2 por ziento pa algunas urgencias [?] que la fabrica ha tenido, aunque por la presente no se tomen mas de ocho mil ducs, lo participaba dho sr obrero al cavdo pa que tomara sre este punto la determinacion que guste, y el cavdo aviendo oydo esta proposision acordo dar y dio su comison a los sres Diputdos de obras pias pa que sre el particular ynformen al cavdo con llamto pa determinar sre el.

DOCUMENT NO. 38
Córdoba Cathedral, Actas capitulares, T. 78, 27 May 1750.

item en continuasion de dicho llamto i de informe de los ses Dipos de obras pias sobre el senso que la fabrica de dicha santa yglesia pretende tomar de dies i seis mill ducados los dichos ses informaron al cabildo el aber caudal en obras pias para dicho senso i pareser mui seguro como lo acredita las fincas de dicha fabrica i ser pues sobre todas [?] las posesiones. Y en su bista se acordo dar dicho senso aora 8 mill ducados i despues en nesesitando dicha fabrica los otros 8 i aviendose tratado largamente sobre si se abia de dar a tres o a dos i medio por siento se boto por botos secretos i salio por la maior parte de botos a dos i medio por siento i asimismo tratandose del modo en que avia de ser la redension si llegase el caso i en que forma se pidio llamto para este efecto i se mando que dichos ses lo traigan al cabildo para determinar el modo con llamto y a los ses Dipos de obras pias dio el cavildo su comision para que otorgen la escritura o escrituras que hubiesen conbenientes para la seguridad de este senso.

DOCUMENT NO. 39
Córdoba Cathedral, Actas capitulares, T. 78, 10 January 1752.

Item el Sor Dn Juan de Goianeche hizo presente a el Cavdo estar en buen estado la silleria, i que deseaba saber la boluntad del Cavdo para el enlosado que se avia de poner en el Coro, i se acordo sea de losas blancas i negras i se

dio comision a los S.res Diputados de silleria para que puedan mandar se enpiese a practicar lo condusente.

DOCUMENT NO. 40
Accounts for purchase of stone and wood. Cordova, Archivo catedral, Libro de la cuenta general . . . , copias, April-July 1752.

(1 April)

De dos losillas de piedra de Genova que se an traido de muestra seis reales de v.n Del porte de dhas losillas..... seis Reas

(20 May)

De el despacho que llebo Vizente de los Reyes para traer las losillas de Cadiz dos Reas y veinte mrs. de v.n

(27 May)

Del poder que hizo D.n Diego Juan de Pineda para que Vizente de los Reyes pudiese hazer contrato para traer las losas de Genova doce Reas

(1 July)

De las quatro mil y doscientas losas de Genova a razon de catorze pesos y medio el ciento cada uno de 128 quartos ymportan nuebe mill ciento y setenta Reas y diez y ocho mrs de ve.n.....9,170/18.

De lo que llebaron a Vizente de los Reyes en la aduana de Cadiz por el derecho de dhas losas un mill doscientos zinquenta y cinco Reas y diez mrs de v.n.....1,255/10.

Mas pago por el barco que fue a tomar dhas losas abordo y de pasarlas a el puerto trescientos treinta y un Reas y diez mrs de ve.n.....331/10.

Mas pago a los mandaderos y por desembarcar en el muelle doscientos Reas de v.n.....200

Mas pago de refresco a la marineria veinte y ocho Reas y veinte y quatro mrs de v.n [sic].....28/20.

Mas pago de la Refrendazion del despacho en la aduana de Xerez y de Lebrija siete Reas y dos mrs ve.n.....7/2.

Mas pago en el puerto por el alquiler del almazen donde quedaron las losas treinta Reas de ve.n.....30.

De tres tablones de madera de caoba de tres dedos de grueso tres quartas de ancho y quarto baras de largo a veinte y dos pesos cada uno de a 128 quartos ynportan nobezientos nobenta y tres Reas y treinta mrs de ve.n.....993/30.

Del porte de dhos tablones se pago veinte y quatro Reas de ven.....24.

De siete dozenas de lijas que se trajeron de Cadiz sesenta Reas ven.....60.

Mas se pago a Vizente de los Reyes sugeto que fue nombrado por los sres Diputados de silleria para comprar dhas losas y madera de caoba quarenta y cinco dias que ha gastado en el viaje a Cadiz para hazer dho empleo que a razon de veinte y dos Reas cada dia nobecientos y nobenta Reas de ven.....990.

Mas se pago a los de los carros que trageron del puerto en primer viaje mill quinientos nobenta y quatro losas, que pesaron seiscientas veinte y nuebe arrovas que a tres Reas y medio cada una montan dos mill doscientos y un Reas y diez y seis mrs.....2,201/16.

(15 July)

De los portes de mill quatrocientas cincuenta y seis losas que se an traydo del puerto de piedra de Genova que an pesado quinientas ochenta y tres arrovas, que a prezio de tres Reas y medio montan dos mill y quarenta Reas y medio de vn.....2,040/16.

De los tres tablones de madera de caoba que se an traido del puerto de tres dedos de grueso, tres quartas de ancho y quatro baras de largo que pesaron veinte y ocho arrovas que a prezio de tres Reas y medio cada una montan noventa y ocho Reas.....98.

(29 July)

De los portes de 1,156 losas traydas del puerto en terzer, y ultimo viaje que an pesado 472 a. que a prezio de tres Reas y medio cada una montan mill seiscientos cinquenta y dos Reas.....1,652.

De medio mes que estubieron las losas en el almasen mas se pago a Real cada dia quinze Reas ven.....15.

De la aduana de Lebrija se pago quatro Reas de ven.....4.

De la aduana de Xerez se pago dos Reas y ocho mrs de ven.....2/8.

Del refresco que se les ha dado a los que an traido las losas por ser el ultimo viaje se gasto diez y ocho Reas de vn de los Sres Diputados de silleria.....18.

DOCUMENT NO. 41
Contract for bishop's throne, Córdoba Cathedral, Cordoba, Archivo de Protocolos, Of. 4, Diego Juan de Pineda, Protocolo 198, fols. 633-634.

En la ciu^{d} de Cordova en veinte y zinco dias del mes de Septiembre de mill Setezientos zinquenta y dos a^{os} ante mi el escri^{o} del Rey nro s^{or} del numero desta ciu^{d} y de los testigos ynfraescriptos Parezio D^{n} Pedro Duque Cornejo vez^{o} de la de Sevilla aunque residente en esta de Cordova de mas de quatro a^{os} a estta parte, y a cuio cargo esta la obra de la silleria que se esta haziendo para el choro de la s^{ta} yglesia cathedral desta ciu^{d} y otorgo que se obligava y obligo en favor de los señores D^{r} d^{n} Juan de Goyeneche, Doctor D^{n} Joseph de Capilla Bravo Canonigos de dha Santa yg^{a} y D^{n} fran^{co} Joseph de Savariego y Rezio Razionero Entero de ella, como Diputados nombrados por el Ilt^{mo} S^{or} Dean y Cavildo de dha santa Iglesia para la direccion, y Gobierno de dha silleria, a hazer toda la escultura que corresponda al Pavimento, o trono del sitial donde en dho choro tiene su Asiento el Ilt^{mo} Señor Obispo con los Señores Asistentes segun y de la manera que esta puesto, y dibujado en un dizeño echo para este fin por el otorgantte que se halla firmado de dhos tres Señores Dipput^{os} y del dho d^{n} Pedro Duque Otorg^{te} y de mi el escrivano sin ygnobarlo en cosa alguna todo ello en un mill y ochozientos pesos de a quinze reales de vellon cada uno que se le an de pagar en la misma conformidad que se le ba satisfacciendo la escultura que esta haziendo para la silleria alta, y vaja sin yncluir en esta cantidad, las tres medallas que se an de poner en los respaldos de las tres sillas de su Ilt^{ma} y señores Asistentes, y dos que ban en los machones que acompañan dhas tres sillas porque estas se le an de pagar a el otorgante a correspondenzia de lo que se le da por cada medalla grande de la silleria alta ni tampoco las zinco medallas pequeñas que se an de poner por bajo de las medallas grandes de las referidas tres sillas de su Ilt^{ma} y Señores Asistentes, i en los dhos dos machones que las acompañan porque estas asimismo se le an de pagar al respecto de lo que se le da por las medallas pequeñas que ban por debajo de las grandes de la silleria alta segun la obligazion que sobre este asumpto tiene contraida ante mi el ss^{ño} a los treinta y uno de octubre del año pasado de mill setez^{os} quarenta y siete, ni tampoco se yncluien en dhos un mill y ochozientos pesos la escultura que an de llevar dhas tres sillas de dho s^{or} Obispo, y Señores Asistentes, como son algunas cabezillas, y muchachos que se an de poner, lo que se le a de satisfazer al mismo respeto de lo que lleva, y tiene ajustado por los que estan puestas en cada una de las sillas altas y en esta conformidad se obliga a hazer la dha escultura sugetandose en todo al dho diseño que tiene firmado de su mano,

y que lo está tambien de los dhos tres Señores Diputt^{os} y de mi el escrivano, que para en poder del otorgantte para arreglado a el hazer la dha escultura y que entregara siempre que se le pida, para que se benga en conozim^{to} de que la ejecuta segun esta dibujado en dho diseño, y en caso que falte en todo, o en parte a lo que aqui deja escripturado se obliga a pagar todos los daños, y perjuicios que en ello se le siguiere a la fabrica de dho Pavimento, o trono segun lo que sobre este asumpto tiene tratado, estandose para ello a la declarazion simple que hizieren personas ynteligenttes que teniendo presente dho diseño digeren haver faltado el otorgante, sin que sea nezesar^{a} otra prueba ni justificazion alguna, aunque de dro se rrequiera porque de ella releva a dhos Señores Diputtados sobre que otorga en esta razon, y sin perjuiz^{o} de la escrip^{a} que tiene otorgada y que arriva queda zitada antes si dejandola en su entera fuerza y vigor, la que mas conforme a dro puede, y debe con todas las clausulas y zircunstanz^{as} que conduzcan p^{a} su ma^{or} validazion, ya que asi lo abra por firme obliga sus vienes y haz^{da} con poderio de Justi^{as} conpetentes, y renunziazion de leies faborables todo ello en amplia, y cumplida forma de dro. Y estando pres^{tes} al otorgam^{to} desta escrip^{a} los dhos tres Señores Diputt^{os} aviendola oido y entendido otorgan que la azeptan y reziven en su favor, y se obligan por lo que a sus p^{tes} toca al cumplim^{to} de ella, con los caudales que estan destinados p^{a} la fabrica de dha silleria, y lo firmaron, junto con el otorg^{te} a quienes yo el ss^{no} doi fee que conozco siendo testigos d^{n} Diego de Galvez y Camacho d^{n} Diego del Rosal, y Antt^{o} de Vargas vezinos de Cordova.

DOCUMENT NO. 42
Córdoba Cathedral, Actas capitulares, T. 78, 13 February 1753.

Itt los sr^{es} Dipp^{os} de silleria dieron quenta que los caudales que se avia aplicado para esta obra estavan ia gastados, que el cav^{do} arbitra de medio para seguirla, i en su vista determino el cav^{do} que de el producto de las alajas de Pontifical i oratorio de el Iltmo s^{or} Zebrian que se avian veneficiado las que no servian, despues de pagar los relicarios que se estavan haciendo, i el capitulario, el residuo se aplicase a este fin; i que de esta quenta se trajese noticia a el cav^{do} quien dio com^{n} a el S^{r} Obrero D^{n} Juan de Goioneche para que despues de el Cav^{do} este con su Iltma i le suplique tenga a bien lo que heredase la fabrica de dho Iltmo S^{r} Zebrian se ponga en el Archivo de obras pias i se aplique para dha obra.

DOCUMENT NO. 43
Córdoba Cathedral, Actas capitulares, T. 78, 6 April 1753.

Itt el s^{r} D^{n} Juan de Goioneche dio quenta a el Cav^{do} que los s^{es} Albazeas de el Iltmo s^{r} D^{n} Mig^{l} Zebrian le avian dicho que de la herencia que de dho S^{r} Iltmo devia percevir la fabrica avia ia en dinero efectivo cien mil reales de vellon, los que si a el Cav^{do} parecia, podrian aplicarse los ocho mil ducados para redimir la mitad de el zenso de dies y seis mil duc^{os} que tiene contra si dha fabrica, i los doze mil r^{s} restantes aplicarlos a la silleria, i el cav^{do} determino se ejecute asi, i dio su com^{on} a dho Goioneche para que de quenta de ello a su Iltma.

DOCUMENT NO. 44
Córdoba Cathedral, Actas capitulares, T. 78, 24 July 1753.

Ittem en continuazion de dho llamam^{to} sobre si convendra nombrar S^{r} Dip^{do} de silleria en lugar del S^{r} Lectoral difunto y el cavildo acordo nombrar, y nombro por votos secretos a el S^{r} Doctoral.

Ittem en contin^{zion} de dcho llama^{to} para oir las escusas del S^{r} D^{n} Franco Savariego para no poder servir dcha dipu^{zion} dcho S^{r} hizo presente a el Cavildo serle mui molesta a su quebrantada salud, y deviles fuerzas, y saliendose fuera se voto por votos secretos si se admitirian dchas escusas, y por mayor numero salio determinado no se admitan.

DOCUMENT NO. 45
Córdoba Cathedral, Actas capitulares, T. 78, 1 September 1753.

Itt los sr^{es} Dipp^{os} de silleria hizieron presente a el cav^{do} que estando tan adelantada la obra precisava tomar providencias sob^{e} tribunas para la musica, banco de piedra i fazistol, i tambien hizieron dhos s^{es} presente no aver cathedra para las funciones que se ofrecen, i en su vista el cav^{do} dio com^{n} a dhos sr^{es} que sob^{e} estos puntos informen con llam^{to}

DOCUMENT NO. 46
Córdoba Cathedral, Actas capitulares, T. 78, 4 September 1753.

Itt en vista de el llamam^{to} de ante diem i de informe de los sr^{es} Dipp^{os} de silleria acordo el Cav^{do} que el vanco de piedra negra sob^{e} que a de estar la reja de el choro se haga de la mejor proporcion i se le pongan unos embutidos a los dos frentes grandes i de firmeza con pocos perfiles de piedra blanca para que lo hermoseen, i que el fazistol se ha-

ga de un pie mui hermoso i fuerte, para lo que se le a de mandar a el M^{o} haga antes un modelo el que se traiga a el cav^{do} y que en los arcos se hagan unas tribunas con sus varandales que sirvan de hermosura, i se quite la indecencia de estar los musicos delante de las sillas de los sr^{es} capitulares en los dias mas clasicos, i para esto se a de traer a el cav^{do} dizeño de el mismo m^{ro} i noticia de el costo que podra tener i asimismo se dio com^{n} a dhos sr^{es} Dipp^{os} de silleria para que hagan presente a el s^{r} Obp^{o} no aver cathedra para las funziones que se ofrecen, i ser preciso pedirla prestada, siendo alaja que deve tener una cathedral que con los fragmentos de silleria poca costa se podria hazer.

DOCUMENT NO. 47
Córdoba Cathedral, Actas capitulares, T. 78, 15 September 1753.

Ittem en vista del llam^{to} dado ante diem los sr^{es} Dipp^{os} de silleria informaron a el cav^{do} el costo que podra tener la tribuna que esta determinado se haga sob^{e} la silleria haciendola de pino de flandes, i deseando el cav^{do} saver que costo tendra haciendola de hierro acordo dar i dio su com^{n} a dhos sr^{es} para que con llamam^{to} informen, i determinar lo que se discurra mas combeniente.

DOCUMENT NO. 48
Córdoba Cathedral, Actas capitulares, T. 79, 26 September 1753.

Ittem en vista del llam^{to} ante diem los s^{res} Dip^{dos} de silleria ynformaron a el Cavildo con la mayor claridad el costo que podia tener el Barandal que se ha de hazer acordo el Cavildo que por ningun modo se haga de madera, y se dio comision a dchos s^{res} para que informen a el Cavildo de lo que podra costar de yierro se determine de qual de las dos materias se ha de hazer, dejando a la direcion de D^{n} Pedro Cornejo el modo de su hechura para que sea correspondiente a una tan hermosa silleria, y que antes que esta se ponga, ha de estar puesto dcho Barandal.

DOCUMENT NO. 49
Contract for tribune sculptures, Córdoba Cathedral, Córdoba, Archivo de Protocolos, Of. 4, Diego Juan de Pineda, Protocolo 200, fols. 158-159.

En la ciu^{d} de Cordova en veinte y ocho dias del mes de Enero de mill Setezientos zinquenta y quatro años, ante mi el

ssn̄o del Rey nro. s̄or del numero desta ciud̄ y de los testigos ynfraescriptos Parezio Dn̄ Pedro Duque Cornejo vezino de la de Sevilla, residente en esta de Corva a cuio cargo esta la obra de la silleria que se esta hazdo pa el choro de la sta yga cathl desta ciud̄ y otorgo que se obligava, y obligo en favor de los sres Dr Dn̄ Juan de Goyeneche, Dr Dn̄ Joseph ferz Zapata y Carbajal Canonigos Penitenziario, y Doctoral de dha sta yga y Dn̄ franco Joseph de Savariego y Rezio Racionero entero de ella como Diputtados nombrados por su Iltmo Cavdo para la direccion de dha silleria; a hazer veinte y dos vichos grandes que se an de poner en el capialze por bajo de las pilastras del varandal de la tribuna que se ba a fabricar en dho choro areglados al diseño de madera que a ejecutado el otorgte y que an visto, y aprovado dhos sres Diputados en prezio cada uno de dhos vichos de veinte y quatro pesos escudos de plata que hazen treszientos y sesenta reales de vn̄ subministrandosele por pte de la obra de dha silleria la madera correspondiente, de quien a de ser de quenta tambien, y no del otorgante el ensamblaje de dhos vichos, los que a de dar desbastados, y limpios, hasta su conslusion dentro de un año contado desde oi dia de la fha desta escriptura, y asimismo se obliga de hazer quarenta y dos cavezas de vichos mas pequeños que ygualmte se an de poner en dho capialze, para los que asimismo se le a de dar por parte de dha obra la madera nezesaria, y ensamblage. Y lo restante de los cuerpos de dhos quarenta y dos vichos se an de hazer por quenta y costa de la obra de dha silleria siendo de la obligazion del otorgante el dar los dibujos correspondientes, y dirigir areglado a ellos la manifactura de dhos quarenta y dos cuerpos, sin llevar por esta razon, ni la de la fabrica de dhas quarenta y dos cavezas cosa alguna por ir compensado el trabajo que en todo esto a de tener el otorgante en el prezio de los dhos veinte y dos vichos maiores, haziendo las dhas quarenta y dos cabezas dentro del mismo tpo. y los dhos dibujos y asistiendo a la dha direccion, y gobierno, de suerte que por defecto de ella no paren los ofiziales que manipulen los cuerpos de dhos quarenta y dos vichos pequeños, ni se le siga a dicha obra ningun perjuicio, previniendose que se fuere nezesario hazer uno, o dos vichos mas de los grandes se le an de satisfazr al mismo respecto de veinte y quatro pesos escudos dandosele la madera, y ensamblage, y si fuere menester mas vichos de los pequeños a de hazer las cavezas, y dibujos, y los a de dirixir en la misma conformidad que los dhos quarenta y dos vichos arriva espresados sin llevar tampoco por ellos cosa alguna, y el ymporte de dichos vichos grandes, en cuio prezio ban ynclusas las cavesas, dibujo, y direccion de los pequeños, se le an de ir satisfaziendo segun los baia ejecutando, y dando las dichas cabezas, y dibujo a satisfaccion todo de dhos ses Diputados, y en caso que falte el otorgte a el todo, o parte

de lo que ba obligado que es lo mismo que tiene contratado con sus señorias, a de pagar los daños, y perjuicios que se siguieren a la obra de dha silleria definidos en la declaraz^{on} simple de los dhos s^{es} Diputt^{os} a cuia firmeza obliga sus vienes, y haz^{da} avidos y por haver con poder de Justt^{as} conpetentes, y renunz^{on} de leies faborables todo en bastante forma de dro. cumpliendolo en estta ciu^{d} de Cor^{va} i en su fuero y jurisdizzon con las costas de la cobranza; y estando pres^{te} a el otorgam^{to} de esta escrip^{ra} los dhos s^{es} Diputt^{os} aviendola oido, y entendido otorgan que la azetan, y reziven en su favor, y se obligan por lo que a sus partes toca al cumplim^{to} de ella con los caudales que estan destinados p^{a} la fabrica de dha silleria, y lo firmaron sus señorias, y el dho d^{n} Pedro Duque Cornejo a quienes yo el ss^{no} doi fee que conozco siendo testigos, D^{n} Diego de Galvez d^{n} fernando Aragones de vargas vez^{os} de Cor^{va}

DOCUMENT NO. 40
Córdoba Cathedral, Actas capitulares, T. 79, 27 May 1754.

Ittem los s^{res} Dip^{dos} de silleria hizieron presente a el Cavildo de aver llegado el tiempo de pensar en poner la dcha, y si gustaba dar llam^{to} para el Miercoles, y el Cabildo acordo mandar darlo.

DOCUMENT NO. 51
Córdoba Cathedral, Actas capitulares, T. 79, 29 May 1754.

Ittem en conseq^{a} del dcho llam^{to} los s^{res} Dip^{dos} de silleria hizieron presente a el Cavildo que el tiempo era oportuno para comenzar a ponerla; que avia de caudales hasta 30,000 r^{s} y mas podia el Cavildo antezediendo el beneplazito de nro Iltmo Prelado tomar sobre la fabrica los 8,000 ducados a zenso que avia redimido el Iltmo s^{r} Zebrian por ser obra tan justa, y presisa, y que de no poner la silleria promptamente se ocasionan mayores gastos, y que tal vez falte el artifize que la ha hecho por su avanzada edad, y tambien hizieron presente que el costo todo mas o menos seria hasta 10,000 ducados lo que oido por el Cavildo y conferido largamente con la ynspecion que pide tan grave negozio acordo dar, y dio su com^{on} a dchos s^{res} Dip^{dos} para que de p^{te} del Cav^{do} lo hagan presente a su Iltma. y pidan su liz^{a} para tomar dcho zenso y que informen con llam^{to} sobre si el correr los Barandales quitando el voleo de la soleria de los organos puede causar perjuizios a los dchos organos, y que informen assimismo sobre el coro que se ha de hazer fuera, la disposicion que se le ha de dar para la mayor dezenzia, y convenienzia.

DOCUMENT NO. 52
Córdoba Cathedral, Actas capitulares, T. 79, 10 June 1754.

Ittem: en contin^{on} del dcho llam^{to} [y de?] ymforme de los s^{res} Dip^{dos} de silleria con assistenzia del s^{r} Obrero los que hizieron presente que avian estado con su Iltma sobre la lizenzia para tomar zenso 8,000 du^{s} sobre los caudales de la fabrica, y que su Iltma avia respondido deseaba grandemente conformarse con la voluntad del cavildo en que se ponga prontamente la silleria y que daba la liz^{a} para que se pudiese tomar de zenso los caudales que fuesen presisos sobre los bienes de la fabrica en caso que esta no tubiese fondos para su costo, y el Cavildo acordo que immediatamente despues de la Octava del Corpus se comienze dicha obra, y que se ponga coro en la nave de n^{ra} s^{ra} de Villaviziosa, y que para los s^{res} Prevendados se ponga la silleria Baja, y p^{a} los demas Cap^{es} se pongan Bancos, pero en tanto que se pone con la maior dizenzia para lo que sera menester tiempo se ponga otro coro yntirino en el Altar del Sant^{mo} Cristo del Punto, y se dio com^{on} a dhos s^{res} para que lo manden hazer.

DOCUMENT NO. 53
Córdoba Cathedral, Actas capitulares, T. 79, 28 June 1754.

Itt en continuaz^{n} de dho llamam^{to} los s^{res} Dipp^{os} de silleria hisieron presente a el cav^{do} que la vispera de el Corpus avia respondido nro Iltmo Prelado que la liz^{a} que se le pedia para gravar la fabrica con un zenzo de ocho mil ducados para concluir la grande obra de la silleria deseava complazer a el cav^{do} pero que al mismo tiempo sentia gravar la fabrica que teniendo noticia que en tiempo de su antecesor el Iltmo s^{r} Zebrian para este mismo fin se avian sacado veinte mil r^{s} de la obra pia de el retablo, si el cav^{do} hallava ahora arbitrio de sacar otros tantos vendria su Iltma gustoso en conceder por ahora liz^{a} para que se grave la fabrica en quatro mil duc^{os} i viendo dhos sr^{es} no era posible por lo ocupado de el tiempo dar quenta de esta resp^{ta} a el cav^{do} se comfinieron en que pasase el s^{r} obrero a estar con su Itma quien tiene determinado su viaje a la corte para el dia despues de el Corpus, i le hiziese presente no aver podido dar q^{ta} de su resp^{ta} a el cav^{do} que si a su Iltma le parecia podia dar su decreto condicionado para dha liz^{a} concediendola en caso de dar el cav^{do} de dha obra pia los veinte mil r^{s} i el cav^{do} acordo dar i dio su com^{n} a los s^{res} Dipp^{os} de obras pias para que informen de los caudales de esta obra pia i de las clausulas de su fundaz^{n} i estado de las pinturas de el altar m^{or}

DOCUMENT NO. 54
Córdoba Cathedral, Actas capitulares, T. 79, 3 July 1754.

Itt en vista del llamam^{to} dado ante diem i de informe de los sr^{es} Dipp^{os} de obras pias acordo el cav^{do} librar y libro de la obra pia de el retablo veinte mil r^{s} para aiuda de dha silleria i se dio com^{n} a dhos sr^{es} para que con llamam^{to} informen que caudales existen de la fundaz^{n} del Iltmo s^{r} Mardones de la obra pia de octava i retablo con separaz^{on} cada una.

DOCUMENT NO. 55
Córdoba Cathedral, Actas capitulares, T. 79, 23 July 1754.

Item los s^{es} Diputados de silleria dieron cuenta estar compuesta la nave de Villaviziosa i que se podia determinar sobre mudar el choro quando el cavildo lo tubiere por combeniente i en su vista se acordo que en el dia de mañana por la tarde se fuese p^{a} selebrar las visperas a dha Nave i que por la manaña se digese misa por el sachristan mallor para que dexase deposito respecto a estar ya todo concluido para [illegible] dho sitio por aora i para todo lo demas que ocuriese se dio comision a dhos sr^{es} que lo dispongan.

DOCUMENT NO. 56
Córdoba Cathedral, Actas capitulares, T. 79, 9 April 1755.

Ittem a continuasion de este Cav^{do} para oir una palabra que dijeron los s^{res} Dipu^{dos} de Silleria siendo que llegado el tiempo de determinar color el que se ubiere de dar a los balaustres del choro que resolviera el Cav^{do} el que tubiere por mas conveniente como que nesesitando el tomar los otros quatro mil ducados del senso para seguir esta obra lo tuviese el cav^{do} a vien i acordo el cav^{do} que se traiga un informe del estado en que esta esta obra i de todo lo que para ella paresiere mas util para en vista de todo acordar lo que mas convenga.

DOCUMENT NO. 57
Córdoba Cathedral, Actas capitulares, T. 79, 15 April 1755.

Item a continuasion de este mismo cav^{do} se dijo por los S^{es} Dip^{dos} de silleria tener lisensia de su Iltma para poder tomar los otros quatro mil ducados de senso contra la fabrica de esta s^{ta} yglesia segun los ballan nesesitando a los dos i medio por siento del archivo de las obras pias.

DOCUMENT NO. 58
Córdoba Cathedral, Actas capitulares, T. 79, 21 July 1755.

Primeramente se [illegible] sobre la obra de la silleria del coro de dcha s^{ta} ygle^{a} y atendiendo a su larga duracion y el informe de los sr^{es} Diputados de esta obra se mando se aumentaren los doradores del capialze del barandal y que las tres medallas de las tres sillas del trono conviene a saver la de su Iltma y s^{es} asistentes se agan siguiendo la ystoria del Textamento Viejo de suerte que guarden uniformidad con las demas sillas siguiendo dicha ystoria.

Iten. y que por lo que [illegible] a la brevedad y fidelidad y ermosura de esta obra confiaba el cavildo de la satixfacion y celo de los dchos s^{es} Diputados se aria todo con la brevedad y ynspeccion que esperava procurando inquirir [?] a que en esta estacion de tiempo se sintasen todas las sillas que se pudiese en atencion a que entrando los frios no se podia adelantar nada sobre dcho particular.

DOCUMENT NO. 59
Córdoba Cathedral, Actas capitulares, T. 79, 14 October 1755.

Iten los SS^{es} Diputados de silleria ynformaron a el cavildo de el estado de dha magnifica obra y que ya quasi espiravan los fondos que el cavildo avia destinado para dcho assunto por lo que se acia preciso el adistrir [?] de otros nuevos fondos para su continuacion y el cavildo en su vista acordo dar su nueva comision a dchos ss^{es} para que con llamamento en elprimer cavildo ynformen del estado de dcha obra como asimismo de que fondos o caudales se pueda baler el cavildo para su continuacion y pronta conclusion de dicha magnifica obra.

DOCUMENT NO. 60
Córdoba Cathedral, Actas capitulares, T. 79, 16 October 1755.

Iten aviendo ynformado los SS^{es} Diputados de silleria estar ya espirando los 4 mill ducados que se tomaron a zenso sobre la fabrica de esta s^{ta} yglesia y que se hacia preciso otros fondos para continuacion y conclusion de esta obra y que dchos SS^{es} podian buscar por bia de enprestito asta veinte mil Re^{s} pero que se acia preciso el cavildo diese a dchos SS^{es} abilitacion para que [en] su nombre los tomasen celebrando el correspondiente resguardo a fabor del que los prestase. El cavildo acordo condecender con la propuesta de dchos s^{es} con la condicion de que se traje a cavildo a el primer dia para acordar que caudales avian de ser responsables a dcho enprestito, si la fabrica o mesa o las obras pias y se mando dar llamamento sobre dcho assunto para en su vista de-

terminar lo que mas conbenga.

DOCUMENT NO. 61
Córdoba Cathedral, Actas capitulares, T. 79, 18 October 1755.

Iten los SS.es Diputados de silleria volviendo a tocar la especie [?] que en el cavildo antecedente en atencion a que se necesitavan prontamente fondos para continuacion de dcha obra y que era preciso votar por pelotas lo acordado en el cavildo del dia 16 de el corriente segun lo previene el estatuto a fin de formalisar lo acordado en dcho dia 16 o en el caso que a esto lugar no ubiese se le concediese facultad a dchos s.es para buscar alguna corta cantidad para que no parase dcha obra interin que el cavildo determinava sobre las seguridades de los dchos veinte mil R.s y [el] cavildo acordo dar su llamamento para que arreglado a estatuto se determinase sobre las seguridades que dchos SS.es Diputados pretendian sobre los veinte mil re.s ya referidos, y con efecto se dio dcho llamamento para dia savado 19 de octubre de este de 1755 a la ora de sexta.

DOCUMENT NO. 62
Córdoba Cathedral, Actas capitulares, T. 79, 19 October 1755.

Primeramente haviendo oido la nueba proposicion de los ss.es Diputados de silleria, en la que expusieron que la havilitacion concedida en el cavildo antecedente 16 de este mes, no les facilitava medio seguro para buscar las cantidades necesarias a fin de continuar la obra y que esta aviendose principiado por el cavildo y con caudales de su mesa y del de el S.or D.n Joseph Recalde Arcediano titular de esta s.ta yglesia y corrido la direccion de ella por diputacion nombrada por el cavildo, parecia regular que se hiciera cargo de facilitar los medios de su conclusion, y que aviendo varios que se meditavan suficientes para ella, no hallavan ynconveniente en que la abilitacion se botase con responsabilidad de la mesa, en el seguro de que esta nunca llegaria a gastar cantidades algunas, y conferida esta proposicion con la madurez y reflexion correspondientes algunos ss.es particulares dieron intencion de su zelo a beneficio de la mesa ofreciendo sacar a pas y a salvo a esta en el remotisimo caso de que ubiera de responder en alguna cantidad, y en inteligencia de esta proposicion se paso a botar por pelotas sobre dcha abilitacion con la referida responsabilidad de la mesa y aviendose ejecutado, salio con asta en cantidad de veinte mil re.s cedida por todos botos, y despues se paso a formalizar por particulares la obligacion del saneamiento de la mesa la que se otorgo por todos los ss.res que conponian el cavildo cuios nombres se mandaron expresar en este acuerdo para que siempre

constase -- como se ejecutara a el fin de este acuerdo. Y la obligacion se redujo a que en el preciso caso de que echa exclusion legitima en los frutos y efectos de la fabrica a cuio beneficio zede esta grande obra y echa tanbien en los barios medios que dicte la devocion y zelo de los Prelados: que facilite las ocurrencias de Bacante y los que puede advitrar el cavildo en efector de particulares sin tocar a los de la mesa, y llegado al remoto caso de que esta avia de pagar, desde aora y para entonzes se constituian en la obligacion de yndemnizarla y sacarla a paz y a salvo de qualesquiera responsabilidad reserbando para entonzes el modo y metodo de el repartimiento. . . .

DOCUMENT NO. 63
Córdoba Cathedral, Actas capitulares, T. 79, 6 November 1755.

Iten los ss^{es} Diputados de silleria dixeron, que en atencion a el haver quebrantado dcho terremoto barios sitios de esta s^{ta} yglesia y ser preciso el reconocimiento de los peritos para que señalando el sitio maltratado se acuda por su pronto remedio y aviendo sido preciso gastar algunos dias en dcho reconocimiento les avia parecido a dchos ss^{es} parase esta obra asta tanto que se icieran dchos reconocimientos, y por si acaso era [?] algunos de los sitios perjudicales cerca o inmediatos a el coro donde se estava siguiendo dcha obra y no padeciesen perjuicio algunas de las sillas o piezas que ya estavan sentadas y en su bista al cavildo le parecio bien dcha suspension, y dio nueva comision a dchos SS^{es} para que lo que resultase se trajese a el cavildo para en su vista determinar su continuacion.

DOCUMENT NO. 64
Córdoba Cathedral, Actas capitulares, T. 79, 19 December 1755.

Iten los ss^{es} Doctores D^{n} franç^{o} fern^{z} de Cor^{va} Dean de esta s^{ta} yg^{a} y D^{n} Pedro de Cabrera asimismo canonigo de ella [digeron que] en atencion a que el S^{or} D^{n} Pedro Fern^{z} de la Quadra, racionero que fue de esta s^{ta} yglesia por fin de sus dias dejo a dchos dos ss^{es} por Albaceas testamentarios y les avia dexado poder en su testamento bajo cuia disposicion murio para que otorgasen su testamento segun lo que les avia dexado conmunicado aviendo llegado el caso de poner esta diligencia en ejecucion manifestavan dchos ss^{es} testamentarios como dexava un legado en que queria y era su voluntad que se hiciese un calix y patena de plata . . . y que asimismo dexava a la fabrica de esta s^{ta} yglesia y en especial para la continuacion de la silleria en que actualmente se esta trabaxando diez y ocho mil trecientos Re^{s} de vellon para dcho fin y continuacion de la dcha magnifica obra de la

silleria . . . y el cavildo . . . determino se depositase . . . en el archivo de obras pias . . . .

DOCUMENT NO. 65
Córdoba Cathedral, Actas capitulares, T. 79, 24 January 1756.

Ittn los S^{s} Dip. de silleria propusieron al cav^{do} que seria util ajustar por un tanto lo que faltaba que hacer en ella, y en su vista acordo el cavildo dar llam^{to} para el sig^{te} dia de ablar sobre este asunto.

DOCUMENT NO. 66
Córdoba Cathedral, Actas capitulares, T. 79, 26 January 1756.

. . . acordo el cavildo se siguiese como hasta aqui a jornadas y que nada de [illegible]

DOCUMENT NO. 67
Córdoba Cathedral, Actas capitulares, T. 79, 9 February 1756.

Iten contemplando el cavildo las pocas jornadas que hay al pres^{te} para continuar la silleria de nra s^{ta} ygla y deseando verla concluida, acordo librar y libro contra el receptor de la fabrica dos mil ducados para este fin . . . .

DOCUMENT NO. 68
Córdoba Cathedral, Actas capitulares, T. 80, 1 July 1756.

Item se zelo por algunos SS^{es} la grande inconmodidad con que estavamos en el interino coro sita en la Nave de Nª Sª de Villaviciosa, el poco terreno que avia para que los fieles del pueblo asistiesen a oir los sermones y diversos oficios, las dilatorias que dava el artifice de la nueva silleria por lo que dchos SS^{es} beian mui remoto el restituirnos a nº antiguo coro, y en vista de este zelo el cavildo dio su conmision a los ss^{es} Diputados de silleria para que en el primer cavildo traigan ynforme del estado de dicha silleria para su determinacion.

DOCUMENT NO. 69
Córdoba Cathedral, Actas capitulares, T. 80, 26 February 1757.

Itt. se zelo la grande incomodidad, que el cabildo padecia en el ynterino choro, y la urgencia que havia de trasladarse al nuebo, por lo que se pidio se diesse llam^{to} para tratar sobre este assumpto; y el cabildo lo mando dar para el

lunes proximo.

DOCUMENT NO. 70
Córdoba Cathedral, Actas capitulares, T. 80, 28 February 1757.

Itt: haviendose leido el llam^to ante diem para tratar largam^te de los medios, que pudiesen facilitar la traslacion del cabildo a su choro antiguo; y haviendose reconocido por el ynforme de los s.^res Diput.^dos de la silleria que no estaba en estado al presente de pasarsse a el; acordo el cabildo, que los s.^res Diput.^dos hagan que primeram^te se perfecionen las medallas de la exp.^da silleria; y que asimismo se apliquen con su experimentado zelo, y actividad a que se acabe con la maior brebedad, no omitiendo dilig.^a alg.^a que pueda proporcionar satisfaccion del Cabildo.

DOCUMENT NO. 71
Córdoba Cathedral, Actas capitulares, T. 80, 27 May 1757.

Itt: se dio comys.^on a el s.^r Ca.^o [illegible] fran.^co Murillo para que asociado (interin que se nombra Dip.^do de silleria) como lo es el s.^r D.^n fran.^co Savariego, vean y examinen juntos el estado que hoy tiene la silleria, reja y fasiston del coro para que en el juebes projimo informen con llam.^to con toda indibidualidad, se nombre s.^r Can.^o Dip.^do y se determine lo que mas combenga, a fin de que el cav.^do pueda quanto antes ir a su coro nuebo como desea.

DOCUMENT NO. 72
Córdoba Cathedral, Actas capitulares, T. 80, 2 June, 1757.

Itt en vista del llam.^to dado ante diem p.^a oyr el ynforme de los s.^res D.^n fran.^co Murillo Canog.^o aciociado con el S.^r D.^n fran.^co Savariego Diput.^do de Silleria p.^a saver el estado y constituz.^n de las puertas de Varandal del Choro; dieron q.^ta dhos s.^res como enlaz.^do [?] un [illegible] o garabato [?] en el Banco de piedra donde han de estar dhas p.^tas quedan con perfeccion y sin ta[illegible]ha alguna, y se mandó se lleve a devido efecto lo dho como que p.^a el martes de la semana sig.^te se de llam.^to p.^a nombrar s.^r Canog.^o Diput.^do de silleria con el S.^r Savariego.

DOCUMENT NO. 73
Córdoba Cathedral, Actas capitulares, T. 80, 7 June 1757.

Itt en continuaz.^n de dho llam.^to p.^a nombrar s.^r canonigo Diput.^do de sillería que lo sea con el s.^r D.^n fran.^co Savariego

acordo el cav^{do} nombrar y nombro al s^{r} D^{r} D^{n} Juan Ant^{o} Carrascal canog^{o} Dignid^{d} de thesorero desta s^{ta} yg^{a} Diput^{do} que lo sea con el referido s^{r} Savariego. Y acordo el cav^{do} assimismo que los Balaustres del Barandal y Verja del choro y puertas se limpien con zumo de naranja o limon por la mayor facilidad y menos costo que esto tiene.

DOCUMENT NO. 74

Poder para testar. Córdoba, Archivo de Protocolos, Of. 10, Francisco José de Orosa, Protocolo 91, fols. 237-238.

Nottorio y manifiesto sea a quantos vieren estte pu^{co} ynstrumento de Poder para testar como yo D^{n} Pedro Duque Cornejo, Estatuario de S.M. vec^{no} de esta ciudad de Cor^{va} en la collaz^{on} de la s^{ta} yglesia catthedral natur^{l} de la cui^{d} de Sevilla, hijo lex^{mo} de Don Joph Duque Cornejo y Herrera, y de D^{a} fran^{ca} Roldan Villa Vizensio, su muger, naturales y vec^{os} que fueron de ella, mis Padres ya defuntos que santa gloria haian; Digo que por quanto me hallo enfermo del cuerpo sana y libre la voluntad, en mi juicio memoria y entendimiento natural, el que Dios nro s^{r} a sido servido darme gravado de accidentes que no me permiten aquel tpo y lugar que nezessito para hazer y ordenar mi testam^{to} y ultima volunt^{d} y teniendolo todo comunicado con D^{a} Isabel de Arteaga, mi lex^{ma} muger, mediate a la gran satisfaccion que siempre e hecho de su buen prozeder amor y cristianidad, quiero que por mi y en mi nre representando mi perssona, dro, y accion, haga y ordene mi Testamento, manifesttando por él mi ultima y postrimera voluntad, sin que se pueda oponer ni oponga a lo que aqui se contendra; y imbocando en primer lugar, como ymboco el nre de Dios nuestro señor, y creiendo el altto y soberano misterio de la santisima Trinidad, Padre hijo y espiritu santo, tres personas distintas una misma esencia y naturaleza Divina que vive y reyna por siempre y sin fin y en todos los demas misterios, y articulos de fee que tiene cree y confiesa Nuestra Santa Madre la Iglesia Cattholica App^{ca} Romana, en cuia fee, y creenzia, e vivido y prottexto vivir y morir como vivieron y murieron los dhos mis Padres y acordandome de la muerte que es natural quiero poner en practica lo que tengo determinado y en su consequencia por el thenor del presente otorgo y conozco, que doy y conzedo mi Poder cumplido tan amplio y vasttante como se requiere por dro. a la expressada D^{a} Isabel de Arteaga, mi muger, expecialmente para que en mi nombre haga y ordene mi Testam^{to} y ultima voluntad, y en el las declaraziones que le tengo comunicadas Mandas y Legados pios que le pareziese y tubiese por convenientes, los mismos que se practican en semejantes ynstrumentos, señalando, la sepultura en que mi cuerpo sea enterrado en la dha santa Iglesia Cathedral, y que el dia de mi entierro o el siguiente, se diga por mi Alma una misa de requien cantada con vigilia y

responso dejando a la discrezion de dha mi muger la forma de mi enterramiento el que pido sea sin pompa ni vanidad = Para que señale el num.ro de misas que quissiese mandar dezir por mi alma y las de mis P.es Abuelos y damas defuntos de mi obligacion de las quales se a de sacar la quarta parte perteneziente a dha mi parroquia de la s.ta yglesia pagandose de unas y otras la Limosna acostumbr.da = Para que declare que yo por el pres.te Declaro que en el año de setez.tos y nuebe, o el de setez.tos y Diez, contrajimos nuestro matrimonio segun orden de nra santa M.e Iglesia en la dha ciudad de Sevilla del qual emos tenido diferentes hijos lex.mos que algunos de ellos han fallezido en la hedad pupilar, y al presente subsisten D.n Manuel, de estado soltero que se halla en estas mis casas; D.n Isidro que está cassado con D.a Maria Cavezas, residiendo en dha ciudad de Sevilla, D.n Joph de estado soltero, que se halla en estas mis cassas; D.a theresa, que está cassada con D.n Phelipe Cavezas, y residiendo en la misma ciudad, D.n Luis, que se halla casado con D.a Maria de feria, y al presente viviendo en estta ciudad, y D.a Margarita Duque Cornejo de Arteaga de estado Donzella, que asimismo está en estas mis cassas, Todos nros seis hijos, y maiores de veinte y zinco a.os y que a el tiempo de contraer dho nro. matrimonio no trajo a mi Poder la referida D.a Isabel Dote alguno = Para que se nombre que yo por el presente la nombro por mi alvazea Testamentaria del que asi en mi nombre otorgase conzediendole facultad para que nombre, uno o mas Alvazeas que fuesen de su satisfaccion y a todos les comunico las correspondientes para la disposicion de dho Testam.to y les prorrogue como yo lo hago el año del Alvazedazgo, para que aunque sea cumplido usen de dho Cargo = Para que ynstituia que yo por el presente Nombro e ynstituio por mis unicos y universales herederos en parttes yguales a los dhos D.n Manuel; D.n Isidro; D.n Joph; D.a Theresa; D.n Luis; y D.a Margarita Duque Cornejo de Arteaga, mis seis hixos lexitimos y de la dha D.a Isavel de Arteaga, mi muger y Apoderada, con la prezisa condicion de que todos an de traer a conferir, para la dha herenzia, las cantidades de mrs y otros efectos que hubiesen perzevido, y yo les e dado que de este modo se verifique, la partticion y Division con ygualdad; deviendo estar a la declarazion que sobre este asumpto execute la dha D.a Isabel, mi muger y su m.e a quien le tengo comunicado, con expresion y claridad para oviar perjuicios, y pido a dhos mis hijos la atiendan y veneren, como merezen sus amables prendas lo que me prometo practicaran asi = Y en esta conformidad revoque la referida, que yo por el presente revoco, otros qualesquiera testamentos, Poderes, cobdizilos mandas y otras disposiciones que antes de este ynstrum.to haia hecho los que quiero no valgan, ni hagan fee, salvo el presente y el que en su virtud a de otorgar dha D.a Isabel mi muger con las clausulas requisitos y zircunstanzias que como ba dho le dejo comunicados, lo qual desde aora y para quando llegue el caso de su otorgam.to lo apruebo y ratifico para que se guarde y compla en todo tpo

como si yo lo hubiera hecho y otorg^{do} y aqui fuera expressado su thenor y forma, que p^{a} ello lo ynzidente y dependiente le comunico el mas expecial Poder con libre Franca y gral admin^{on} = En testimon^{o} de lo qual, lo otorgo asi en estas cassas de mi morada en la ciu^{d} de Cor^{va} en veinte y seis dias del mes de Ag^{to} año de mill setecientos zinq^{ta} y siete: Lo firma el otorg^{te} que yo el ss^{no} doy fee conozco siendo testigos D^{n} Alonso Perez Moreno D^{n} Joph Ferz de Mesa, y Joph Dieguez vezinos de Cordova.

DOCUMENT NO. 75
Death certificate. Córdoba, Archivo Parroquial del Sagrario, Libro de defunciones 1743-58, T. 3, fol. 364.

d^{n} Pedro Cornejo = Murio en quatro [sic] de Sep^{re} de mil sett^{os} cinq^{ta} y siete y fue sepultado en el sig^{te} dia cinco de dho mes en esta Cath. En sepultura nueva d^{n} Pedro Cornejo Director de la silleria del coro de esta s^{ta} yg^{a} casado con d^{a} Isabel Arteaga = testo doi fee =

DOCUMENT NO. 76
Cost of funeral. Córdoba, Archivo Catedral, Libro de la cuenta general . . . , copia, week ending 10 September 1757.

Costo del Entierro de D^{n} Pedro Cornejo:

Murio D^{n} Pedro Cornejo maestro mayor de la obra de la silleria, y barandales del choro de esta s^{ta} yglesia en el dia tres de Sept^{e} de este año de mill setezientos cinquenta y siete de hedad de ochenta y cinco años, y el cavildo mi señor mando se le costease su entierro con la mayor obstentazion, por cuya razon fue de cinco capas con la asistenzia de la congregazion, comunidades y cappilla de musica de dha s^{ta} yglesia, dandole asimismo sepultura propria con su lapida, en atenzion a ser el artifize [más] zelebre que en estos tiempos se ha descubierto asi de escultura como de arquitetura agregandosele el ser gran prespectivo y adornista como asimismo pintor zelebre como todas sus obras lo acreditan, Cuyo costo del referido entierro es en la forma que abajo se expresara:

De lo que se pago en el Sagrario por la asistencia de la Parroquia en dho entierro.....191/17.

De la mortaja y asistenzia de la comunidad de S^{n} Pedro de Alcantara se pago.....88.

De la comunidad de la Merced se pago.....44.

De la de la Victoria se pago.....44.

De los hermanos de S^{r} Jazinto digo de Jesus.....12.

De los Prebendos que ban delante del entierro con las sotanas nuebas y caperuzos.....22.

De las treze bayetas y el paño bordado para colgar la sala donde estubo el cuerpo y cubrir el bufete con dho paño bordado.....62.

De seis tablas de la sierra para hazer la caja a tres Reas cada una se pago.....18.

De dos mill tachuelas doradas a tres Res^{s} el ciento.....60.

De tres baras de bayeta de flandes para forrar la caja que se saco de casa del s^{r} Castillejo a prezio de veinte y un Reas.....63.

De pieza y media de cabezon morado de Jaen a diez y seis Reas la pieza veinte y quatro Reas.....24.

Del herraje para la caja se pago a el maestro fernando de Gerrero cinquenta y cinco Reas.....55.

De cien clabos de entablar tres Reas y medio.....3/17.

De seiscientas tachuelas de fierro.....3.

Del porte de traer la caja a la casa del difunto se pago a el enterrador como es costumbre.....2.

De la asistenzia de la congregacion a el entierro.....330.

De las veinte y quatro libras de nuebe onzas de zera consumida de la que se trajo de casa de D^{a} Mariana Bernal que a prezio de nuebe Reas y medio monta 233/12 mrs que agregado veinte y ocho del renuebo haze todo por mayor doscientos sesenta y un Reas y doze mrs.....261/12.

De las veinte y tres libras y media de zera que se ha consumido de la que se trajo de casa del s^{r} Joseph Gerrero que a prezio de nuebe Reas y medio monta doscientos treinta y tres y ocho mrs. que agregando nuebe Reas y medio de renuebo a la zera que se le bolvio monta todo doscientos quarenta y dos Reas y veinte y seis mrs de ve^{n}.....242/26.

De diez portes de gallego pague siete Reas y medio [sic].....7/2.

DOCUMENT NO. 77
Córdoba Cathedral, Actas capitulares, T. 80, 12 September 1757.

Primeramente expuso el S^{r} Dean como havia citado a cav^{do} a hora de septa porque los s^{res} Diputados de silleria lo pidieron para dar parte (como lo hizieron) de estar acabada la silleria y todo lo perteneciente para poder ir a el

choro nuebo a celebrar los divinos oficios siempre y quando el cav^{do} lo tubiese por combeniente y lo acordase y en vista del informe acordo el cav^{do} que el sabado proximo 17 del presente de mañana se pase el choro que esta en la nave de V^{a} Viciosa, a el de la silleria nueba del cruzero a celebrar los oficios divinos. Y que los s^{res} Dip^{os} de ceremonias el juebes proximo 15 del corriente traigan con llamam^{to} el parecer suyo sobre el modo de colocarse antes de los oficios y oras canonicas el Santis^{mo} en el tabernaculo del Altar mayor.

DOCUMENT NO. 78
Córdoba Cathedral, Actas capitulares, T. 80, 15 September 1757.

Itt: a continuazion del expr^{do} llamam^{to} de si se havian de hacer las vancas p^{a} los ss^{res} caperos conforme estan en otras cathedr^{es} y fazistolones propuestos p^{r} el s^{r} Magistral, acordoel cav^{do} por pelotas que se dieron p^{a} esta determinac^{on} Que se hagan los fazistolones en que puedan sentarse los s^{res} caperos, dando su comis^{on} a los s^{res} Dip^{dos} de silleria p^{a} que arreglen quando los hagan el modo comodo con que puedan sentarse . . .

DOCUMENT NO. 79
Petition of Isabel de Arteaga. Córdoba, Archivo Catedral, Libro de la cuenta general . . . , 16 and 19 September 1757.

D^{a} Isabel de Artiaga vezina de esta ciu^{d} y viuda de D^{n} Pedro Duque Cornejo, y en nombre de todos sus hijos puesta a la obedienzia de V.S. con el devido Respecto. Dize que en atenzion a lo acadezido de la muerte de dho mi marido y de aber sido preziso hazer los Lutos correspondientes para toda la familia, y aviendose ajustado toda la quenta de su ynportanzia se halla ser menester para satisfazer dhos Lutos dos mill, y ochenta y ocho Rea^{s} de ve^{n} y ademas de lo Referido, suplica a V.A. se dne librar aquello que fuere de su agrado para poder yr mantiniendo a esta crezida; que en las quentas finales que se formen de las obligaciones de dho mi marido se pasara en quenta de lo que resultare a mi fabor y al de mis hijos.

Este fabor espero merecer de la gran piedad de V.S. por quien pido a Dios nro S^{or} nos le guarde m^{os} a^{os} en su maior grandeza para nro Refugio y amparo.

Reciv^{os} del S^{or} D^{n} franc^{o} Garzia de los Reyes Rezetor de la fabrica de la s^{ta} yglesia de esta ciu^{d} es a saver la cantidad contenida en este Decreto del S^{or} D^{or} D^{n} franc^{o} xabier Delgado Canonigo Magistral de esta s^{ta} ygl^{a} como obrero de dha fabrica y la Rezevimos por quenta de lo que ynportare la Escultura que se ha hecho para la silleria del choro

de dha s^{ta} ygl^{a} Cor^{va} y Sept^{e} diez y nueve de mill setez^{tos} cinquenta y siete años -- Son 3,000 r^{s} ve^{n} = [signed] Isabel de Artiaga = Manuel Duque Artiaga Cornejo = Luis Duque Cornejo = Margarita Cornejo = Joph. Duque Cornejo

[in margin] Cor^{va} 16 de Sep^{e} de 1757. El Receptor de la Fabrica de esta s^{ta} ygl^{a} pagara por quenta de lo que dexo trabajado en ella D. Pedro Duque Cornejo a su viuda, y hijos, y con su recibo, tres mil r^{s} v^{on} que se aplicaran a el importe de la Escultura y Direccion de la silleria del coro [signed] D^{or} Delgado

DOCUMENT NO. 80

Inventory of household effects. Córdoba, Archivo de Protocolos, Of. 10, Francisco José de Orosa, Protocolo 93, fols. 347-350.

Apresio de vienes muebles. Cor^{va} y Disiembre Quatro de 1757 a^{os} Apresio que se iso en las casas Mortuarias de D^{n} pedro duque Cornejo en los vienes que quedaron por su fin y muerte y es como se sigue:

Primeramente una lamina de la madalena con marco dorado.....200.

Itten. otra lamina de Concecion de tres cuartas con marco tallado y dorado.....90.

Itt^{n} otra lamina de Nuestra señora con el niño dormido con su marco em blanco de vara y quarta.....150.

Itt^{n} dos laminas de tres quartas con marcos negros y dorados.....100.

Itt^{n} dos laminas de media vara con marcos negros y dorados.....600.

Itt^{n} sinco laminas con sus marcos en blanco que todas son modelos.....300.

Itt^{n} tres laminas las dos de dos niños y la otra con marco en blanco que es la virgen y el s^{or} s^{n} Josphe con el niño en los brazos.....120.

Itt^{n} un lienzo de santa Isaber ser [sic] modelo que es mas de a vara.....100.

Itt^{n} una lamina de media vara con su mondura negra y dorada del nacimiento.....75.

Itt^{n} una laminita con marco dorado pintura en cobre.....75.

Itt^{n} un lienzo de nuestra señora como de media vara.....40.

Itt^{n} dos lienzos pequeños el uno de los Aguadores y el otro una figura de acaemia [sic].....90.

Itt^{n} una laminita con marco en blanco de un crucifixo que se dijo ser modelo.....60.

Itt^{n} un s^{n} Antonio de talla pintado.....100.

Itt^{n} una nuestra señora pequeña de vestir con su corona de plata.....30.

Itt^{n} una caveza y manos de la virgen de vestir....45.

Itt^{n} de dos guitaras.....24.

. . . . . .

[Signed in Cordo a, 11 December 1757, by Joseph García, apreciador público; Isabel de Arteaga; Luis, José, Margarita, and Manuel Duque Cornejo; and Felipe Cabezas]

DOCUMENT NO. 81
Will. Córdoba, Archivo de Protocolos, Of. 10, Francisco José de Orosa, Protocolo 91, fols. 345-348.

Nottorio y manifiesto sea a quanttos vieren estte pu^{co} ynstrumento de Testtamentto y ultima voluntad, como yo, D^{a} Isabel de Arteaga, vec^{na} que soy en estta ciudad de Cordova, en la collacion de la santta Iglesia Catthedral, viuda de D^{n} Pedro Duque Cornejo defuntto, en su nre; y en virtud del expecial Poder que me dio para ttestar ottorgado antte el presentte es^{no} el dia veinte y seis del mes de Agostto passado de estte año de la fecha cuia copia en forma probantte le entrego para que la ynssertte en estte ynstrumento para su maior validazion, y asi se haze: cuio thenor a la Lettra es el siguiente --

El Poder

Concuerda con el Poder original, a que me remitto el qual Declaro no me estta revocado Limitado, ni en partte alguna suspendido, tengo azepttado y en caso nezessario lo hago de nuebo, vajo de cuia disposicion fallezio dho D^{n} Pedro Cornejo, mi marido, en cuio nombre usando de las facultades que me conzedió, ttengo detterminado en tiempo y forma hazer y ordenar su Testtam^{to} con arreglo a dho Poder, y a lo que me dejó comunicado, y poniendolo en practtica, repittiendo la prottextaz^{on} de nra santa fee Cattholica, e ymbocando el nombre de Dios nro. señor y de la Reyna de los Angeles Maria santtissima nra. señora, madre verdadera de nuesttro señor Jesuchristto: otorgo y conozco, que hago y ordeno su ttestamento en la manera siguiente.

Primeram^{te} Encomiendo el Alma de dho mi marido a Dios nuestro señor, que la hizo y crio a su ymagen y semejanza para que por los sagrados meritos de la vida Pasion y muertte de nuesttro señor Jesuchristto se haia dignado perdonarla y

llevarla a descansar a las zelesttiales y etternas moradas para cuio fin la crió.

Declaro que el dia ttres de septt.re passado de estte año passado de estte año [sic] falleció y pasó de estta vida el dho D.n Pedro Cornejo, mi marido y en el dia zinco del mismo Dispuso el Ilt.mo cavildo de dha santta yglesia Catthedral usando de su acostumbrada grandeza y zircunstanzias, el dar sepultura a su cadaver en una que señaló nueba en la Nave ynmediata a el altar de la santta cruz, que esttá frentte del Presvitterio y cruzero y con efectto asi se executtó con misa de Cuerpo pressentte, y demas aparato a un enttierro solemne, costteandolo todo dho Ilt.mo cavildo, attendiendo a dho mi marido y a nuesttra familia, por aver esttado a su cargo y executtado por sus manos y direccion, la silleria del Coro de dha santta yglessia catthedral proxssimam.te concluida con azeptaz.on de los Ilt.s señores obispos que a avido de estta ciudad en el tiempo que a durado su construccion hasta de pressentte, e ygualmente con expecial sattisfaccion de dho Ilt.mo cavildo, quien asimismo a mandado y dispuestto el costear una Lapida y en ella grabar el nombre de dho mi marido y el escudo de sus Armas, la que actualmentte se esttá obrando para senttarla sobre dha sepultura.

Mando se digan por el Alma de dho mi marido las de sus Padres y demas defuntos de su obligazion, zien misas rezadas, de las quales se a de sacar la quartta partte que ttoca a el sagrario de dha santta yglesia Catthedral y las restantes se diran a volunttad mia y de otros Alvazeas que e de nombrar en nre. de dho mi marido y de ttodas se pagará la Limosna acostumbr.da

Mando que en dho nombre se de de Limosna por una vez, a la zera del ss.mo sacramento de el sagrario de dha santta yglesia catthedral, a la fabrica de ella, redencion de christtianos captibos: Lugares santtos de Jerusalem, y a la cassa y hermitta del s.r san Raphael custtodio de estta ciudad, a cada una de estas zinco mandas pias dos rr.es de v.on, y a nuebe casas hermittas de nra. s.ra de estta ciudad y sus exttramuros, ocho mrs. a cada una, para que el Alma de dho mi marido consiga los santtos perdones e yndulgenzias que estan conzedidas.

Declaro que dho D.n Pedro mi marido me comunicó y io en su nombre lo hago pattentte haver sido su volunttad que a D.n Joseph Cornejo su hixo y mio de esttado soltero que se halla en esttas mis cassas, se le diese y entregase por via de legado y mas herencia, ttoda la herramientta del exercicio de estatuario de S.M. que usava, a el que estta aplicado actualmente, y lo a exerzido desde que dho su P.e lo trajo a esta ciudad, y mas se le diese por la propia razon de legado el espadin con puño de plata vastion y hevillas de lo mismo y toda la ropa yntterior y estterior que dho D.n Joph mi hixo

usa por suia, en cuia attenzion lo declaro asi para que consttе y se cumpla.

It. fue voluntad de dho mi marido a mi comunicada para que yo lo hiziese consttar en dho ynstrumento el que a el menzionado D^{n} Joseph Cornejo, su hijo y mio, se le diese y pagase la canttidad de mrs. que ymporttase el salario de tres R^{s} v^{n} al dia desde el mes de Agostto del año de mill settezienttos quarenta y nuebe, que fue en el que vino a estta ciudad, y le yncluió como oficial que era y es de la facultad de escultor en la operazion de la esculttura de la dha silleria, cuio señalamientto avia de ser hastta el dia de la muertte de dho mi marido estto en considerazion de aver cumplido dho mi hixo exsacttamentte con su obligacion y ttanvien el que si para dho ttravajo hubiera aplicado un oficial estte al menos hubiera ganado seis reales de v^{on} Diarios, por lo que deja y considera los ttres reales resttantes para la sattisfaccion de la comida y vesttido con que le a concurrido, y cumpliendo con su voluntad asi lo Declaro para que se observe, siendolo tanvien el que se excluian de dha ymportanzia los dias festtivos del año que no ttravajó en dha operazion como es regular.

Igualmente me comunicó dho D^{n} Pedro mi mar^{do} y io en su nombre lo declaro aver sido su determinada voluntad, el que a su hija y mia D^{a} Margarita Cornejo, de esttado Donzella se lediese por via de legado y mas herenzia, toda la ropa yntterior y esterior de que a ussado y usa la referida, y mas las alaxas de perlas, oro y piedras preziossas que ttanvien a ussado y usa y tiene reservadas, sin que asi para estte legado como los anttezedentes hechos a favor de dho D^{n} Joph Cornejo, su herm^{no} haia, ni pueda aver motivo alguno de resisttenzia, por los demas hijos y herederos respecto de ser asi su voluntad y ttener motivos de cariño de otros que me explicó en favor de los dos referidos en cuia virtud assi lo Declaro para su puntual cumplimientto.

Asimismo fue Voluntad de dho D^{n} Pedro, mi defuntto marido, el que se le diesen a dho D^{n} Joseph su hijo y mio, todos los modelos, Dibujos y trazas que ttenia executtadas para el ministterio que exercia y se aprovechase de ellos, en los mismos arttes mediantte a hallarse avilittado en ellas, y que ygualmentte se le diesen las tres trazas o modelos que avia executtado para la formacion de diferentes rettablos que paran en poder, la una del Ilt^{mo} señor obispo de Jaen; ottra en el del s^{r} D^{n} Anttonio Miranda Canonigo Docttoral de aquella santta yglesia Catthedral, y la ottra la tiene el s^{r} Correx^{or} ynttendentte de estta ciudad, cuios respecttivos trabajos, no se le satisfizo a dho mi marido, con el fin de que luego que se detterminasen hazer las obras conttenidas en dhos dibujos, se las diesen a dho D^{n} Joseph, su hijo y mio, para travajarlas y que tubiese la utilidad que produjese el señalam^{to} de

su construccion, con cuia condizion hizo dhos tres trazas. En cuia attencion lo Declaro asi para los efectos que haia lugar y se sepa, que si llega el caso de la execuzion de dhas operaziones, o qualquiera de ellas, y no se las diesen para travajarlas a dho mi hijo, pueda estte pedir se le entreguen dhos Dibujos por ser suios, como tanvien reziva otro que se halla en poder de Dn Theodosio Sanchez escultor, veznо de estta ciudad para la formazion del rettablo del alttar maior de la yglesia parroquial de Sn Andres de ella, quien lo recogio para efectto de finalizar su zerramientto. Y cumpliendo con la voluntad de dho mi defunto marido asi lo declaro para su puntual cumplimto

Asimismo Declaro y me comunicó dho Dn Pedro mi defuntto marido ttener rezevidos quarenta Pesos de a quinze res von cada uno de la hermandad de el ssmo de la yglesia parroquial de sta Cathalina de dha ciud de Sevilla, en quentta del travajo de un medio puntto que avia de hazer de pintura a una efigie de concepcion de nra sra, lo que se suspendio por causa de no tener medios dha hermandad para acavarlo de costtear, en cuia attencion en nre. de dho mi marido asi lo Declaro, como ttanvien el que dha hermd le era deudor de quinze Res de vn en cada un dia de los que se ocupó dho mi mardo en el govierno, y manejo que tubo en la obra, que se executó en la capilla del ssmo estto con respeto a ygual señalamiento de quinze rres que le davan diarios en dha ciudad, en distintas obras que se ofrecieron hacer a varios señorios, siendo su travajo no mas que el dar buelta a ellos y governar a los oficiales de lo que avian de executtar para su construccion. Previniendome dho mi marido el que se ajusttase y liquidase la quentta de los dias en que asi se ocupó en el zitado govierno de la obra de dha capilla al respecto de los mencionados quinze Res vn cada uno, y de su ymportanzia se vajasen los mencionados quarenta Pesos excudos de plata y el restto se cobrase y tubiese por mas partes de su caudal; y para la yntteligenciay cumplimientto de lo referido asi lo Declaro en su nre. para que constte.

Declaro me comunicó dho mi marido ser su voluntad que la Lamina en cobre de la Purisima Concepcion de nra. señora que se halla en esttas mis cassas y era suia, no se tubiese por partte de su caudal, disponiendo que yo la poseiese por ttodos los dias de mi vida, y que para despues de mi fallecimto la dejase colocada donde yo tubiese por conveniente, lo qual en su nre. y para que en ttodo tpo. conste asi lo declaro.

Asimismo Declaró y me comunicó dho Dn Pedro mi marido, estava deviendo varias cantidades de mrs a las personas sigtes = Primeramte a el Hospital de la sta charidad de la ciud de Sevilla Doscientos rres de vn prozedidos de la renta de un molino de pan, situado en el territorio de dha ciud = a el Rdo Pe fre Joseph de Silba, del sagrdo orden de la ssma

Trinidad de Calzados de estta ciudad ochenta R^{es} de v^{n} = a D^{n} Raphael Cavallero, vec^{no} y del comercio de esta ciudad, quatrocientos rr^{es} poco mas o menos, prozedidos de generos de ropa, que se han sacado de sus cassas y tienda = a d^{n} Feliz de la Barrera, Tirador de oro de la ciudad de Sevilla, trecientos R^{s} de v^{n} y que dudaba, si le avia o no pagado a un mercador de dha ciudad, que apellidan Bonilla, trezientos R^{es} de v^{n} cuio partticular se justificase a fin de que no estando satisfho el referido se le pague como a los referidos Acreedores, por ser asi su voluntad.

Declaro que por quantto en el Poder que ba ynsertto dispone y manda dho D^{n} Pedro mi marido, se estté y pase por la Declaraz^{on} que yo executte, sobre el particular de lo que a cada uno de nuestros hijos que se hallan puestos en estado de matrimonio les dio asi en Dinero como en ottros efecttos, y que ttodo lo que asi constase lo tragesen a conferir para la herencia que les tocase a su caudal; en cuia virtud Declaro que por una memoria o relacion que reservo en mi Poder se haze expression puntual de el quantto con que se le a concurrido a cada uno de los tres que estan casados que señaladam^{te} son D^{n} Luis D^{n} Isidro, y D^{a} theressa Duque Cornejo, y reziv^{do} por quenta de su herencia y lex^{ma} Paterna, cuios particulares se sugetaran prezisam^{te} en el ynstrumento que por ttodos los ynteressados a dho caudal y hazienda hemos de otorgar de Parttizion de ella explicando el quantto Liquido para la maior ynteligencia, y se declare lo que a mi me toque y perttenezca por rrazon de la ymporttanzia de vienes gananciales que devo aver mediantte a que nro matrimonio se zelebró en la dha ciudad de Sevilla donde esttá en practtica y constumbre el perzevirlos las mugeres. Y para los efecttos conduzentes a estte asumpto Declaro que quando se efectuó no tenia dho D^{n} Pedro mi marido vienes ni caudal alguno conozido, y el que asi a resultado por su fallecim^{to} lo a ganado y adquirido con su exercicio de estatuario y arquitecto en los que a sido uno de los mas expeciales que en estos tpos. se han conozido y como tal a tenido a su cargo las obras de mas ymportancia que se an ofrecido executtar en varias yglesias y Pueblos de España, cuios hechos en ella son notorios; en cuia atencion en nombre de dho D^{n} Pedro, mi defunto marido asi lo declaro para que conste.

Declaro que dho D^{n} Pedro mi marido, tenia en arrendam^{to} por dos vidas, la suya, y otra que por su muerte nombrase, Dos casas pequeñas en la ciudad de Sevilla, calle de Beatos propias del Hospital de la s^{ta} Misericordia de ella en precio y rentta a el año de Doscientos r^{es} v^{n} con ziertos cargos y obligaciones que constan de la escript^{ra} que en este asumpto otorgó en dha ciudad, sobre cuio partticular me previno y comunicó ser su voluntad nombrar en dho porvidario ultimo a la enunziada D^{a} Theresa Cornejo, su hija y mia, muger lex^{ma} de D^{n} Phelipe Cavezas, para que lo desfruttase por su vida, cum-

pliendo con el pago de dha rentta y demas obligaziones a que estava obligado y que no condezendiendo en ello se enttendiese dho nombram.to en favor del dho d.n Joph Cornejo su hijo y mio, y aviendo passado esta notticia a los dhos D.n Phelipe y D.a theresa, han manifesttado no convenirles el admitir y azeptar dho nombram.to por lo qual usando de la facultad que me comunicó y Declaró desde luego, nombro y señalo para dho ultimo porvidario del arr.to de dhas dos casas pequeñas a el enunciado D.n Joph para que por los dias de la suia lo haia y desfrute segun y como lo hazia dho su Padre, con la calidad y gravamen de que en cada un año pague los dhos Doscientos R.es de renta al referido Hospital de la santa Misericordia de la enunciada ciudad de Sevilla y cumpla ygualmente con el thenor de la ess.ra que dho D.n Pedro otorgo en favor de dho Hospital a el tiempo que entró a usar de dho porvidario, y para que asi se observe y cumpla lo declaro para que conste.

It. Declaro en nre de dho mi defunto marido que a favor de su caudal resultan varios creditos de mrs. prozedidos de zierttas obras de Escultura y arquittectura que hizo, cuios particulares se haran constar prezisam.te en el ynstrumento de Partticion que como ba expresado hemos de otorgar entre ttodos los ynteressados lo qual Declaro para los efecttos convenientes.

Declaro que por la fin y muertte de dho mi mar.do se hizo prevencion de ymventario a sus vienes por el s.r D.n Andres del Prado Alcalde Ordinario por el estado noble de estta ciudad y presencia de D.n Gaspar de Gongora ess.no a quien le tocan en los quales en el dia veinte y tres del prox.mo passado mes de Nov.re se precentó Pettizion firmada de mi la ottorg.te y de ttodos mis hijos como ttales herederos e yntteressados a el caudal vienes y hazienda de dho su Padre y mi marido con presentazion de ziertos ynstrum.tos se hizo relazion de dho prinzipiado ynventario, azeptando la herenzia sin venefizio de el y pidiendo que mediantte a esta qualidad, se zesase en su prosecuzion y poder por nosotros mismos tratar la Divission y partizion de dho caudal exttra judicialm.te como nos conviniese; y por auto del dia veinte y quatro de dho mes mandó dho s.r Juez Zessar en dho ymventario en attenzion a la azeptazion llana que con renunzia de su venefizio haviamos hecho, dando por libre al depositario nombrado, lo qual Declaro para los efectos convenientes.

Para cumplir y pagar lo contterdio en estte Testtamentto, y Poder en el ynserto ademas del nonbramiento de Alvazedazgo que en mi favor hizo dho D.n Pedro mi marido; y ussando de la facultad que me conzedió para que señalase los que quissiese, lo executo señaladam.te y nombro por tal alvasea a dho D.n Joseph Cornejo nuestro hijo para que ussando ygualm.te conmigo de dho cargo podamos prozeder a cumplir y pagar estta su dispossicion con la prorrogaz.on conzedida del año del Alvazedazgo.

Y cumplido y pagado ttodo lo explicado en estte testamentto el remanentte que quedase fincase y permaneziese de todos los vienes y hazienda de dho D^{n}. Pedro Cornejo, mi marido defunto; titulos dros, y acciones y futturas subsesiones que en qualquier manera le puedan tocar y perttenezer, Declaro fue su voluntad el que los llevasen parttiesen y heredasen entre si con ygualdad D^{n}. Manuel, D^{n}. Isidro, D^{n}. Joseph, D^{a}. theresa, D^{n}. Luis y D^{a}. Margarita Duque Cornejo de Artteaga, sus seis hijos lex^{mos} y de mi la dha otorgantte, maiores todos de veintte y zinco años en cuia virtud, y de la facultad que me conzedio por el Poder ynsertto los ynstituio por sus unicos y universales herederos por yguales partes, llevando demas los dhos D^{n}. Joseph y D^{a}. Margarita los legados que respectivam^{te} a cada uno les hizo, y io llevo Declarados ser su voluntad para que en consequencia de ella haian y lleven dha herenzia con arreglo a lo que dejo dispuesto de que p^{a}. ella traigan a conferir la cant^{d} de mrs. y otros efectos que tienen rezevidos los dhos D. Luis, D. Isidro y D^{a}. Theresa.

Y en dho nombre revoco anullo, doi por ningunos, y de ningun valor y efecto todos i qualesquiera testamentos, avierttos o zerrados, mandas o cobdizilos que por escrito o de palabra, antes del zitado e ynserto poder ubiese otorgado dho D. Pedro Cornejo mi defunto marido, los que en consecuenzia de su voluntad no an de baler ni hagan fee en juizio ni fuera de él salvo el presente que ejecuto en su nre. que es el que a de valer por su testamento, i testim^{o} de su ultima postrimera voluntad, y por tal lo otorgo asi en esta ciu^{d} de Cor^{va} en quinze dias del mes de Dizre de mill settezienttos cinquentta y siete; lo firma la otorgante a quien yo el ss^{no} doy fee conozco siendo testigos D. Juan Caveson, franz^{co} de la Pena y Joph Dieguez vez de Cor^{va}

DOCUMENT NO. 82

Power of attorney of Isabel de Arteaga and Margarita, Manuel, and Luis Duque Cornejo to José Duque Cornejo. Córdoba, Archivo de Protocolos, Of. 10, Francisco José de Orosa, Protocolo 92, fols. 147-149.

Sepase como yo d^{a}. Isabel de Arteaga viuda muger lexitima que fui de d^{n}. Pedro Duque Cornejo estatuario de su Magestad por mi proprio dro, y como especial poderista que soy de d^{n}. Isidro Duque Cornejo mi hijo vezino de la ciudad de Sevilla en virtud del que me otorgo en la villa de valenzina de Alcor una de las comprehendidas en su distrito y Arzobispado el dia diez y nueve del mes de octubre del año procximo pasado de setezientos zinquenta y siete antte Juan Fran^{co} Boza escrivano, para efecto de que en su nombre interviniese en el asumpto de la regulacion y particion del caudal y vienes que quedaron por la fin y muertte del dho d^{n}. Pedro mi marido, y para que ajustase y liquidase la obra de Arquitecttura y es-

cultura que havia executado, y que percibiese io la otorgante la cantidad de mrs que resultase a favor de dho caudal con la facultad de revocar los sobstitutos y nombrar otros, con libre franca y gral administracion, y aprovacion de quanto io executase = Asi mismo como Apoderada de dⁿ Phelipe Cavezas vezino de la dha ciudad de Sevilla marido y conjuntta Persona de Dª Theresa Duque Cornejo tambien nuestra hija y coheredera, en virtud del que me otorgo en dha ciudad el dia diez y siete de septiembre de dho año proxcimo pasado ante Manuel Montero de Espinosa escrivano de ella para el fin de que pareciese en su nombre en los autos de prevencion de imbentario principiados ante esta real Justicia y presencia del presente escribano y sobre el particular de los vienes Rayces muebles y demas caudal que por dho fallecimiento havia quedado pidiese quanto combiniese a su justicia, concediendome la facultad de otorgar escripturas de combenio y transacion, y dar cartas de pago y la de sobstituir en todo, o en partte con libre franca y general administracion, aprovando lo que se hiciese judicial y extrajudicialmente asi en la liquidacion del caudal como en la partte que le tocase a dha su muger segun se acredita de dhos dos instrumentos de poder a que me remitto y a maior abundamiento dho presentte escrivano da fee, y de ser suficientes para el otorgamiento de esta escriptura = Y asi mismo nos dⁿ Manuel dⁿ Joseph dⁿ Luis, y dª Margarita Duque Cornejo maiores todos de veinte y cinco años, y como tales disponemos y administramos por si nuestros vienesy caudal mediante a estar libre de Padre tutor y curador vezinos con la dha dª Isabel nuestra madre en esta ciudad de cordova en la collacion de la Santa Ilgesia Cathedral todos cinco otorgantes madre e hijos juntos de un acuerdo y conformidad decimos que dho dⁿ Pedro Duque Cornejo nuestro padre respectivo [?] en el año pasado de mill setezientos quarenta y siete bino a esta ciudad a efecto de executar la obra de arquitectura y escultura para la construccion de la silleria del coro de dha santa yglesia cathedral, y con efecto trato y se obligo a ello capitulando lo combeniente con los señores diputados nombrados por dho Illmo cavildo, otorgando la escriptura que se tuvo por precisa, y en fuerza de ella la puso en practica y haviendola concluido en el año procximo pasado de zinquenta y siete, acaecio el fallecimiento de dho dⁿ Pedro, y por este motivo se hizo prevencion de ymbentario a sus vienes en cuio estado se quedo mediante a que a su continuacion presentamos pedimentto el dia veinte y tres de Nobiembre de dho año procximo pasado, y por el aceptamos la herencia de dhos vienes y caudal llanamente y sin el venefficio de ymbentario haciendo yo la dha dª Isabel lo mismo por mi propio dro, y como Poderista de dho dⁿ Isidro, cuio instrumento presente con dha peticion concurriendo, y formando ygualmente en ella el dho dⁿ Phelipe Cavezas, como tal marido y conjunta persona de la dha dª Theresa Duque Cornejo pidiendo todos se mandase cesar en la prosecucion de dho imben-

tario dexando los vienes y caudal a nuestra disposicion para proceder a su division y particion, como Nos combiniese sin la autoridad judicial y por auto de veinte y quatro de dho mes de Nobiembre proveido por el señor dⁿ Andres del Prado y velasco Alcalde ordinario que fue por el estado Noble de estta ciudad con dictamen de su Acesor ante dho presente escribano mando, se sobreveiese en la prosecucion de dho imbentario mediante a la aceptacion llana que con renuncia de su veneficio aviamos echo, y que en su consecuencia se nos entregasen los dhos vienes y hacienda de dho dⁿ Pedro nuestro marido y Padre para que pudiesemos usar y disponer de ellos a nuestra voluntad, como lo relacionado se justifica de los citados dos autos, a que nos remitimos y a maior abundamiento dho presentte escribano da fee, y en uso y exercicio de nuestros respectivos dros y acciones queremos dar nuestro Poder cumplido al dho dⁿ Joseph Duque Cornejo nuestro hermano y heredero con igualdad de dho caudal vienes y hacienda especial para los fines y efectos que se expresaran y poniendolo en practica, confesando como confesamos la antezedente relacion por verdadera, y io la dha dª Isabel aceptando los enumpciados poderes, que declaro no me estan revocados Limittados ni en parte suspendidos y en dho nombre y por mi proprio dro, todos cinco otorgantes juntos de un acuerdo y conformidad, otorgamos y conocemos que damos y concedemos nuestro poder cumplido tan bastante como de dro se requiere a dho dⁿ Joseph Duque Cornejo nuestro hermano y coheredero con igualdad de dhos vienes y caudal especial y señaladamᵗᵉ para que representando nuestras Personas dros y acciones parezca ante los señores diputados nombrados por dho Illmo cavildo de la santa yglesia cathedral de esta ciudad para el efecto de la construccion de la silleria del coro executada por el nominado dⁿ Pedro nuestro Padre, y en consecuencia de la escriptura de obligacion, que formalizo para dho asumpto; ajuste y liquido con dhos señores diputados la quentta de las cantidades de maravedis que por la Razon referida se le huviesen dado a dho dⁿ Pedro en todo el tiempo que corrio desde su principio hasta el dia que acaecio su fallecimiento y resultando a nuestro favor algunas las reciva dho dⁿ Joseph dando y otorgando la escriptura o escripturas de cartas de pago y finiquitos que sean de la satisfaccion de dhos señores diputados, pidiendo se note y glose y chancele la citada escriptura, o escripturas de obligacionque se haian formalizado por dho dⁿ Pedro nuestro Padre sobre el particular referido = y si la paga no fuere real y ante escrivano que de fee la confiese y renuncia la exepcion de la cosa no vista non numerata pecunia, dros, y Leyes de la entrega y prueva de ella; y si para evacuar los expresados particulares fuese necesario parecer en Juicio, lo pueda acer dho dⁿ Joseph ante qualesquier señores Jueces Audiencias y tribunales que combengan presentando peticiones memoriales, Testigos, provanzas, y los demas instrumentos que se necesiten pidiendo en su

virtud execuciones, apremios, prisiones, solturas, embargos, desembargos, ventas y remates de vienes Posesion, amparo con Lanzamiento, oyendo autos, y sentencias interlocutorios y definitivas, consintiendo lo favorable, suplicando y apelando quanto fuese de contrario siguiendolos en todas instancias ganando reales despachos presentandolos requiriendo con ellos y tomando testimonio, que viendo todo echo por dho dⁿ Joseph desde luego para quando llegue el caso lo aprovamos y Ratificamos, como si por nos los otorgantes huviera sido executado liquidado y otorgado, el referido asumpto de quentas, y carta de pago, y nos obligamos destar y pasar por ello aora y en lo subcesivo del tiempo, para lo qual le concedemos el mas amplio y especial poder sin limitacion con libre y franca y general administracion facultad de injuiciar jurar, apelar, consentir, recusar, protextar apartarse, sobstituir para en quanto a autos i no mas y le relevamos de costas. A cuia firmeza y de quanto en virtud de este poder obrase y actuase obligamos nuestros vienes y rentas havidos y por aver vajo poderio competente a señores Jueces y Justicias de su Magestad renunziacion de Leyes favorables con la general del dro; e nos las dhas dª Isabel, y dª Margarita las del emperador Justiniano auxilio del Velecano, Senatus consulto Leyes de Toro Madrid y Partida y demas del favor de las mugeres de cuios efectos confesamos aver sido avisadas por el presente escrivano de que da fee; y presente io el dho dⁿ Joseph Cornejo otorgo que acepto y recivo en mi favor este poder como se contiene, y me obligo a poner en practica su contexto: en cuio testimonio asi lo otorgamos en la ciudad de cordova en dos dias del mes de Abril de mill setezᵒˢ zinquenta y ocho, lo firman todos cinco otorgantes a quienes io el esⁿᵒ doy fee conozco siendo testigos dⁿ Franᶜᵒ zifuentes dⁿ Fernando de Orosa, y Joseph Dieguez vezinos de cordova.

DOCUMENT NO. 83

Agreement of final payment for choirstalls. Córdoba, Archivo de Protocolos, Of. 4, Juan Ignacio del Pino, Protocolo 204, fols. 475-484.

En la ciudad de Cordova a veinte y un dias del mes de Abril de mill setezientos zinquentta y ocho años antte mi el escrivano del Rey nuestro Señor del numero de estta ciudad y de los testigos infraescriptos parecio dⁿ Joseph Duque Cornejo vezino de estta ciudad, maior que expreso ser de veinte y cinco años, y que libremente dispone, y administra por si sus vienes y caudal, sin tutor ni curador hijo lexitimo de dⁿ Pedro Duque Cornejo defuncto estatuario de Su Magestad vezino que fue de estta ciudad, y uno de sus cohederederos por si mismo y en voz y en nombre de dª Isabel de Arteaga su madre viuda del dho dⁿ Pedro, y de dⁿ Manuel, dⁿ Luis, y dª Margarita Duque Cornejo sus hermanos vezinos de esta ciudad maiores ca-

da uno de veinte y cinco años, y libres de tutoria y curaduria para la administracion de sus vienes, y en virtud del poder que para el efecto que en estte instrumento se contendra, le otorgaron la dha su madre, y hermanos el dia dos del presente mes de abril ante dⁿ. Franᶜᵒ Joseph de Orosa escrivano de estte numero la dha dª. Isabel de Arteaga por su proprio dro y como especial poderista de dⁿ. Isidro Duque Cornejo su hijo y del dho dⁿ. Pedro vezino de la ciudad de Sevilla en fuerza de su poder otorgado en la villa de valenzina de Alcor de su distrito ante Juan Franᶜᵒ Boza escrivano el dia diez y nueve de octubre del año proximo pasado de mill setezientos zinquentta y siete, y juntamente como apoderada de dⁿ. Phelipe Cavezas vezino de la dha ciudad de Sevilla marido y conjunta persona de dª. Theresa Duque Cornejo su hija, y del dho dⁿ. Pedro en virtud de su poder otorgado en aquella ciudad antte Manuel Monttero de Espinoza escrivano de ella el dia diez y siete de septiembre de dho año procximo pasado para los efectos que expresa el conferido al otorgantte quien declara no estarle revocado ni en manera alguna limitado tiene aceptado y en caso necesario de nueva acepta y de el usando dixo: que era asi, que aviendose determinado por los Illmos señores obispo dean y cavildo, de la santta yglesia cathedral de estta ciudad en el año pasado de mill setezientos quarenta y siete, se fabricase nueva silleria fascistol y trono para su Illma. y señores asistentes, para el choro de dha santa yglesia cathedral, y que su direccion la havia de tomar a su cuidado el dho dⁿ. Pedro Duque Cornejo, y havia de hacer por si las medallas de las sillas y su escultura, por los señores diputados nombrados, pʳ dhos Illmos Señores obispo y cavildo, para el govierno, y disposiciones conducentes a la fabrica de dha nueva silleria y por el dho dⁿ. Pedro se havia otorgado escriptura el dia treinta y uno de octubre de dho año de mill setezientos quarenta y siette antte dⁿ. Diego Juan de Pineda escrivano que fue de este numero en la que se le havian señalado trescientos ducados de vellon en cada un año de los que durase la dha obra por la direccion de Arquitectura y talla hasta quedar concluida, y por cada una de las medallas grandes de cada silla alta se le havian de dar cinquenta y ocho pesos de a quince reales de vellon cada uno, y por cada una de las pequeñas ocho pesos del mismo valor, y por cada niño de escultura que havia de poner en las mediaciones de los dos arranques que caen sobre el mazizo de las colunas de las dhas sillas altas quatro pesos, y por el resto de escultura de ellas diez y seis pesos, y asimismo havia de acer para cada una de las sillas vajas una medalla pequeña correspondiente a la de las sillas altas a zinco pesos, y por el resto de escultura de cada silla vaja se le havian de dar siete pesos todos de a quince reales con las prevenciones y circunstancias que por menor se expresan en la dha escriptura con el modo de la satisfaccion de lo referido, y a quenta de ello por dhos señores diputados, se le havian entregado al dho dⁿ

Pedro quatro mil y quinientos reales de que dio cartta de pago en la misma escriptura y por otra otorgada ante el dho ess.no d.n Diego Juan de Pineda en el dia veinte y cinco de septiembre del año de mill setezientos zinquenta y dos se havia obligado a hacer toda la escultura que correspondiere al Pavimento, o trono del sitial donde en dho choro tienen su asiento el Illmo señor obispo y señores asistentes segun se expresa en ella por un mill y ochocientos pesos de a quince reales, y en el dia veinte y ocho de enero del año de mill setezientos zinquenta y quatro ante el mismo escrivano por otra escriptura que avia otorgado se havia obligado a hacer veinte y dos vichas grandes que se havian de poner en el capialze por vajo de las Pilastras del varandal de la tribuna que se iba entonces a fabricar en dho choro en precio cada uno de dhos vichos de veinte y quatro pesos escudos, y juntamente havia de hacer quarenta y dos cavezas de vichas mas pequeñas, que se havian de poner en dho capialze, sin llevar por ellas ni por la direzion de la manifactura de sus cuerpos y dibujos que havia de hacer para ellos cosa alguna, y que en consecuencia de las obligaciones contraydas por dhos instrumentos dirigio la dha obra, y executo toda su Arquitectura y escultura hasta que la concluio perfectamente en el año proximo pasado de mill setezientos zinquenta y siete en el que acaecio el fallecimiento del dho d.n Pedro Duque por el qual se previno imbentario de sus vienes por el Señor d.n Andres de Prado y velasco Alcalde ordinario que fue por el estado noble de esta ciudad por presencia del dho escrivano d.n Fran.co Joseph de Orosa en cuio estado se quedo, y mediante haver aceptado la herencia de dhos sus hijos llanamente sin el veneficio de Ymbentario, y la dha d.a Isabel por su proprio dro, por auto de veinte y quatro de Noviembre de dho año procsimo pasado proveydo por dho señor Juez con dictamen de Acesor ante el dho escrivano, se havia mandado sobreveer en la prosecucion de dho imbentario, y que en su virtud se les entregasen los vienes y hacienda de dho d.n Pedro, a los dhos enteresados para que pudiesen usar y disponer de ellos a su voluntad, en cuia atencion para que el otorgante por si y en nombre de los dhos sus partes pudiese liquidar la quenta de toda la dha obra y recobrar las resueltas que hubiese a favor de dho Caudal le havian otorgado el precitado poder, del qual me entrego una copia a mi el escrivano para que la incorpore en esta escriptura para su maior validacion como se hace y su tenor a la letra es el siguiente -- -- --

. . . . . .

Y usando del dho poder en nombre de la dha d.a Isabel de Arteaga por su propio dro. y como tal poderista del dho d.n Isidro Duque Cornejo su hijo y del referido d.n Phelipe Cavezas marido y conjunta Persona de la dha d.a Theresa Duque Cornejo su hija i en nombre igualmente de los nominados d.n Manuel, d.n Luis, y d.a Margarita Duque Cornejo sus hermanos, y por si herederos e interesados al caudal que quedo por muerte

del dho d^{n}. Pedro Duque Cornejo su defuncto Padre confesando como confiesa la relacion que queda echa por cierta y verdadera aprovandola por tal en aquella via que mexor puede, y por dro a Lugar otorgo que declarava y declaro aver ajustado y liquidado la cuenta de la obra de dha silleria por lo que fue del cargo del dho d^{n}. Pedro Duque Cornejo segun la obligacion contrayda en las tres citadas escripturas con los señores D^{r}. d^{n} Juan Antonio Carrascal Villi Dignidad de chantre y canonigo de dha Santa Iglesia D^{r}. d^{n} Fran^{co} Xavier Delgado y Benegas Canonigo Magistral de ella, y d^{n}. Fran^{co} Joseph de Savariego Racionero entero de dha santa yglesia actuales diputados de dha obra, por cuio ajuste consto haver devido percivir el dho d^{n}. Pedro Duque asi por su annual salario como por la Arquitectura y Escultura, Medallas, Niños, Trono, vichas, segun los precios señalados en dhos tres contratos, la Escultura de los Santos Evangelistas que se pusieron en los quatro Rincones de la silleria, y la del crucifixo del fasistol que no se incluio en ellos por haverse determinado despues que se iciesen ciento, zinquenta mill ochocientos dos reales y diez y siete maravedis de vellon en esta manera; por el salario annual de trescientos Ducados por la direccion de dha obra por el tiempo de nueve años y siete meses que duro, revajando tres meses y medio, que estuvo suspensa por Razon del terremoto del dia primero de Nobiembre del año de zinquentta y cinco, treinta mill seiscientos sesenta y dos re^{s}. y diez y siete maravedis = Por los sesenta niños que ban en la coronacion de la silleria sobre el mazizo de las columnas inclusos dos que se añadieron devaxo del Pavellon del asiento de su Illma a sesenta reales cada uno tres mill y seiscientos reales = Por las sesenta y cinco medallas grandes de toda la silleria alta inclusas las del trono de su Illma a Razon de quarenta y ocho pesos de a quince reales cada uno quarenta y seis mill y ochocientos reales = Por las sesenta y siete medallas pequeñas de casos de Escriptura de dhas sillas altas a ocho pesos cada una ocho mill y quarenta reales = Por las veinte y dos vichas del capialze del varandal a veinte y quatro pesos cada una siete mill novecientos y veinte reales = Por las quarenta y seis medallas de santos martires de Cordova de las sillas vajas a zinco pesos cada una tres mill quatrocientos y zinquenta reales = Por la Escultura de las sesenta sillas altas a diez y seis pesos cada una, catorce mill y quatrocientos reales = Por la escultura pequeña de las quarenta y seis sillas vajas a siete pesos cada una, quatro mill ochocientos y treinta reales = Por las quatro ymagenes de los s^{tos}. Evangelistas puestas en los Rincones de la silleria a sesenta pesos cada una tres mill y seiscientos re^{s}. todos los dhos pesos de a quince re^{s} = Por el s^{to}. crucifixo del fasistol quinientos re^{s}., Por la escultura del trono de su Illma veinte y siete mill re^{s} que todas las dhas partidas componen los expresados, ciento zinquenta mill ochocientos dos re^{s}. y diez y siete mrs de v^{n}., y lo percevido

en todo el tiempo que duro la dha obra por el dho dⁿ Pedro Duque Cornejo hasta su fallecimiento inclusos los quatro mill y quinientos reˢ que se le entregaron al tiempo del otorgamᵗᵒ de la dha primera escriptura y lo que despues de la muerte del dho dⁿ Pedro an recevido los dhos sus herederos importo ciento quarenta y cinco mill novecientos ochenta y tres reales y diez mrs. como lo acredita la dha escriptura y los recivos del dho dⁿ Pedro Duque y de la parte de sus herederos, segun lo qual resulto de alcance a favor del caudal del suso dho y de sus herederos quatro mill ochocientos diez y nueve reales y siete mrs de vⁿ los que de mandato de sus señorias dhos señores diputados se le entregaron al otorgantte pʳ dⁿ Diego de Galvez agente de la obra y fabrica de dha sᵗᵃ yglesia de los quales el otorgante por si y en nombre de todos los dhos interesados sus partes se da por entregado a su voluntad sobre que renuncia la ecepcion de la cosa no vista non numerata pecunia Leyes de la entrega prueva de la paga y demas del caso de que otorga cartta de pago en favor de su señoria dha diputacion y mediante a haversele satisfecho al dho su defuncto Padre y a su caudal en la forma expresada los dhos ciento zinquenta mill ochocientos dos reales y diez maravedis, que era el todo, que devia percebir por todas las dhas Razones; desde luego por si, y en dho nombre declara no tener que pedir nada a dhos Illmos señores obispo y cavildo, ni a sus señorias los dhos señores diputados por lo que queda referido, y en esta atencion de las dhas tres escripturas por lo que a favor del dho su defuncto Padre hace por nulas, Rotas, y chanceladas para que no valgan ni hagan fee en Juicio ni fuera de el, ni produzcan al otorgantte ni a los dhos sus parttes efecto favorable como cosa extinguida y acavada, y consiente que asi se anotte, glose, y adiccione, en sus rexistros; y en las demas partes que sea necesario para que en todo tiempo conste. A cuia firmeza obliga el otorgante todos los vienes y hacienda de los dhos sus partes y los suios, unos y otros, avidos y por aver da poder a las Justicias de su Magestad para su cumplimiento, como si fuese por sentencia definitiva de Juez competente consentida y no apelada pasada en autoridad de cosa Juzgada, renuncia por si y en dho nombre todas las Leyes fueros y dros que les sean favorables junto con la que prohive la general renunciacion de ellas, y especialmente en nombre de las dhas dª Isabel de Arteaga y dª Margarita Duque su madre y hermana da por repetida la renunciazion de las que patrocinan a las mugeres, que en estado presentes al otorgamiento de esta escriptura digeron haverse echo la dha quenta y Liquidacion con sus señorias por el dho dⁿ Joseph Duque Cornejo, por si y en nombre de los dhos sus partes segun y como va explicado en este instrumento, y que en atencion a haverse cumplido en un todo por el dho dⁿ Pedro Duque con la obligacion que contrajo en las citadas tres escripturas desde luego declaran sus señorias no tener que pedir ni repetir cosa alguna por Razon de

ellas, al caudal vienes y herederos del dho dⁿ Pedro, al que dan por libre de la obligacion de todas tres escripturas, y estas por nulas, Rotas y chanceladas para que no valgan ni hagan fee en Juicio ni fuera de el consintiendo tambien sus señorias por lo que a su parte toca su anotacion y chancelo y lo firmaron dhos señores diputados el otorgᵗᵉ a qᵉˢ el essᵖᵒ doy fee que conozco siendo testigos dⁿ Diego del Robal, dⁿ Antonio de Bargas y Salvador de San Llorente vezᵒˢ de Cordova.

DOCUMENT NO. 84
Account of total expenditures for choirstalls. Córdoba, Archivo Catedral, Libro de la cuenta general . . . , fols. 25-26 (unnumbered), 25 April 1758.

Quenta General del por maior de todo el costo de la obra de la silleria, Barandales y fazistol del choro de la sᵗᵃ ygª cathedral de Cordova que se comenzo en el dia 14 de Marzo de 1746 y se fenecio en 18 de Marzo de este aᵒ de 1758 como tambien de la soleria de dho choro de losillas de Genoba; de cuia obra fue el mro i [illegible] estatuario Dⁿ Pedro Duque Cornejo natᵘ de la ciuᵈ de Sevilla que murio en esta de Corᵛᵃ en 3 de septiembre de 1757, aviendo concluido dha obra, y el cavildo mi sʳ mando se le hiciese entierro en sepultura nueba con la maior ostentacion a costa de los caudales de dha obra, y a costa de la fabrica de esta sᵗᵃ ygª la Lapida para dha sepultura; cuia quenta formada por las copias de semaneria, quentas particulares que llevaban los sʳᵉˢ Diputados que fueron de dha obra y por la essʳᵃ que otorgo dho Dⁿ Pedro Cornejo a los 31 de octʳᵉ de 1747, en que consta el salario que se le consigno durante dha obra y los ajustes de la escultura, de sillas, medallas trono de su Iltᵐᵃ y vichas del capialze del varandal es todo en la forma siguiente.

Dinero gastado por mano del sʳ Razᵒ françᵒ de Savariego.

Primeramᵗᵉ consta por una carta quenta firmada del sʳ Razᵒ Dⁿ franᶜᵒ de savariego Diputado de silleria averse gastado por su mano la cantᵈ de ochenta y siete mill quatrocientos quarenta y cinco rˢ veinte mars. de vⁿ en esta forma

En dos compras de madera de caoba traida de Cadiz para dar principio se gasⁿ.....56,479/31.

En los costos de taller materiales de albañileria y carpinteria benidas y bueltas de sevilla a Corᵛᵃ de dⁿ Pedro Cornejo y dibujos y modelos que hicieron Churriaga [sic] Pedrajas y Dⁿ Alᵒ Gomez se gastaron.....30,965/23.

87,445/20.

Ymportan los dhos ochenta y siete mill quatrozientos quarenta y cinco rˢ veinte mrs. que se sacan 87,445/20.

Dinero gastado por mano del s^{r} Can. D^{n} Joseph de Capilla Bravo.

Consta por una quenta que llevaban los s^{res} canonigos d^{n} Juan de Goyeneche y d^{n} Joseph de Capilla Bravo Diputados que fueron de esta obra de silleria averse gastado por mano del dho s^{r} Capilla en una compra de madera de caoba traida de Cadiz veinte y cinco mill doscientos tres r^{s} y diez y ocho mars. de v^{n}.....25,203/18.

Dinero pagado por copias en el tiempo de esta obra.

Asimismo consta por 492 copias de semaneria firmadas y pagadas por diferentes s^{res} Diputados de dha obra, averse gastado la cant^{d} de seiscientos cinquenta mill quatrocientos treinta y siete r^{s} diez y nuebe mrs. de v^{n} distribuidos en esta forma.

Por el costo y conduccion de 4200 losillas traidas de Genoba para la silleria.....17,852/10.

Por el costo de dos compras de madera de caoba traida de Cadiz.....19,678/4.

Por el costo de materiales de albañileria y carpinteria; Balaustres de los Balcones, Dorados y enyesados y jornales de operarios se gastaron.....612,907/5.

650,437/19.

Importan los dhos seiscientos cinquenta mill quatroz^{tos} treinta y siete r^{s} diez y nuebe m^{s} de v^{n} pagados por copias.....650,437/19.

Pagado a D^{n} Pedro cornejo por su salario y escultura.

Por la quenta ajustada con D^{n} Joseph Cornejo hijo del dho D^{n} Pedro, consta aversele pagado y satisfecho al dho su P^{e} la cant^{d} de ciento cinquenta mill ochocientos dos r^{s} y diez y siete mars. de v^{n} en esta forma

Por la direccion de la dha obra de silleria en el tiempo de nuebe años y siete meses a razon de trescientos ducados que tenia consignados en cada un a^{o} aviendose vajado lo corresp.^{te} a tres meses y medio que por causa del terremoto del dia 1^{o} de nov.^{re} de 1755 estubo parada dha obra se gastaron.....30,662/17.

Por la escultura de todas las sillas y medallas grandes y pequeñas, trono de su Iltma evangelistas y vichas del capialze del varandal se pagaron.....120,140.

150,802/17.

Importan los dhos ciento cinquenta mill ochocientos dos r^{s} y diez y siete mars. de v^{n} que se sacan. Y dha quenta de D^{n} Pedro Cornejo se finalizo en esta forma los 141,483/10 m^{s} que consto aver recevido dho D^{n} Pedro por los

rezivos que parecieron firmados de su mano, los 4,500 rs que rezivo al tiempo y quando hizo y otorgo la escriptura de ajusto de salario annl y escultura en el dia 31 de Octubre de 1747 ante D. Diego Juan de Pineda ssno Pubco y los 4,819 rs 7 ms restantes en que salio alcanzandc ajustada dha su quenta y se le satisfacieron y pagaron por mano de Dn franco Garcia de los Reyes rezetor de la fabrica de esta sta yga de cuia cantd otorgo carta de pago y escriptura con poder que para ello tenia de los demas sus hermanos y herederos del dho su Padre la qual fue a los 21 de abril de este presente año de 1758 ante Dn Ju. Ignacio del Pino ssno Pubco de Corva con cuia partida finalizo esta cuenta.....150,802/17.

Importa el por maior de lo gastado en toda la obra de silleria novezientos treze mill ochocientos ochenta y nuebe rs y seis maravedis de vn como consta de los recados que para su formacion se han reconocido y tenido presentes.....
.....913,889/6.

Mapa General del costo por maior de la obra de silleria, con distincion de los costos de madera, losillas, escultura y salario del artifice, y por que individuos se han dado los caudales de todo su costo.....

todo de escultura		total de lo Gastado - 913,889 r$ 6 m$					toda
3,600	73,910						101,361/19
46,800	27,000						17,852/10
8,040	14,400 "	Gastado en madera de caoba	Gastado en losillas de Genoba	Pagdo a Cornejo por escultura	Pagdo a Cornejo por su salario	Gastado en operarios y maters	120,140
7,920	4,830						30,662/17
3,450							643,872/28
3,600							
500							
73,910	120,140r$	101,361/19	17,852/10	120,140 r$	30,662r$/17	643,872/28	913,889/6

			Distribucion				
60 niños de la coronacion de las sillas a 60 r$	65 medallas grandes a 48 pesos cada una	67 medallas pequeñas a 8 pesos cada una	22 vichas delvarandal a 24 pesos	46 medallas de sillas vajas a 5 pesos cada una	4 evangelistas en los rinconhes a 60 pesos	Por el sto Cristo del fazistol del choro	escultura del trono de su Iltma
3,600 r$	46,800r$	8,040 r$	7,920 r$	3,450 r$	3,600 r$	500 r$	27,000 r$

escultura de 60 sillas altas a 16 pesos cada una	escultura de 46 sillas vajas a 7 pesos cada una
14,440 r$	4,830 r$

Individuos de cuios caudales se ha costeado el todo de esta obra de silleria

El Iltmo sor Dn Migl Vizte Cebrian Obpo que fue de Corva	El cavdo mi sor por su decreto de 15 de febrero de 1749	El sr Arzno que fue de Corva Dn Joseph de recalde	La obra pia fundada para la conservon del altar mor	La fabrica de la sta yga cathedral de Cordova
Dio en vida: 200,591/32 De herencia que dejo a la fabrica 216,500				
todo: 417,091rs/32	60,000 rs	120,000 rs	40,000 rs	276,797 rs 8 ms

La quenta antezte formada de orden del Sr Dr Dn franco Delgado Venegas canono magl de la sta yga de Cordova y obrero maior de la fabrica de ella esta con arreglo a las copias y papeles en ella citados que por aora paran en la Beeduria de dha sta yga a que me remito y para que conste la firmo en Cordova a veinte y cinco de abril de mill setezttos cinquenta y ocho:

[signed] Diego de Galvez y Camacho
Pedro Justo Nieto

DOCUMENT NO. 85

Account of total payments to Pedro Duque Cornejo. Córdoba, Archivo Catedral, Libro de la cuenta general . . . , fol. 27.

Importo de lo que dejo hecho y Ganado Dn Pedro Duque Cornejo en la silleria del choro de esta sta yga en la forma sigte

Importaron la direccion de la obra a razon de trescientos ducados cada ao por los nuebe añcs y siete meses rebajando tres y medio que estubo suspensa por razcn del terremoto.....30,662/17.

Por los sesenta niños que ban en la coronacion de la silleria sobre el mazizo de las columnas incluso dos que se añadieron debajo del Pavillon del asiento de su Iltma a sesenta rs cada uno impn.....3,600.

Por las sesenta y cinco medallas grandes que ban en toda la silleria alta inclusas las del trono de su Iltma a ra-

zon de quarenta y ocho pesos de a quinze r^{s} cada una importan.....46,800.

Por las sesenta y siete medallas pequeñas de casos de escriptura, a ocho pesos cada una en las sillas altas.....8,040.

Por las veinte y dos vichas del capialze de la varanda a 24 pesos cada una importan.....7,920.

Por las quarenta y seis medallas de martires de Cor.^{va} de las sillas vajas a cinco pesos cada una.....3,450.

Por la escultura de las sesenta sillas altas, a 16 pesos cada una hazen.....14,400.

Por la escultura pequeña de las 46 sillas vajas a razon de siete pesos cada una importan.....4,830.

Por los 4 evangelistas que ban en los rincones de la silleria, a razon de 60 pesos cada uno importan....3,600.

El santo christo del fazistol.....500.

La escultura del trono de su Iltma.....27,000.

Importa el cargo por maior, ciento cinquenta mill ochos.^{tos} y dos r.^{s} y medio de v.^{n}.....150,802/17.

Importa lo rezivido por D^{n} Pedro Cornejo segun sus rezivos, cuias partidas constan del sumario que acompaña esta quenta con una partida que consta de la ess.^{ra} de oblig.^{on} de 4,500 r.^{s} ciento quarenta y cinco mill novez.^{tos} ochenta y tres r.^{s} y diez mrs de v.^{n}.....145,983/10.

Segun lo qual resultan de alcanze a favor del referido D.^{n} Pedro Cornejo y contra el caudal de que se aya de suplir quatro mil ochoz.^{tos} diez y nuebe r^{s} y ocho mrs.[sic]:4,819/17.

Monta todo.....150,802/17.

DOCUMENT NO. 86

Accounts for the purchase of mahogany. Córdoba, Archivo Catedral, Libro de la cuenta general . . . , fols. 35-36.

Cuenta, y razon del costo, y costas de la madera de caoba, que de orden del Iltmo. s.^{or} Dean, y Cabildo Pleno de la s.^{ta} iglesia de Cor.^{va} se va trayendo de la ciu.^{d} de Cadiz p.^{a} la silleria nueva del choro de dha s.^{ta} iglesia:

Aunque dhos ss.^{res} por la falta que avia de caoba en España, y lo mui arriesg.^{do} que era el traerla de indias, durante la guerra de Inglaterra, avian determinado, que se hiciera de madera de nogal; en vista de las buenas Cartas, que avian tenido de Cadiz la Diputa.^{on} y de las buenas diligencias, que de orden de esta, avia practicado en aquella ciudad ma.^{o} Juan

Canales, acordo el Cabildo en 20 de Sepbre de 1745 que se haga la silleria de madera de caoba, cuyo costo, y gastos son los sigtes;

Dia 3 de Sepbre del año de 1745. De orden de la Diputon nombrada pa la obra y fabrica de la silleria nueva, salio de Corva el Mao Juan Canales, pa hazer en la ciud de Cadiz, y sus zercanias vivas diligencias sobre hallar caoba, y fue gando pa su manuteon la de su familia, y de la cavalleria ventidos res de veon cada dia. Volvio a 17 de dho mes: son catorze dias de pago.....308 rs

De dha ciud de Cadiz, hizo viaje a Rota, y gasto en la embarcaon vete rs.....20.

Otro viaje a Puerto Rl y gasto en la embarcon otros veinte.....20.

Otro viaje al Trocadero, i gasto en la embarcon doze res [sic].....10.

Otro viaje a la Isla, y a la Carraca, y gasto en la emvarcaon quinze rs.....15.

Por el flote del Puerto a Cadiz, y de Cadiz al Puerto a 2 rs por el varco.....4.

Volvio de su viaje el Mao Juan Canales, diciendo, que avia en Cadiz, y en sus zercanias vastante madera de caoba pa la silleria; y no mui cara; se dio cuta de esto por la Diputzon al cabildo, y aunque ya tenia acordado se hiciese de Nogal la silleria, determino en 20 de Septiembre de 1745, se hiciese de caoba, por ser madera incorruptible. Hizo segdo viaje a Cadiz dho Canales, y con la Protecon de Dn Andres de Loyo, vezio de dha ciudad, y consul de su comercio de Indias, compro en Cadiz, y, en sus zercanias ciento, y quarta Piezas de caoba, algunas monstruosamte grandes todas en mill, nuevetos quarta y quatro Pesos, y meo de a quince rs y dos maravedis, que hacen res de vellon.....29,282/8.

Esto se entiende puesta toda la madera a la embarcaon y el flete de esta, como todo ello, y el costo de las dichas piezas, segun sus tamaños, se expresa por menor en la cuenta adjunta justificada con los Rezvos de los vendedors que vino de Cadiz firmo del dho cavro consul.

Estuvo el Mao Canales ocupado en este negocio en Cadiz, y en Sevilla quarta y tres dias, que a los mismos ventidos rs son.....946.

Aviendo llegdo a Sevilla dho Canales con la madera, se le ofrecio question con el Adminor de Rentas Rs de aquella ciud sobre que le queria obligar a pagar derechos injustos, de que se libero con un Testimo del destino de su viaje, y del finqo que avia comprado en Cadiz dha madera, que se le invio hecho por Dn Diego de Pineda qn no quiso tomar sus derechos, sino solamte el costo del Papel selldo.....4.

Puesta la madera en Sevilla, lo primero que pago fueron los derechos del muelle, que pudo ajustar en ciento, y ochta y ocho res.....188 rs

Mas pago en la Aduana de dha ciud por el asiento de dha madera seis rs.....6.

Mas pago el dho Canales diez y seis rs a un hombre que se ocupo dos noches, y un dia en guardar la madera, en el muelle de dha ciud.....16.

Mas pago Canales a los cargadores, que conduxeron toda la madera desde dho muelle a el Almazen, donde se alzo, doszTOS y cinqta rs.....250.

Mas se pagaron catorce rs del costo de la letra, que con carta de recomendaon le dio a Canales Dn Andres de Loyo pa que tomase de su corresPte 904 rs en Sevilla.....14.

Mas de un agassaro de 18 barrles de azeitunas y 8 tarros de almibar, que se les hizo a las Personas, que hizieron los pagos y escrivieron las cutas de la caoba en Cadiz.....379.

Mas por el Testimo que llevaron los Carreteros de ser la caoba, que ivan a traer pa la Fabrica de esta sta Iglea pa que no huviese emvarazos en dexarla sacar de Sevilla, ni a las entradas, y salidas de los demas pueblos, se pagaron.....14/12.

En 14 de Febreo de 1746 llegaron a Corva veinte carretas cargdas de caoba, su pesso 393 quintles y 3 arrs y el nuo de las Piezas 127, y se pago el quint a 6½ rs..2,559/17.

Mas en la cuenta que dio el Mao Canales de los gastillos que hizo en Sevilla pa cargar la caoba en las carretas, que fueron: seis res por la madera con que se hizo el banco pa pessarla, veinte res por el alquiler de la Romana del Rey, y sesenta res de los jornales de seis hombres que travajaron dos dias, a cinco res en romanear las 127 Piezas, que se traxeron en este primer viaje, pagaron.....86.

Se dexo el segdo viaxe, por lo intransitable de los caminos pa carrtas a causa de las muchas lluvias, hasta mexor tiempo.: En 6 de junio de dho año salio de Corva pa Sevilla el Mao Canales, donde, con los de ida y buelta, estuvo cuidando de este segdo viaje doze dias, que a los 22 rs son.....264.

Mas de las cuentas que dio el Mao Canales de los gastillos precisos, que hizo en Sevilla hasta poner las 13 Piezas mayores de caoba restantes, en las carrtas y camino de Corva se pagaron las partidas sigtes:

De los Palos que se compraron pa cargar, y acomodar en las carrets dichas Piezas grandes de caoba, se gastaron

sesenta, y siete reˢ.....67.

De los hombres que travaxaron en sacar del Almazen, y cargar en las carretas dhas Piezas de Caoba se gastaron sesᵗᵃ reˢ.....60.

Del Despacho, que se tomo en Sevilla pª condusir sin embarᶻᵒˢ la caoba a Corᵛᵃ.....10.

Del porte de 260 quintales, que pessaron las dhas 13 Piezas mayores de caoba, a seis reˢ de veᵒⁿ el quintal, se pagaron a los carretᵒˢ mill, quiᵗᵃˢ y sesᵗᵃ rˢ.....1,560.

Del almazen, en que estuvo alzᵈᵃ en Sevilla dha caoba ocho meses, desde veintiocho de octᵉ de 45 hasta fin de junº de 46, que se ajusto a 3 pesˢ cada mes.....361/14.

De 4 de plᵗᵃ [?] que se les dieron a los carreteros pª beber el dia que llegaron a Corᵛᵃ.....8.

Del porte del modelo, que invio Dⁿ Manˡ de Churriguera, Maº Maºr de la sᵗᵃ igleª de Salamᶜᵃ se le pagaron veinte reˢ a el cossario de dha ciuᵈ.....20.

Tienen de costa las 140 Piezas de caoba, puestas en Corᵛᵃ treinta, y seis mill, quatrozᵗᵒˢ setenta, y quatro reˢ y diez y siete marˢ de vellon = 1.
36,474 rˢ/17 mars.

Segunda provision de Caoba

Por octubre del año de 1748 se traxeron de Cadiz otras zinquenta piezas de caoba, que de su costo principal, de entrarlas en la emvarcᵒⁿ y del flete de esta para conducirlas a Sevilla, como consta de la cuᵗᵃ adjunta, que vino de Cadiz, se pagaron: diez, y seis mill, dosciᵗᵒˢ setenta, y siete reˢ y quince marˢ de veᵒⁿ.....16,277/15.

Aora los gastos que hizo el Maº Juan Canales:

En agasajar a los carpinteros de las cajas, donde convenia ajustar la caoba:.....216.

Por sacar de los almazenes, donde se compraron, dhas 50 Piezas a la Playa:.....40.

Por el Pase del Despacho al salir de Cadiz, se pagaron en la Aduana:.....4.

Por el desemvarco se pagaron en el muelle de Sevilla:.....150.

Por la Romana del Rey, con que se pessaron las 50 piezas de caoba:.....20.

Por el travajo de pessar, y cargar la caoba en las carretas, se pagaron:.....30.

Por 10 dias con sus noches, a el que estuvo guardando la caoba en el muelle:.....55.

Por una gruesa de Lixas, p^{a}. los carpinteros de la silleria:.....124/8.

Por almazenar los 8 chaplon^{s}. que se quedaron en Sevilla p^{a}. el seg^{do} viaje:.....16.

Por el Despacho p^{a}. salir de Sevilla con las 42 Piezas que cupieron en las carr^{tas}.:.....2.

Por dar de beber a los carreteros en Sevilla, y en Cordova.....8/8.

Por el porte a Cor^{va} de 42 piezas, que pessaron 798½ arr^{s}. a dos r^{s}. el arrova.....1,597.

Al Ma^{o} Canales, que se ocupo 45 dias en este negocio, a dos duc^{dos} cada dia:.....990.

Segundo Viaxe de las Carretas

Por la caja donde estuvieron en Sevilla los ocho chaplones rest^{tes}.:.....6.

Por el Despacho para salir de Sevilla, se pagaron dos r^{s}.....2.

Porte de las 8 piezas, que pessaron 187 arr^{s}. a 2½ r^{s}. el arr^{a}.....467/17.

Tienen de costa las cinq^{ta}. piezas de caoba puestas en Cor^{va}. Veinte mill, cinco re^{s}. y catorze mars. de vellon:.....20,005/14.

DOCUMENT NO. 87

Pension of Isabel de Arteaga. Córdoba Cathedral, Cuentas de Fábrica, 1759.

Señor

D^{a}. Isabel de Arteaga Viuda de D^{n} Pedro Duque Cornejo a los p^{s}. de V.S. Ilt^{ma} con el devido respecto dice: que a el mismo tiempo, que el expresado su marido concluyo la grande obra de la silleria de esta s^{ta} ygl^{a}. murio sin haver tenido tiempo de desfrutar gratificazion alguna de las que le havia esperanzado la magnificencia, y liveralidad de V.S. Ilt^{ma}. y de su s^{ta} yglesia, dexando a la supp^{te}. y su crecida familia en la pobreza, que es notorio, y que se a aumentado en el tpo de su viudedad; Por lo que a V.S. Ilt^{ma}. supp^{ca} que se sirva librarle por via de limosna, o como mas fuese de su agrado, algun socorro p^{a}. alivio de sus muchas y graves necesidades; en lo que recevera singularissima merced.

. .

En virtud de decreto del Iltmo. S^{or} D^{n} Martin de Barcia obispo de Cordova . . . de 20 de Abril de 1759, se le consignaron a D^{a}. Isabel de Artiaga viuda de D^{n} Pedro Duque Cornejo

cinquenta ducados y veinte y quatro fanegas de trigo de ayuda de costa por una vez, y considerando su Iltma lo atrasado de esta fabrica le concedio pagar de sus caudales la mitad de dha ayuda de costa en trigo y mars por lo que en esta partida se abonan doze fanegas de trigo de dha su mitad y los veinte y cinco ducados se abonaran en la data de maravedis.

En virtud del citado decreto antezedente de su Iltma. parece le consigno a la dha D^{a} Isabel de Artiaga viuda del dho D^{n} Pedro Cornejo de situado en cada un año durante su vida un mil y cien reales de v^{n} y setenta y dos fanegas de trigo los que se han de satisfazer de por mitad del caudal de su Iltma. y del de esta fabrica desde el dia primero de mayo del a^{o} de 1759 como consta del citado decreto y en esta quenta solo se abonan seis fanegas de trigo por las correspondientes a la mitad de dho situado de los dos meses de mayo y junio de dho a^{o} de 1759 y en la quenta de mars se abonaran los correspondientes.

. .

Como consta de la partida n^{o} 37 de la data de la cuenta de granos parece que en virtud del decreto del Iltmo. s^{r} Obispo mi s^{r} de 20 de Abril de 1759 se le consignaron de ayuda de costa por una vez a D^{a} Isabel de Artiaga viuda de D^{n} Pedro Cornejo cinquenta duc^{s} y veinte y quatro fanegas de trigo y considerando su Iltma. lo atrasado de esta fabrica le concedio pagar de sus caudales la mitad de dha ayuda de costa por lo que en esta partida y quenta de mars solo se abonan doszientos setenta y cinco r^{s} mitad de los cinquenta ducados, y en la quenta de granos queda abonado el trigo.

. .

En virtud del citado decreto antez^{te} de su Iltma. pareze le consignó a la dha D^{a} Isabel de Artiaga viuda del dho D^{n} Pedro Cornejo de situado en cada un año durante su vida un mil y cien r^{s} de v^{n} y setenta y dos fanegas de trigo los que se han de satisfazer de por mitad del caudal de su Ilt^{ma} y del de esta fabrica desde el dia primero de mayo de 1759 como consta del citado decreto y en esta quenta solo se abonan noventa y un reales y veinte y dos mars de v^{n} por los correspondientes a la mitad de dho situado de los dos meses de mayo y junio de dho a^{o} de 1759 y en la cuenta de granos queda abonado el trigo correspondiente a dhos dos meses.

DOCUMENT NO. 88

Partition of estate. Córdoba, Archivo de Protocolos, Of. 10, Francisco José de Orosa, Protocolo 93, fols. 341-347, 357-362.

. . . . Primeram^{te} fue apreciada la cassa que está en la ciudad de Sevilla, calle Beatos, por el maestro D^{n} Joseph Gonzalez, Alarife publico, en quarenta y un mill novecientos sesenta y zinco R^{s}.....41,965.

It. la Hacienda y siete Aranzadas de tierra que llaman Alagunar, que anttes fueron viñas, termino de la villa de Balencina, todo lo qual fue estimado y valuado en nuebe mill y settecientos R^{s}.....9,700.

It. tres Aranzadas de Esttacadas y ottras tres de tierra calma, en termino de dha villa, al sitio nombrado calle franco, lo qual fue apreciado en Dos mill ochozientos treinta r^{s}.....2,830.

It. Nuebe Aranzadas en el sitio que llaman el zercado de Barrera, y otras dos que llaman el Jubonero, termino de la villa de Balenzina, apreziadas todas en quatro mill quinientos setenta y zinco.....4,575.

It. aranzada y media, en el sitio de Baldezorras, en dho termino las que fueron apreciados en trescientos y treinta y siete R^{s} y diez y siete maravedis v^{n}.....337/17.

It. dos aranzadas de huerto y Arboleda en dho termino, apreciadas en Dos mill y Doscientos R^{s}.....2,200.

It. diez aranzadas de tierra al sitio de la herreria, y nueve en el sitio de la charca en dha villa, y termino fueron apreciados todas en mill y quatrocientos R^{es}..... 1,400.

It. Dos Cassas en dha villa, de Balenzina, que fueron apreciados en zinco mill settecientos y zinquenta R^{es}.....5,750.

It. Ottras dos Cassas que se an desfrutado y desfruttan de por vida, situadas en la ciudad de Sevilla, de las que ttoca y corresponde como vienes del caudal que quedó por muerte de dho D^{n} Pedro Cornejo, mill y Doscientos R^{s} v^{n}.....1,200.

69,950.
[sic]

Cuios vienes raizes en la forma por menor expressados fueron Estimados en sessenta y nuebe mill novecientos zinquenta y siete R^{s} y medio de v^{n}, a los que se deven agregar como caudal de dho defunto los creditos de mrs. que emos cobrado, y mas el valor de diferentes vienes muebles en esta forma.

Primeram^{te} Declaramos haver cobrado del Ilt^{mo} Cavildo de la s^{ta} Iglesia Cathedral de esta ciudad de Cordova, del Ajustte y Liquidaz^{on} de quentas de la obra de la silleria, zinco mill ochocientos y Diez y ocho Reales de vellon.....5,818.

It. Se cobró ygualmente del s^{r} D^{n} Anttonio Miranda, Canonigo, Provissor y Vicario gral. de la ciudad de Jaen, quinze mill R^{s} vellon de la obra de Escultura, y un Tabernaculo que se hizo de orden de dho s^{r}.....15,000.

It. del valor de vienes muebles, existentes en dha ciudad de Sevilla, en ésta de Cordova, y en dha villa de Balenzina, que ygualmente fueron Apriciados, e ymportaron siete mill settecientos noventa y quatro R^{es} y diez y siete mrs; como resulta del aprecio executtado, y por lo que hace a esta dha ciudad, que irá yncorporado con los demas Documentos fue su ymportancia quatro mill Doscientos y diez y nuebe R^{s} de vellon partte del ttodo de dhos siete mill setecientos noventa y quatro R^{es} y diez y siete mrs. v^{n}.....7,794/17.

Asimismo se debe tener y Estimar por mas Cuerpo de Caudal, la cant^{a} de Diez mill ziento y treze R^{s} de v^{n} que resultó dever el dho D^{n} Issidro Duque Cornejo al mencionado D^{n} Pedro su Padre, por averlo recevido de este en varias ocassiones y partidas lo qual assi lo declaro yo la dha D^{a} Isabel en su nombre en consequencia del Poder que ba zitado.....10,113.

Igualmente Es mas Cuerpo de Caudal ocho mill y ochenta y zinco R^{es} de vellon, que resultó deber los dhos D^{n} Phelipe Cavezas, y D^{a} Theresa Cornejo, su muger, al mencionado D^{n} Pedro, su Padre, por averselos prestado en diferentes partidas y ocasiones en que ba ynclusa la cantidad que llevo de Dote, segun resultó de el Alcanze y Liquidaz^{on} de Quentas, que emos hecho, lo qual asi lo declaro y la dha D^{a} Isabel, en su nombre como Apoderada, que soy de los referidos mis hijos.....8,085.

Y ultimamente Es mas Cuerpo de estte Caudal, quinze mill quinientos y quinze R^{s} de vellon, que yo el dho D^{n} Luis Duque Cornejo confieso soy deudor a el por avermelos dado en diferentes ocassiones y parttidas dho D^{n} Pedro, mi Padre, segun a resultado del Ajuste y Liquidacion de quentas, que se a hecho a sattisfaz^{on} de nos todos los ottorgantes.....15,515.

132,273.

. . . . . .

Primeram^{te} consentimos se vajen como deuda ziertta y lexitima, la cantidad de seis mill Doscientos y quarenta R^{es} vellon, que deve haver y llevar dho D^{n} Joseph Duque Cornejo, nuestro hermano y hijo de mi la dha D^{a} Isabel, por la ymportancia del salario diario, de los años que se ocupo . . . en la silleria . . ..6,240.

It. se vajan de dho caudal, como acuda ziertta y lejitima, y por ttal la confessamos la cantidad de siete mill quatrocientos y Diez R^{es} de vellon a que es responsable y deve perzevirlos el dho D^{n} Joseph Duque Cornejo, nro. hermano, y hijo de mi la dha D^{a} Isabel, mediantte a haverse hecho cargo de concluir como lo hizo la Escultura del Tabernaculo que fue colocado en la parroquial del s^{r} san ydephonso de la ciu-

dad de Jaen, trattó y ajusttó en treinta mill r^{es} dho D^{n}. Pedro, nuestro P^{e} quien avia perzevido quinze mill R^{s}. partte de su valor, lo que no pudo cumplir por aver acaezido su fallecimiento, en esta attencion se haze correspondiente y preziso el sattisfacerle a dho D^{n}. Joseph como lexitimo acreedor los dhos siete mill quattrocientos Diez r^{es}. de v^{n}.....7,410.

. . . . . .

queda liquidos zientto treze mill Doscientos settenta y ocho R^{s}. de v^{n}. y de ellos me tocan y corresponden a mi la dha D^{a}. Isabel de Artiaga, su mitad, y por ello, zinquenta y seis mill seiscienttos treinta y nueve R^{es} de vellon . . . . prozedemos a dividir y partir los otros zinquenta y seis mill seiscientos treinta y nueve R^{es} vellon, de la mitad Liquida de dho caudal a Ecepcion de quinientos noventa y seis R^{es}. y ocho mrs. vellon, que de ellos se vajan por averse convertido en las missas y pia caussa de dho nro. Padre.

. . . . . .

Joph . . . passó a colocarlo [i.e. the tabernacle] a dha yg^{a}. de s^{n}. Ildefonso . . . .

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PEDRO DUQUE CORNEJO

1678-1757

Volume II

by

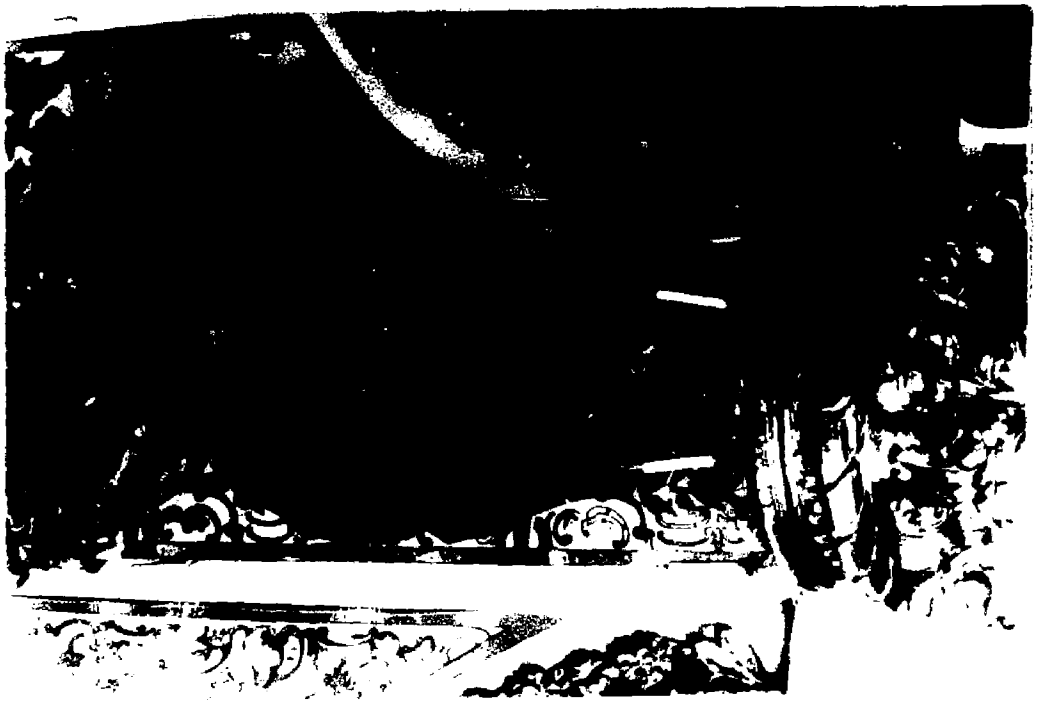
Ryan Abney Howard

A dissertation submitted in partial fulfillment
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Doctor of Philosophy
(History of Art)
in The University of Michigan
1975

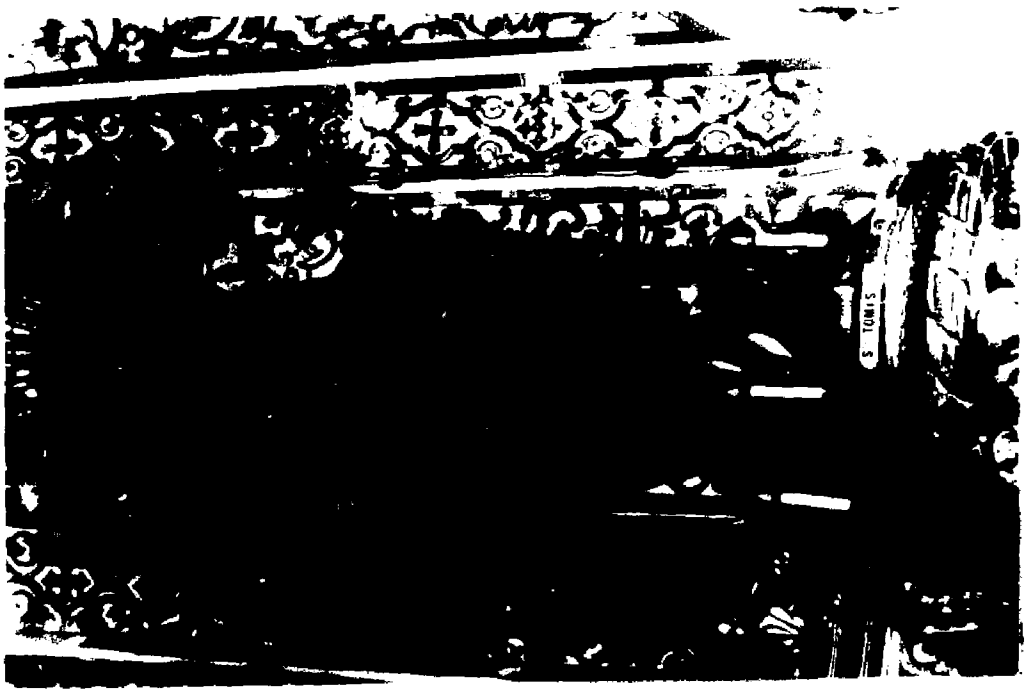
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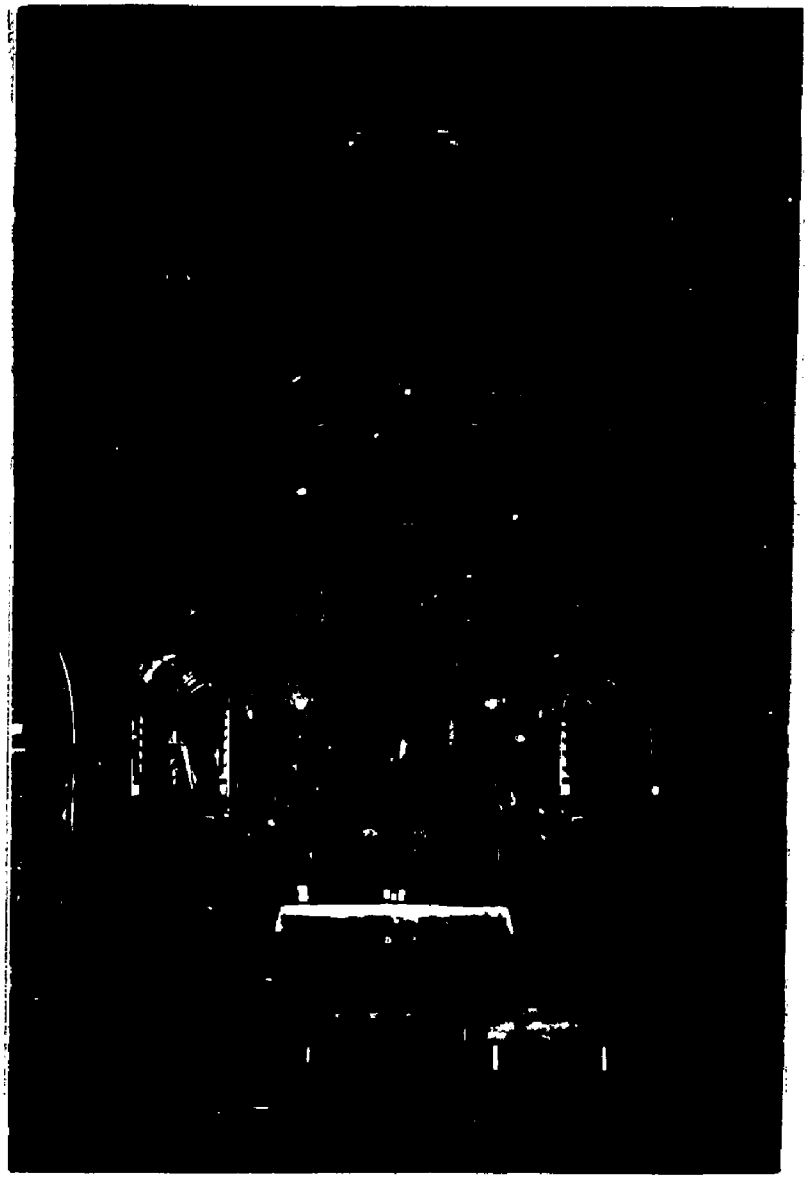
ILLUSTRATIONS



2. St. Bartholomew, Granada, Nuestra Señora de las Angustias (Photo Mas).



1. St. Thomas, Granada, Nuestra Señora de las Angustias (Photo Mas).



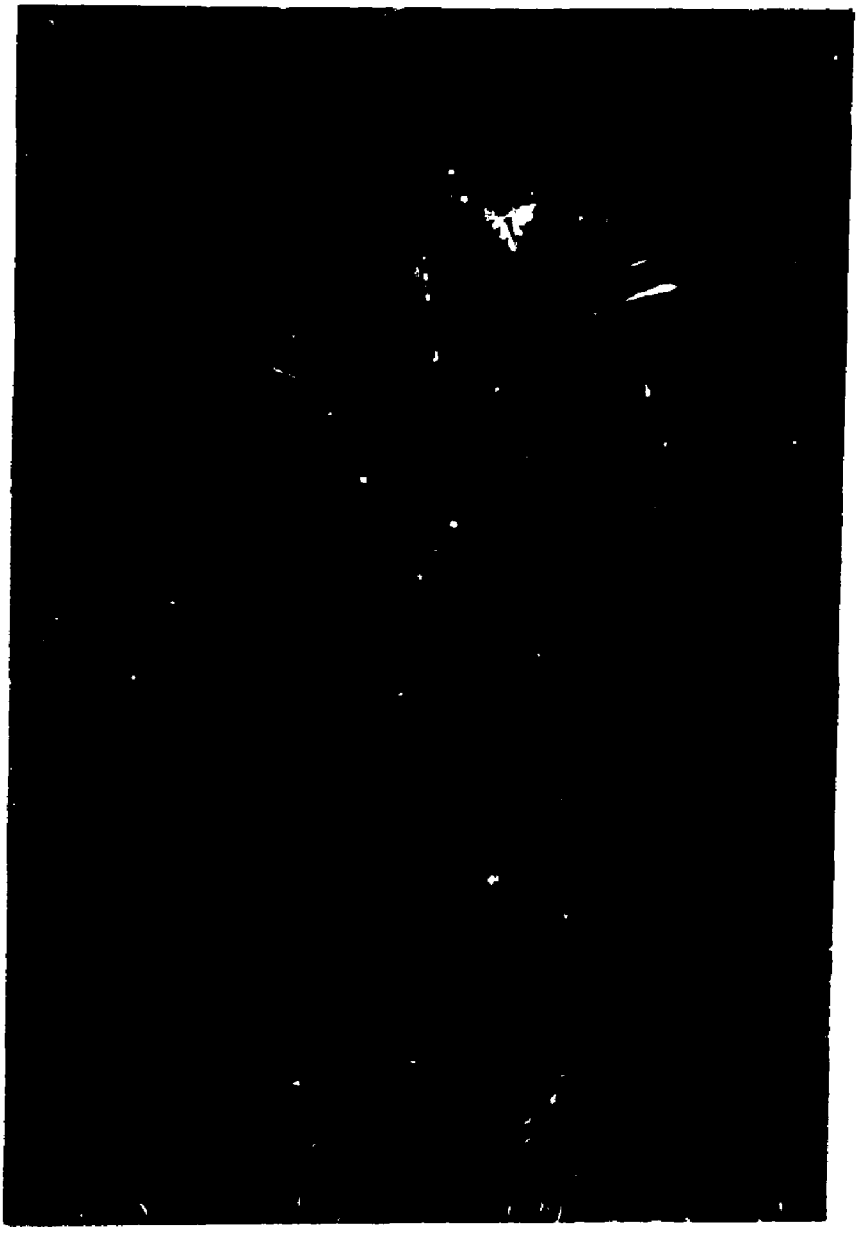
3. Retable of Nuestra Señora de la Antigua, Granada Cathedral (Kolor-Zerkowitz, Barcelona).



4. Immaculate Conception, Nativity of the Virgin, Presentation of the Virgin, Granada Cathedral, Retable of Nuestra Señora de la Antigua.



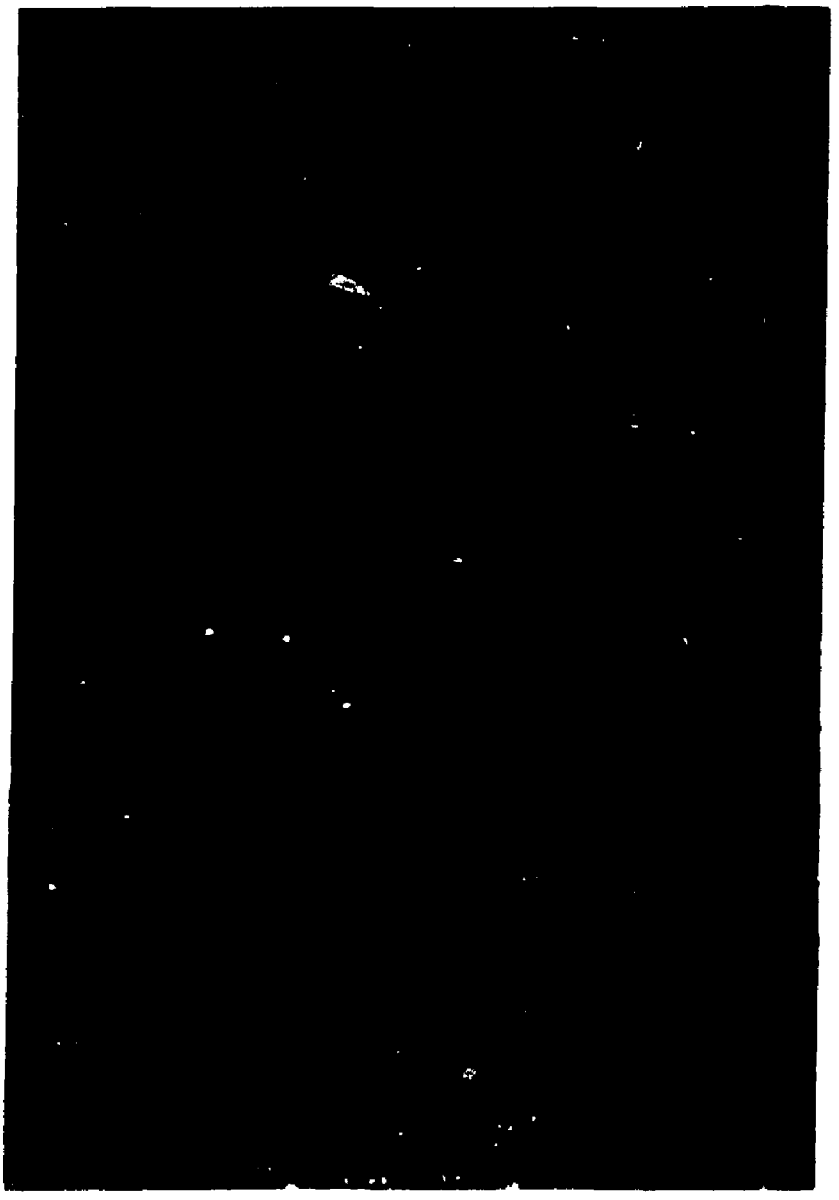
5. St. Gregory of Elvira, Granada Cathedral, Retable of Nuestra Señora de la Antigua.



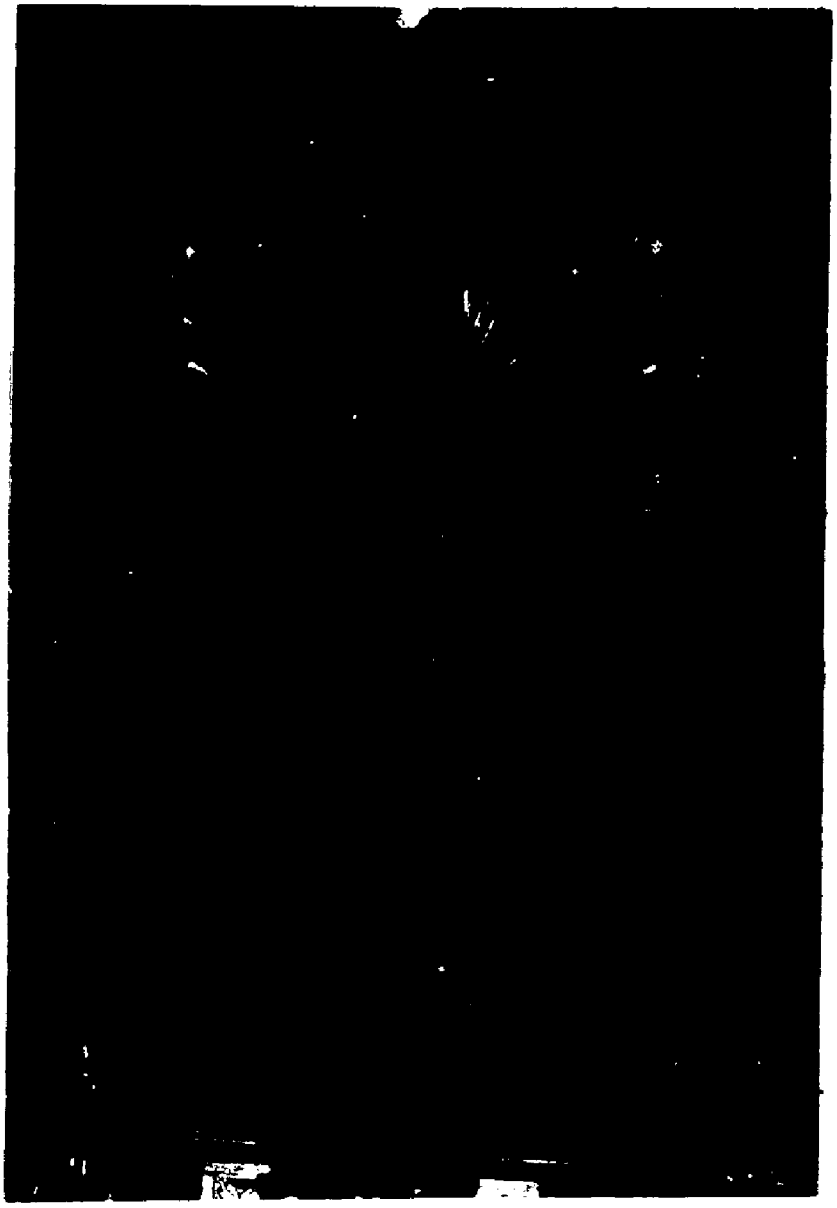
6. St. Caecilius, Granada Cathedral, Retable of Nuestra Señora de la Antigua.



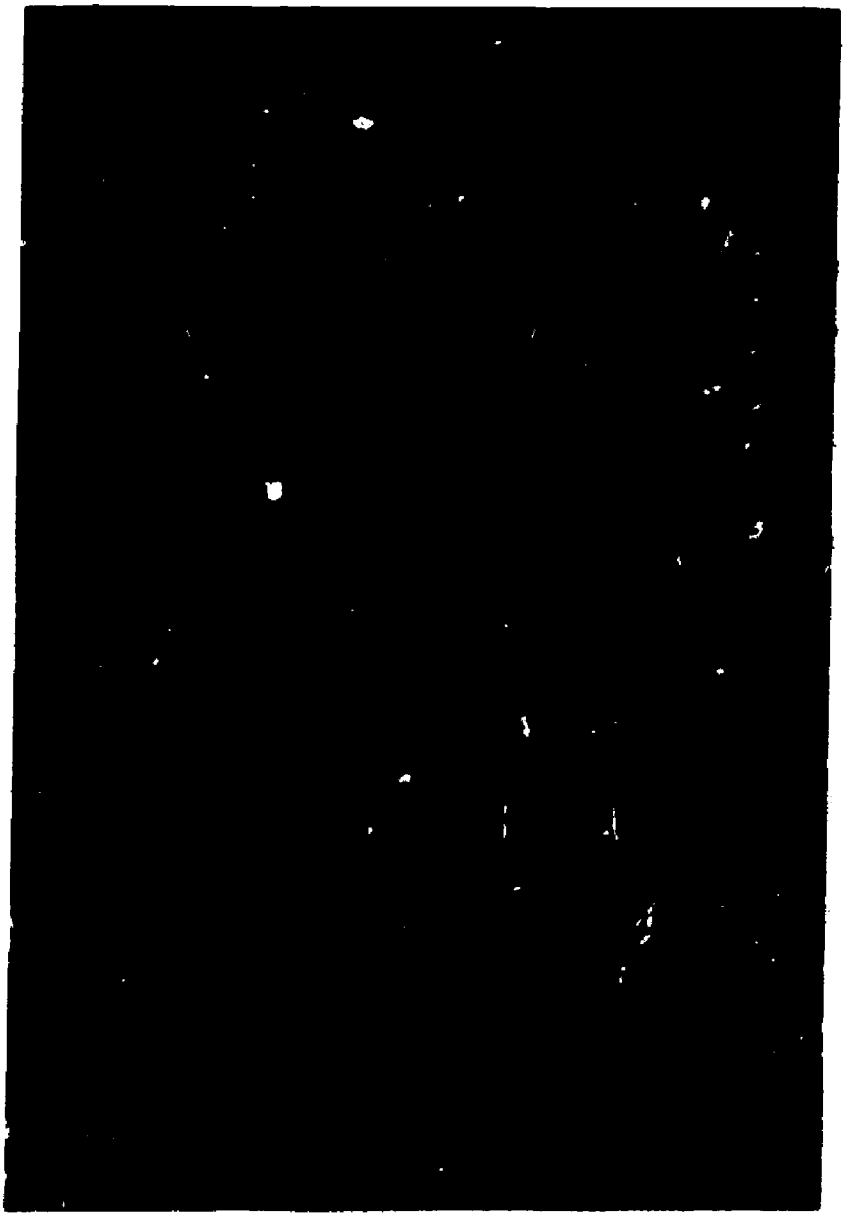
7. St. Mary Magdalene, Granada, Cartuja.



8. St. Mary Magdalene, Granada, Cartuja.



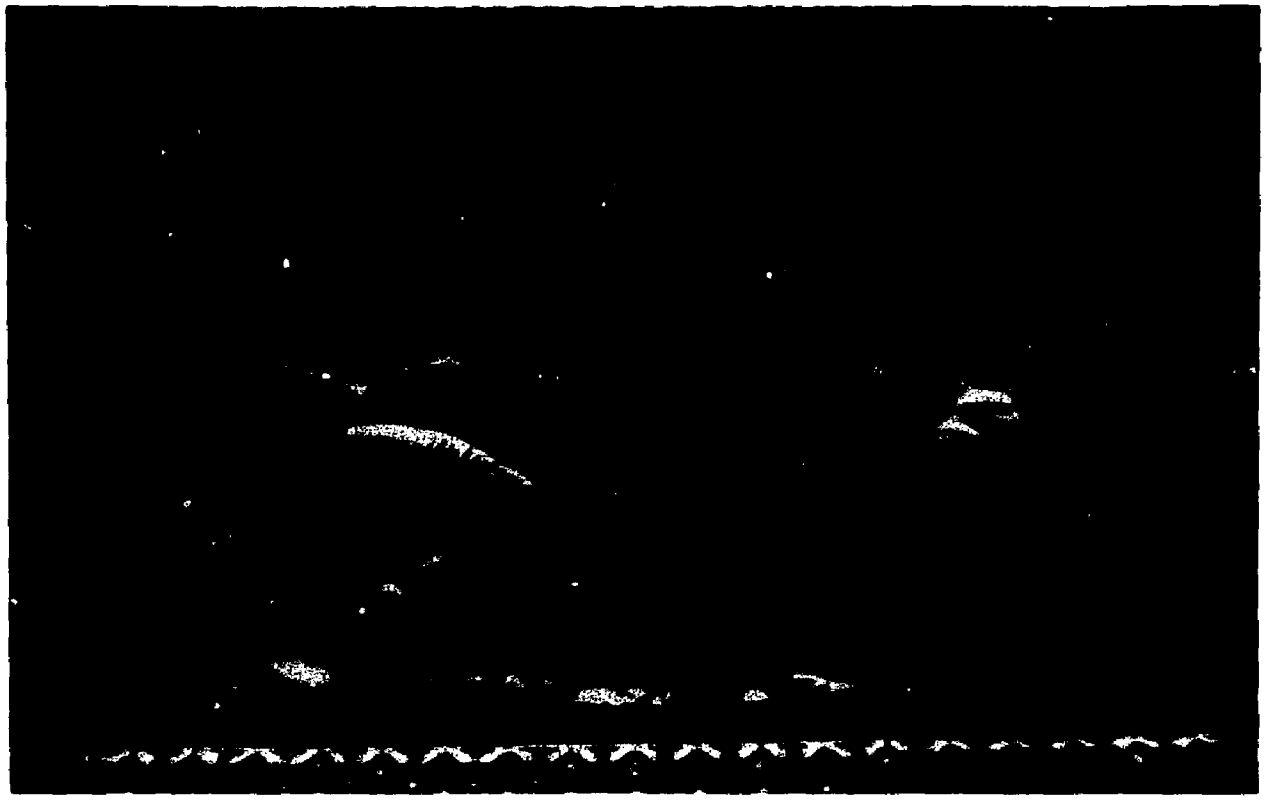
9. St. Mary Magdalene, Granada, Cartuja, attributed to the school of Granada.



10. Virgin of the Immaculate Conception, Granada, Cartuja, attributed to the school of Granada.



11. Organs, Seville Cathedral (Photo Mas).



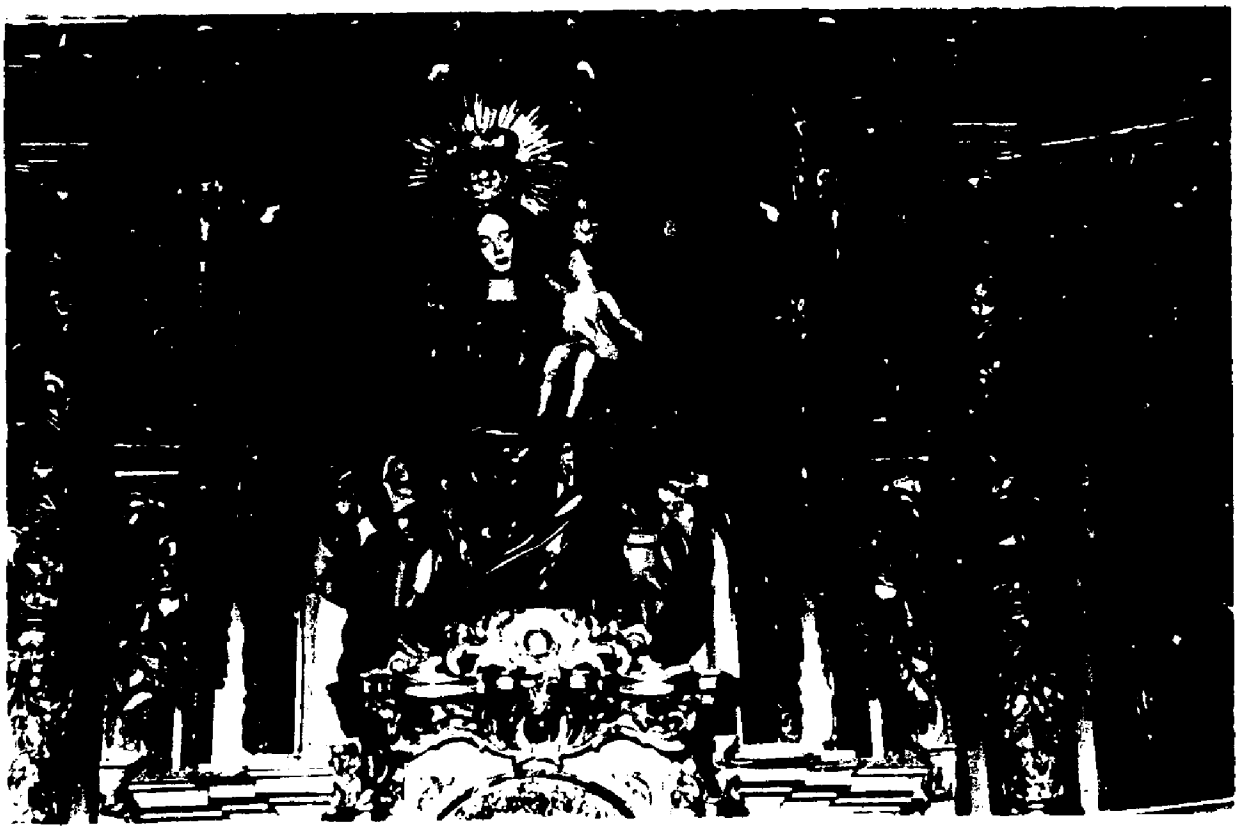
12. The Gathering of the Manna, Seville Cathedral, Antesacristy.



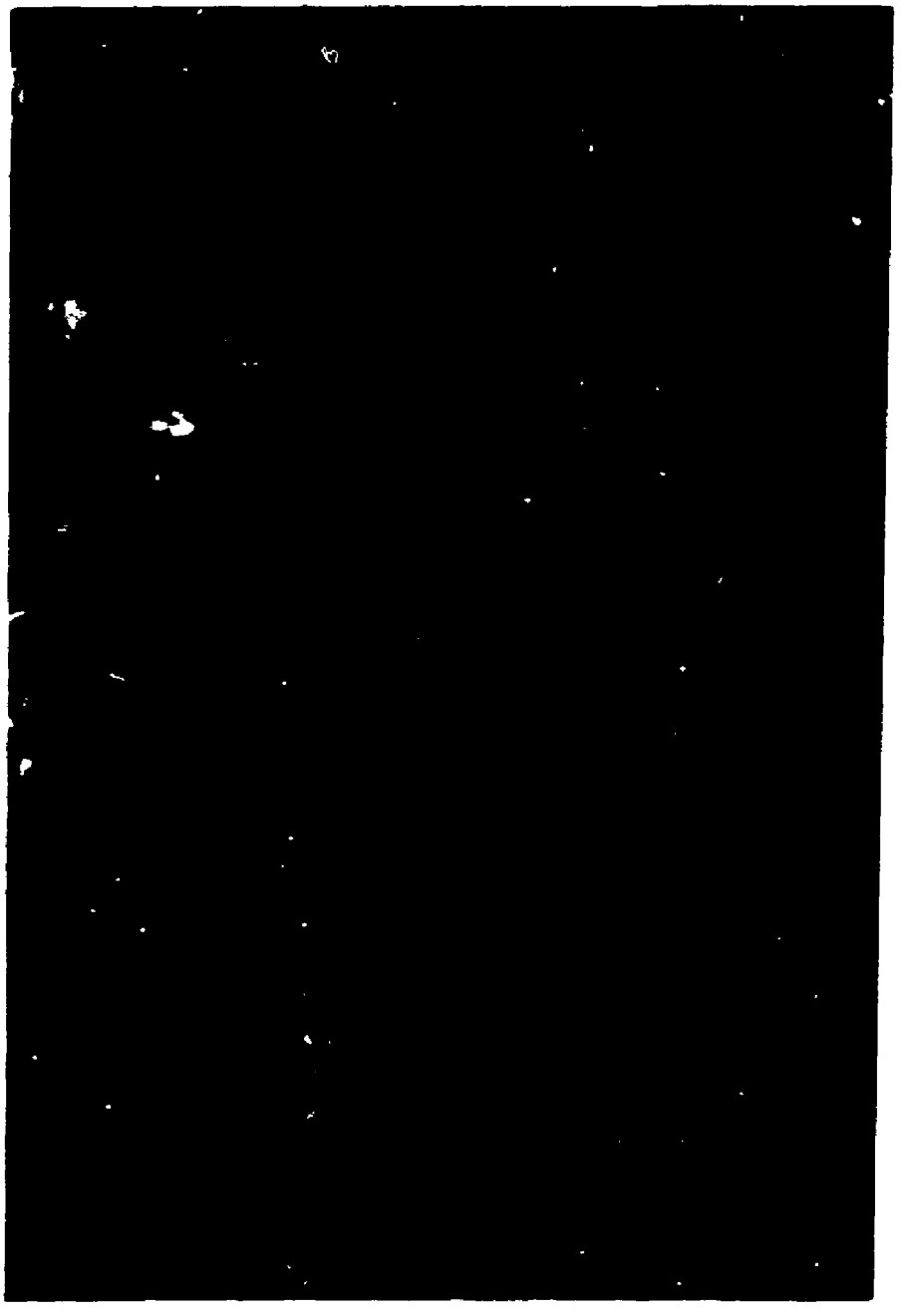
13. The Gathering of the Manna, Seville Cathedral, Antesacristy.



14. Virgin Martyrs, Seville Cathedral, Antesacristy.



15. Virgen del Buen Aire, Seville, Chapel of San Telmo Palace, High altar.



16. St. Anthony of Padua, Seville, Chapel of San Telmo Palace, Retable of St. Anthony.



17. St. Joseph, Seville, Chapel of San Telmo Palace, Retable of St. Joseph.



18. St. Joachim, Seville, Chapel of San Telmo Palace, Retable of St. Joseph.



19. St. Anne, Seville, Chapel of San Telmo Palace, Retable of St. Joseph.



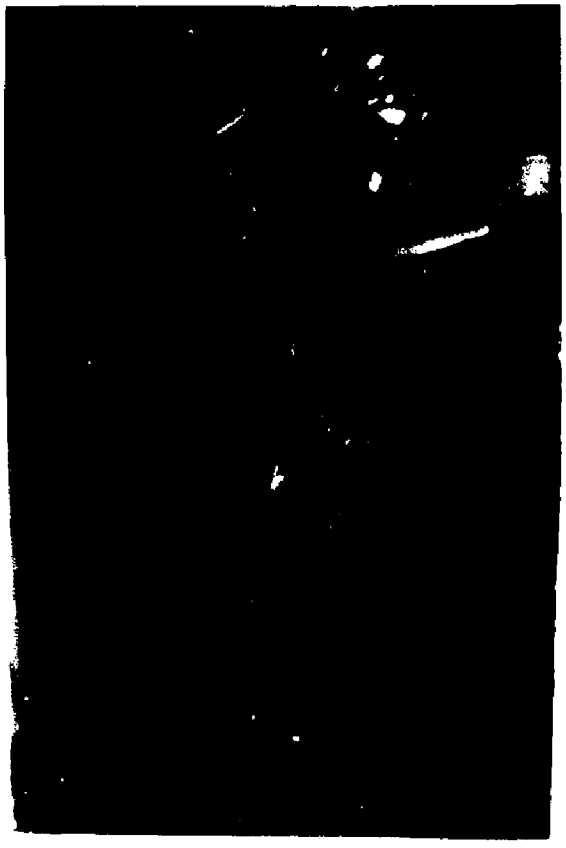
20. Risen Christ, Rascafría, Santa María de El Paular, Tabernacle.



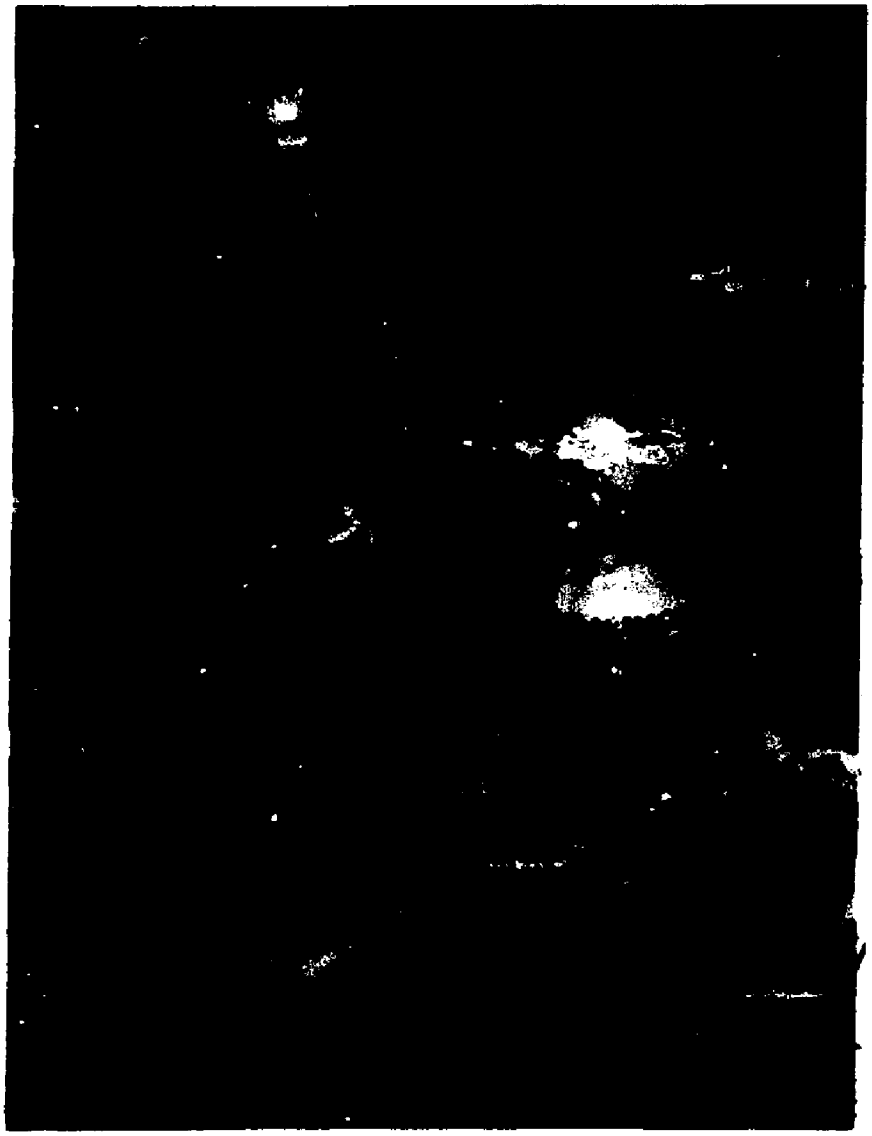
21. St. Mark, Rascafría, Santa María de El Paular, Tabernacle.



22. Fortitude, Rascafría. Santa María de El Paular, Tabernacle.



23. Cherub, Rascafría, Santa María de El Paular, Tabernacle.



24. St. Joseph, Rascafría, Santa María de El Paular, Transparente.



25. St. Peter, Rascafría, Santa María de El Paular, Transparente.



26. St. John the Baptist, Rascafría, Santa María de El Paular, Transparente.



27. St. Paul, Rascafría, Santa María de El Paular, Transparente.



28. St. John the Evangelist, Rascafría, Santa María de El Paular, Anteroom of the Transparente, Retable of the Evangelist.



29. Detail of Fig. 28.



30. St. James, Rascafría, Santa María de El Paular, Anteroom of the Transparente, Retable of St. James.



31. St. Bruno, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



32. St. Steven of Chatillon, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



33. St. Hugh, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



34. St. Anthelmus, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



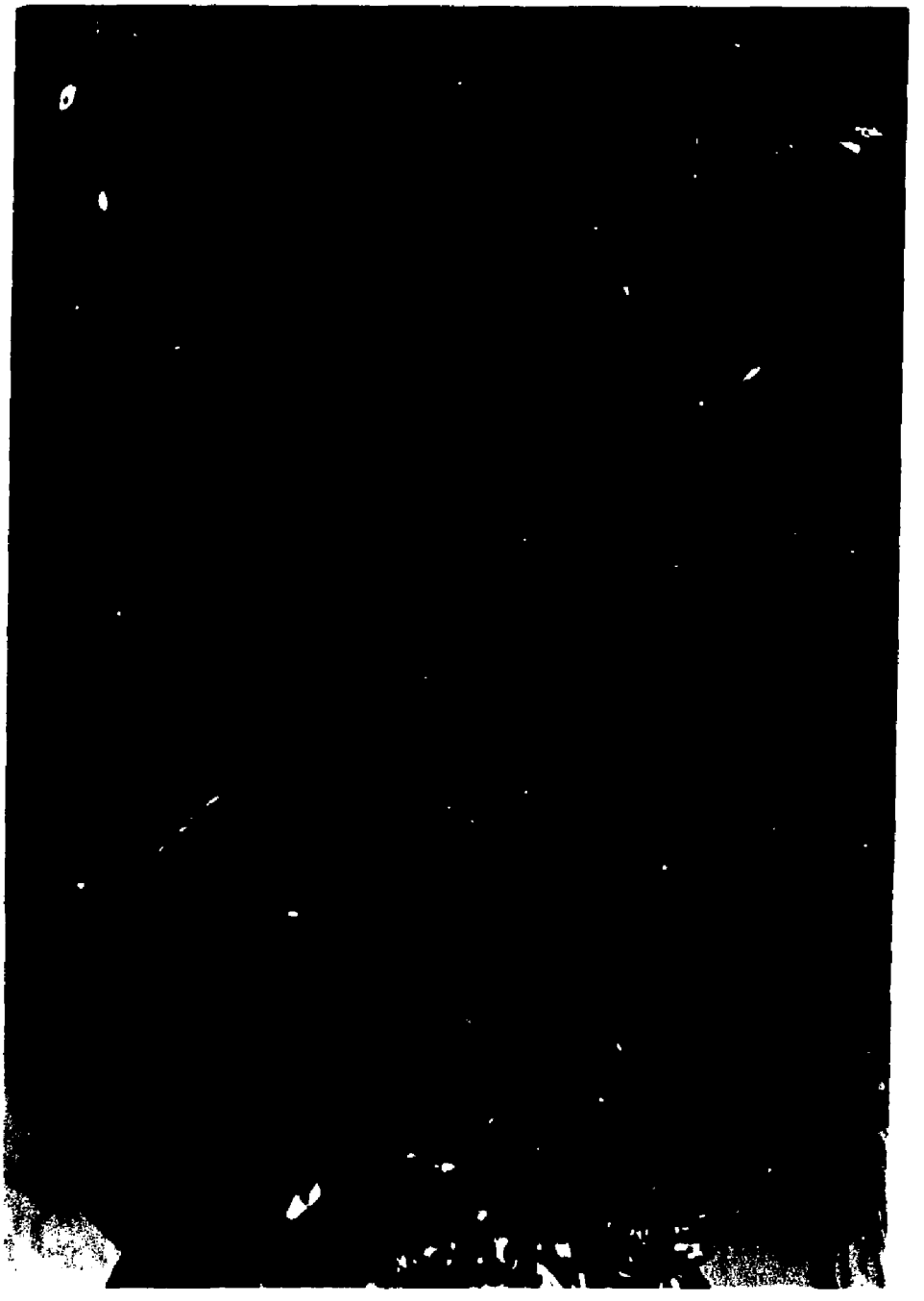
35. St. Agnes, Rascafría, Santa María de El Paular, Anteroom of the Transparente, High Altar.



36. St. Joachim, Rascafría, Santa María de El Paular, Anteroom of the Transparente, High Altar.



37. St. Anne, Rascafría, Santa María de El Paular, Anteroom of the Transparente, High Altar.



38. St. Agatha, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



39. Detail of Fig. 38.



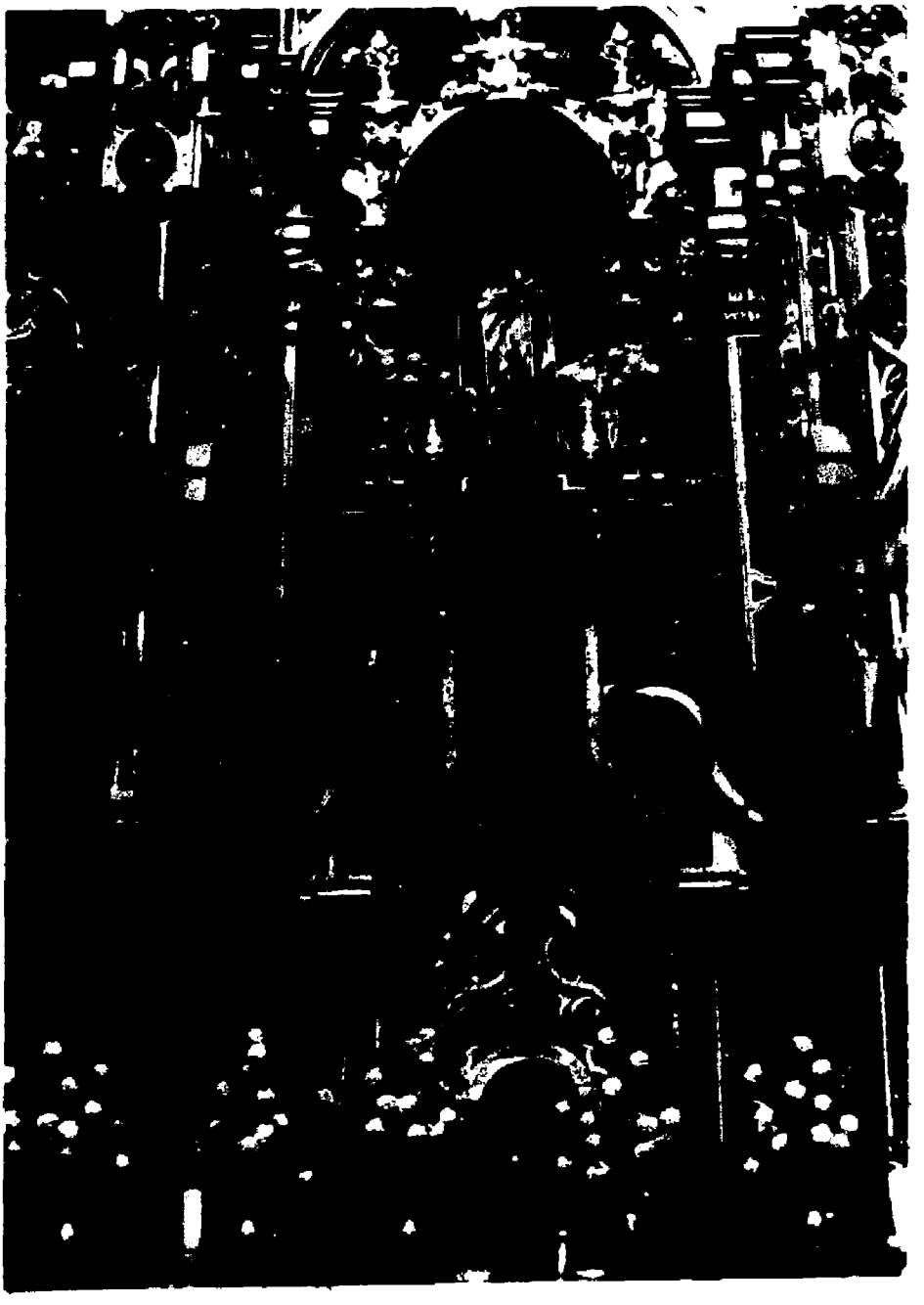
40. St. Lucy, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



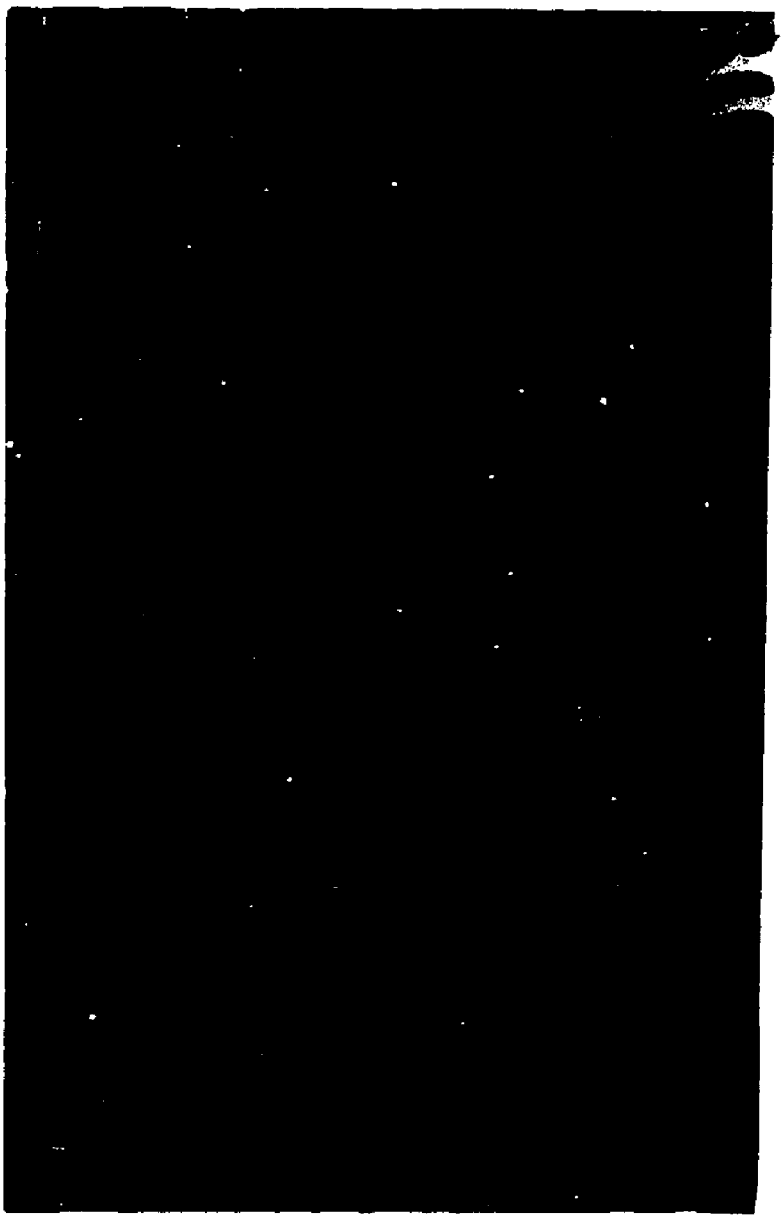
41. St. Catherine, Rascafría, Santa María de El Paular, Anteroom of the Transparente.



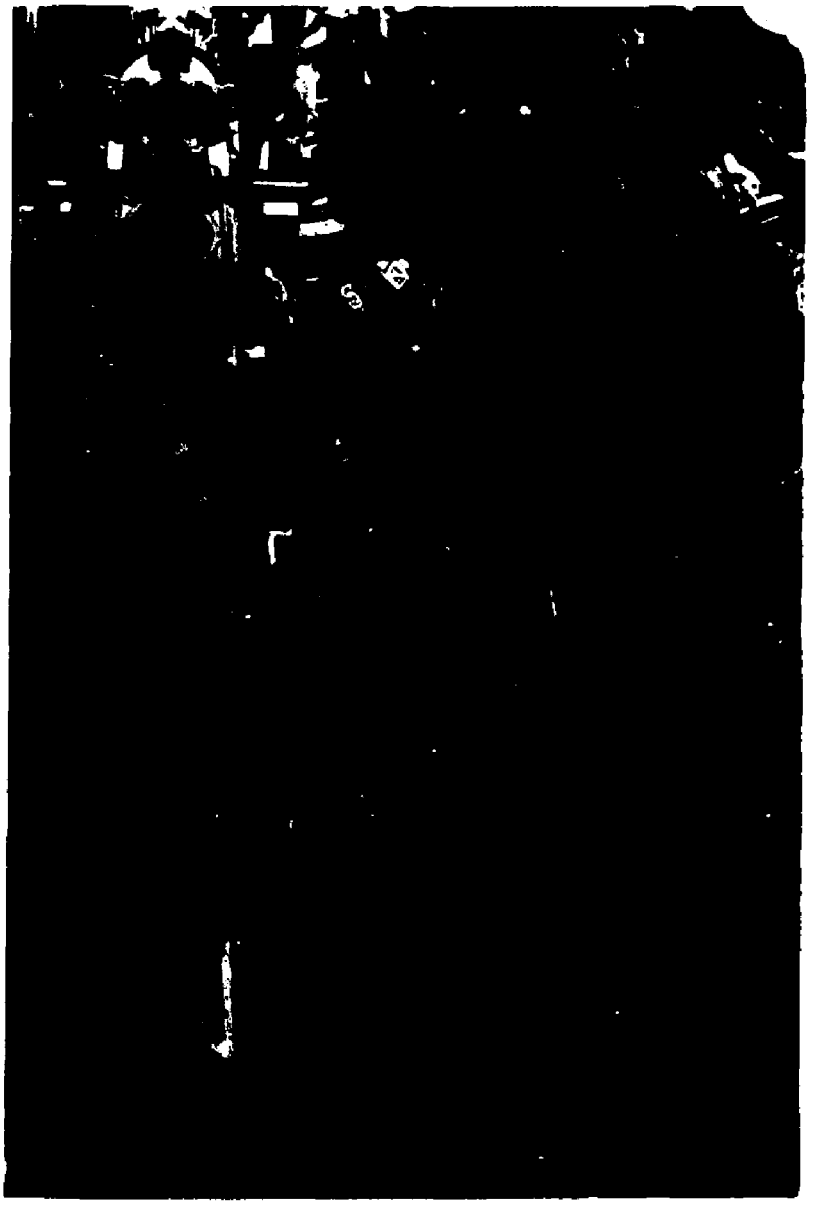
42. High Altar, Umbrete, Santa María de la Consolación.



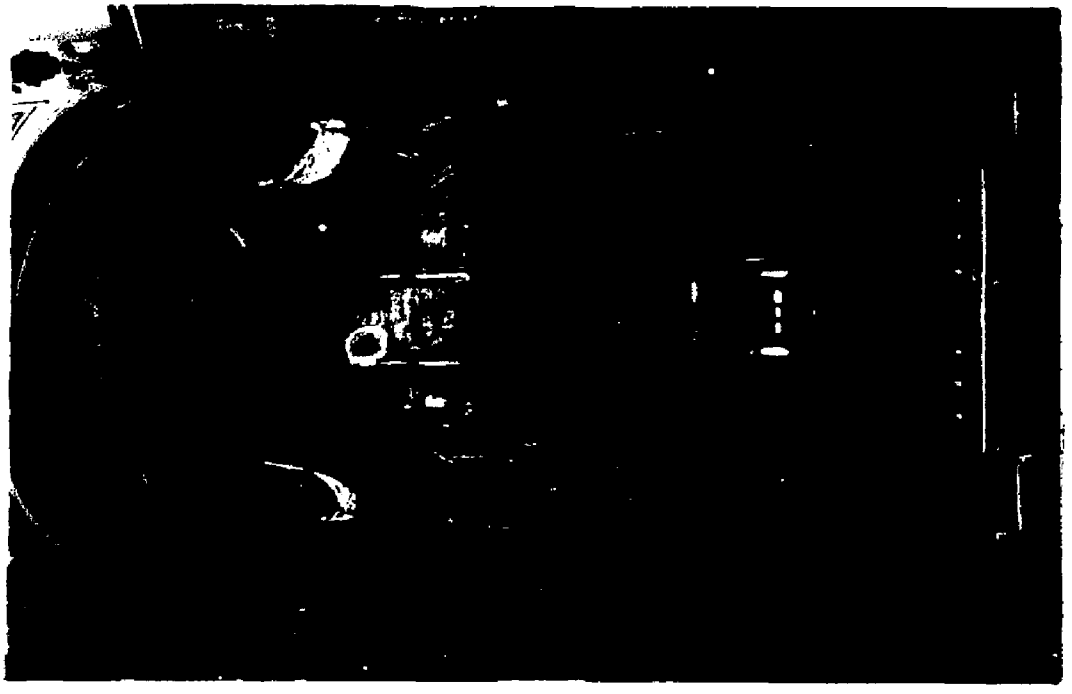
43. Detail of Fig. 42.



44. Detail of Fig. 42.



45. Detail of Fig. 42.



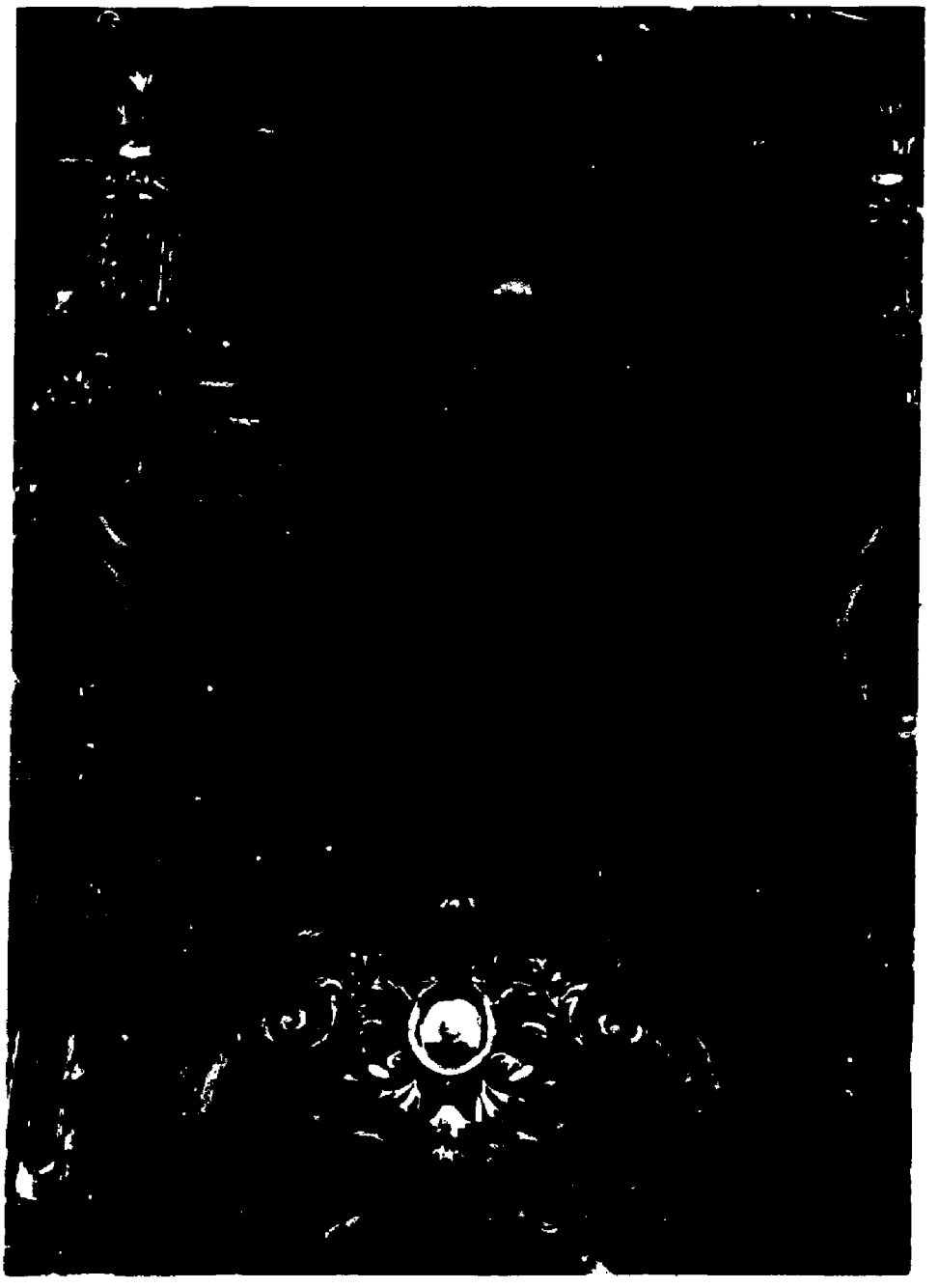
46. High Altar, Seville, San Luis (Photo Mas).



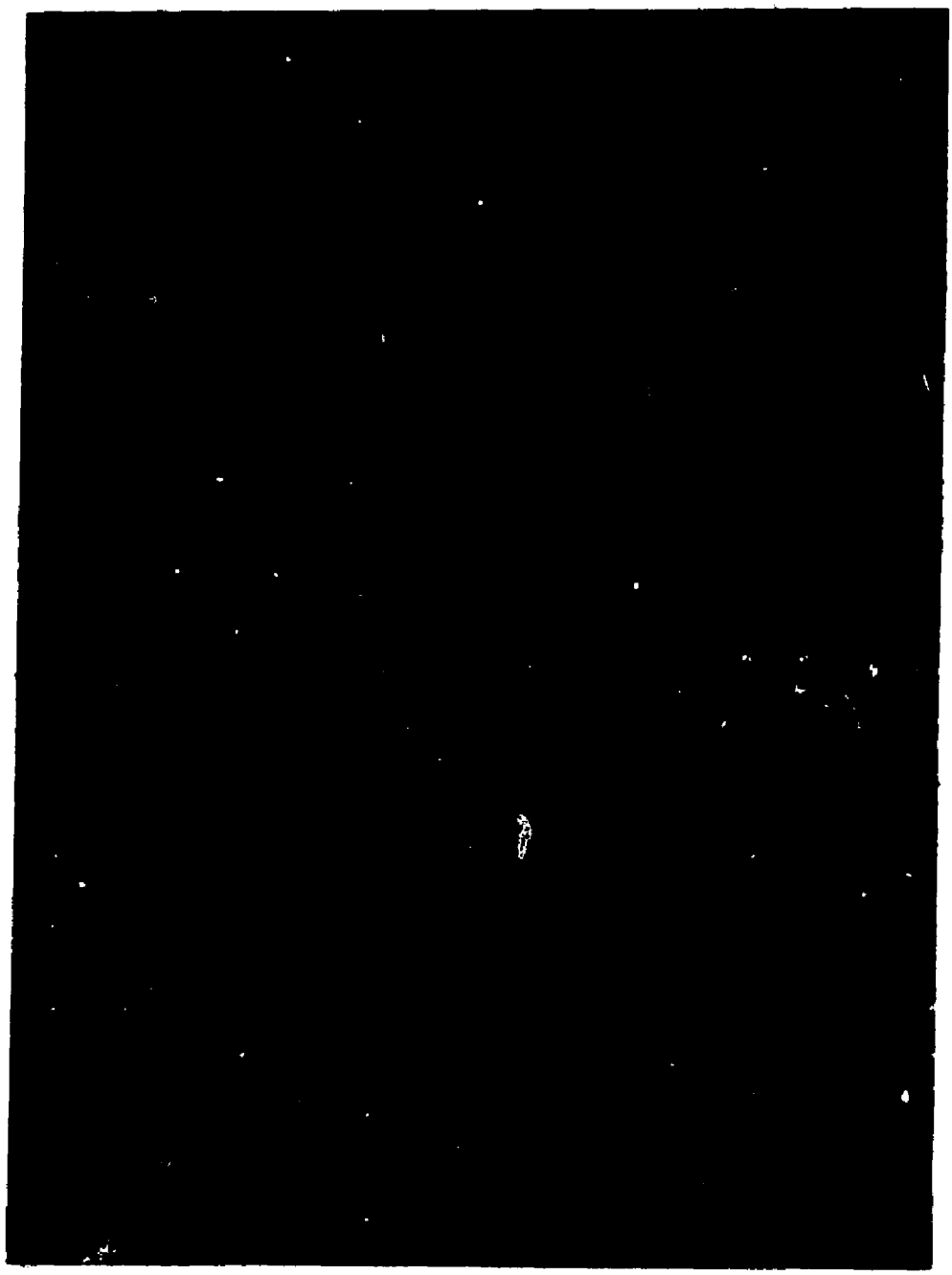
47. Detail of Fig. 46.



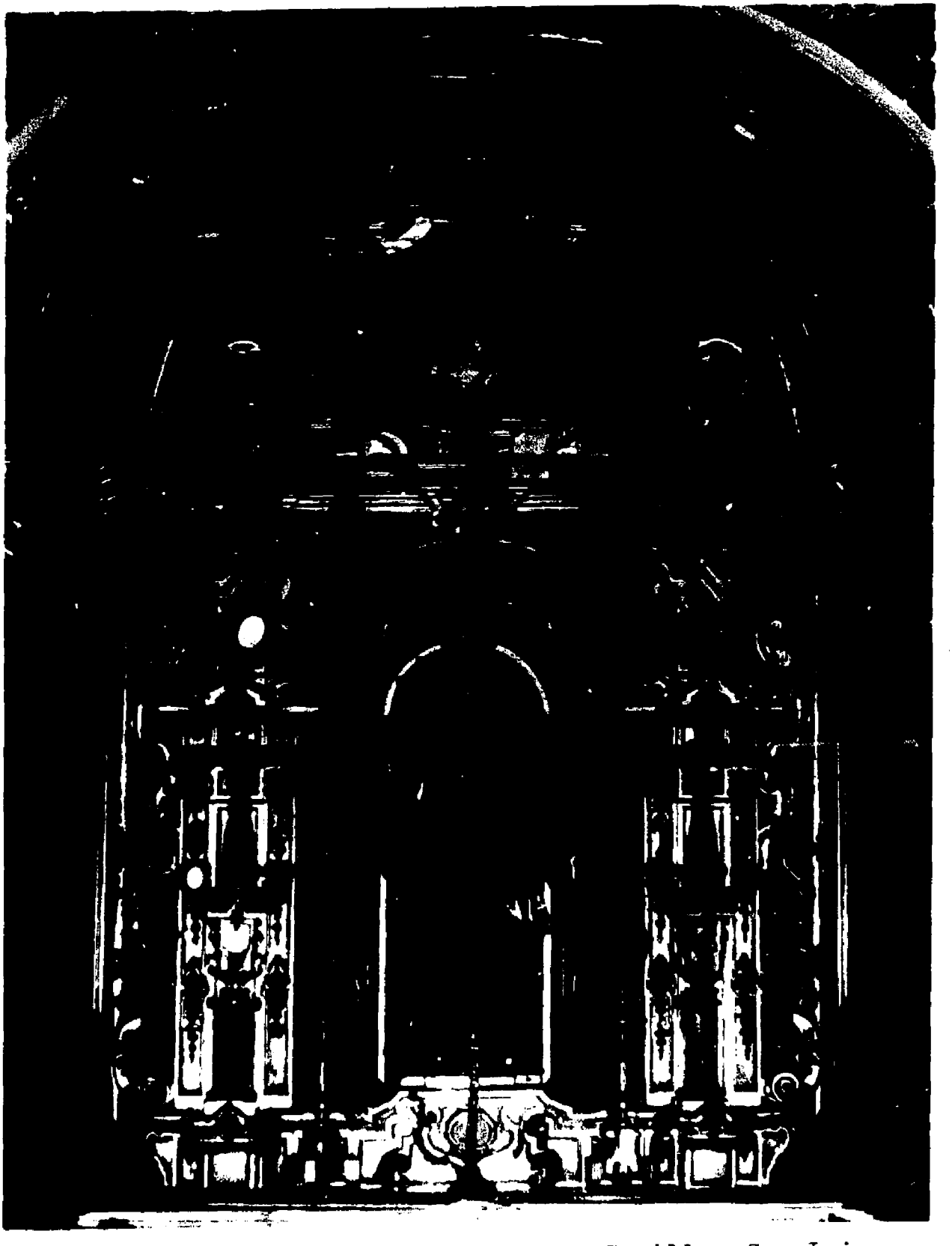
48. Retable of St. Francis Borgia, Seville, San Luis (Photo Mas).



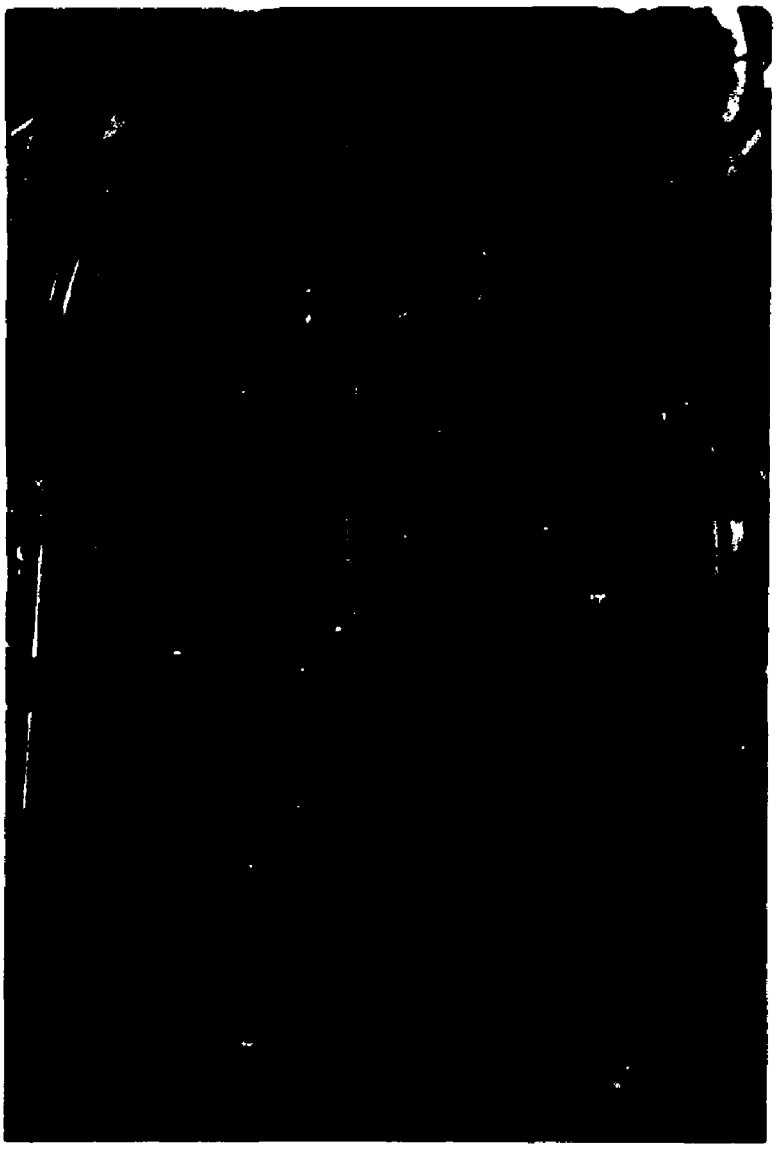
49. St. Francis Borgia, Seville, San Luis, Retable of St. Francis Borgia.



50. St. Stanislaus Kostka, Seville, San Luis, Retable of St. Stanislaus Kostka.



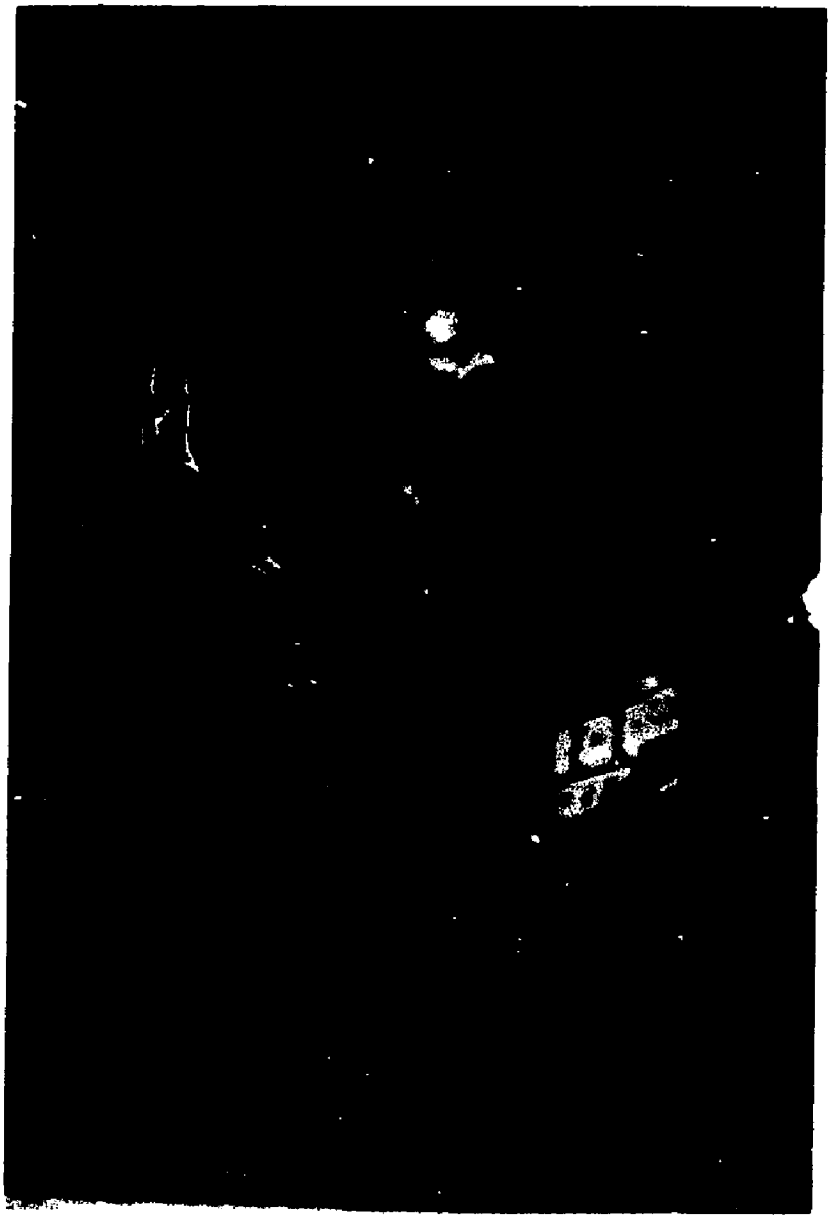
51. Retable of St. Aloysius Gonzaga, Seville, San Luis.



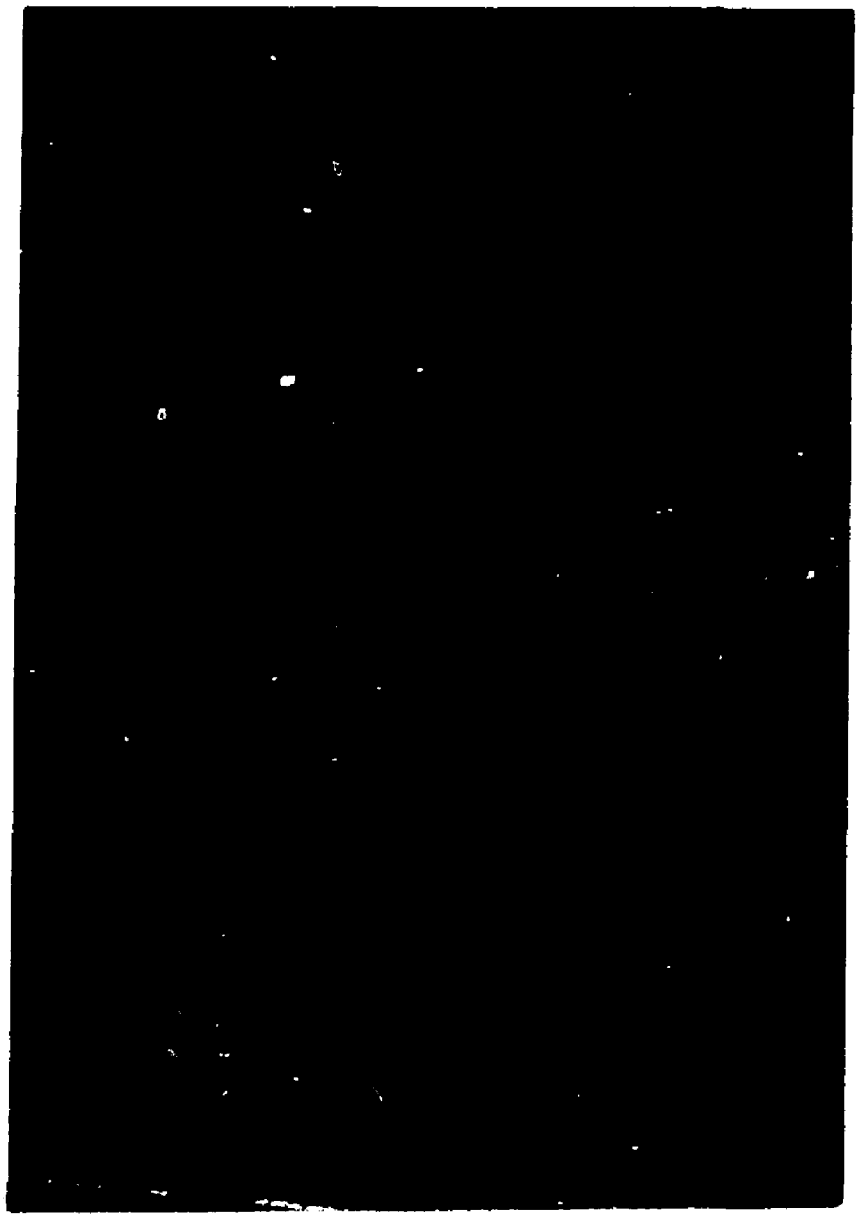
52. St. Aloysius Gonzaga, Seville, San Luis, Retable of St. Aloysius Gonzaga.



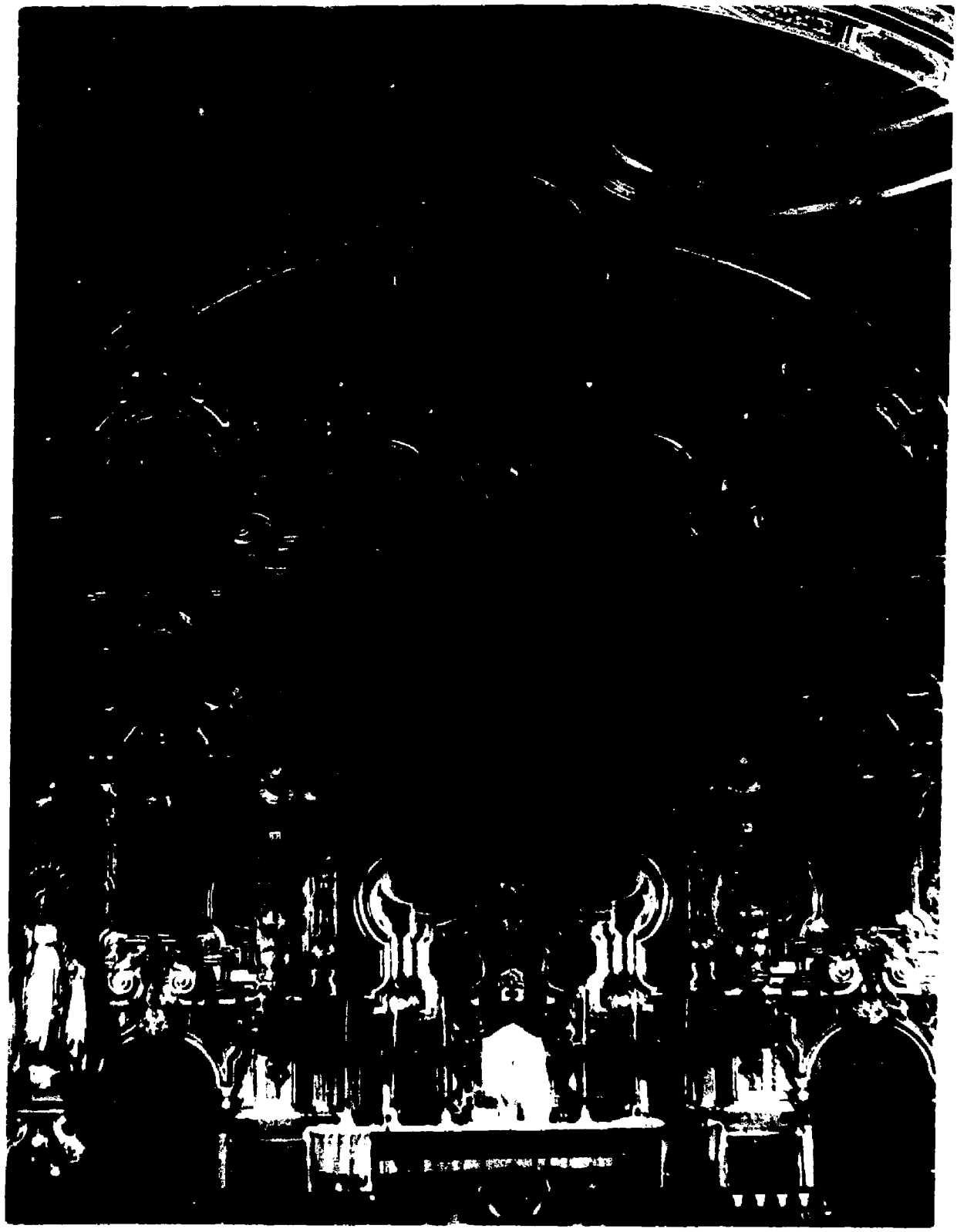
53. St. John Francis Regis, Seville, San Luis, Retable of St. John Francis Regis.



54. St. Ignatius Loyola, Seville, San Luis, Retable of St. Ignatius.



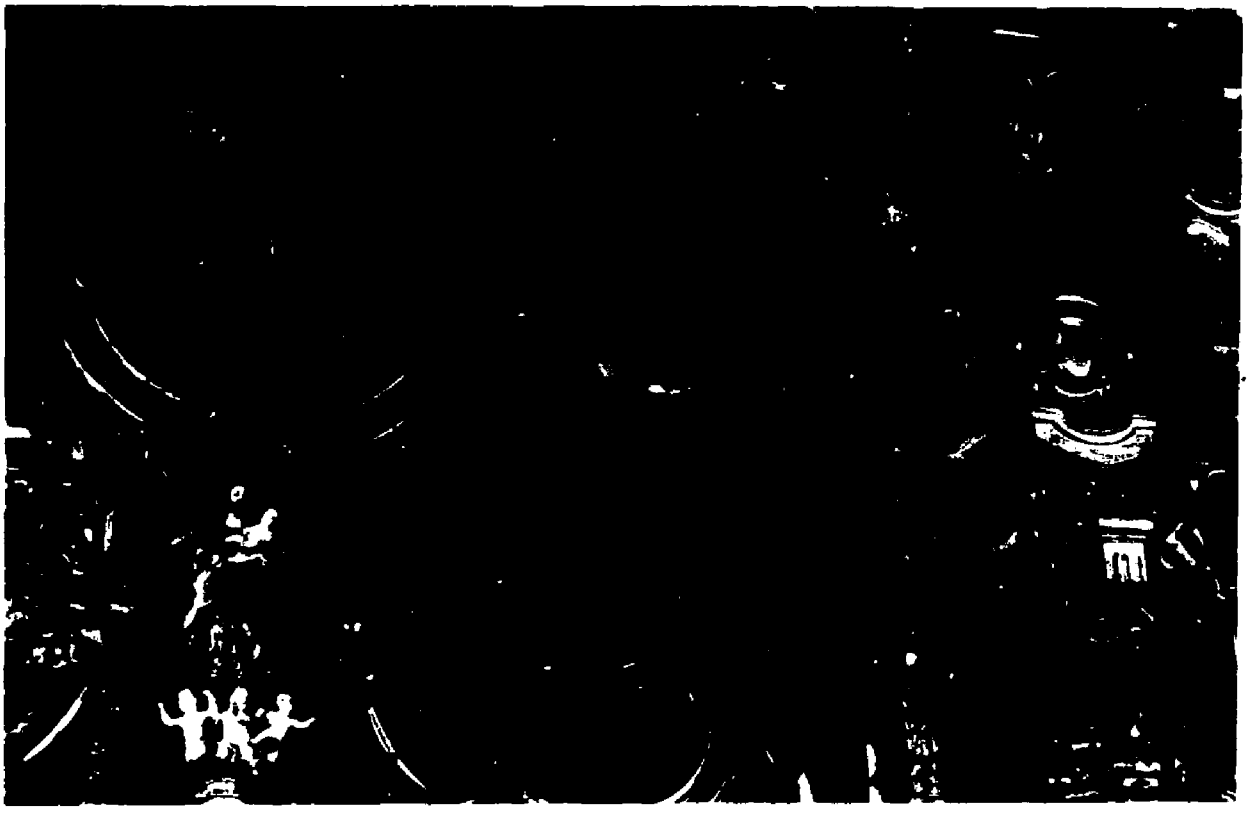
55. St. Francis Xavier, Seville, San Luis, Retable of St. Francis Xavier, attributed to José Montes de Oca.



56. Retable of the Interior Chapel, Seville, San Luis.



57. Detail of Fig. 56.



58. Detail of Fig. 56.



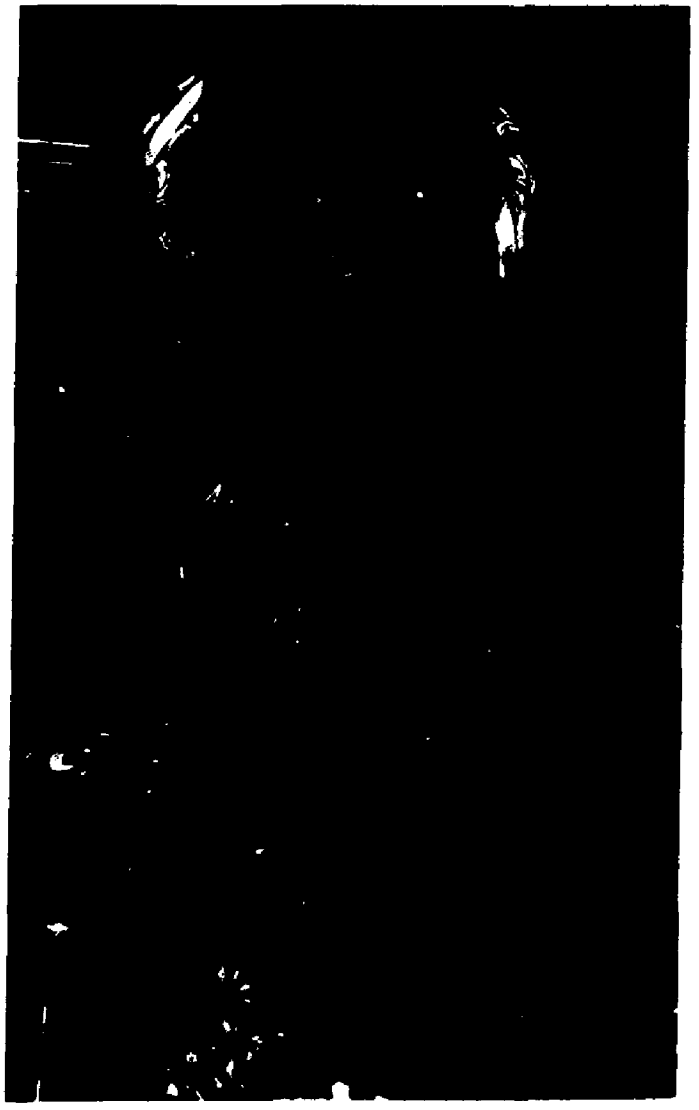
59. Detail of Fig. 56.



60. Detail of Fig. 56.



61. St. Aloysius Gonzaga, Seville, San Luis, Retable of the Interior Chapel.



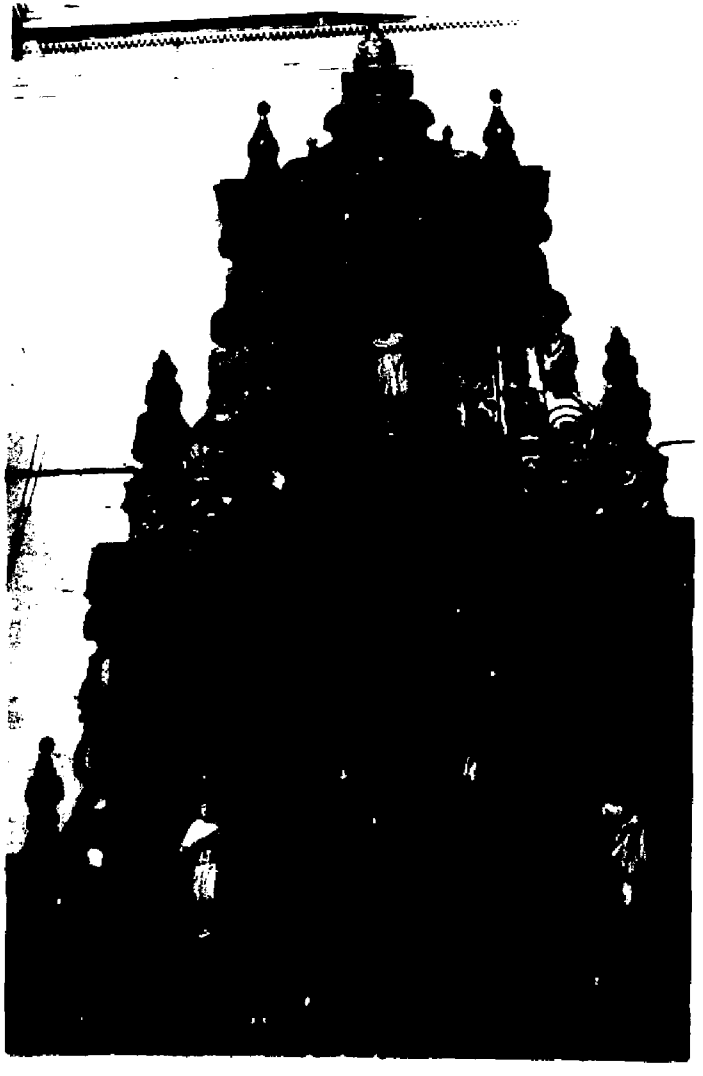
62. Virgen de la Gran Madre, Seville, Sagrado Corazón.



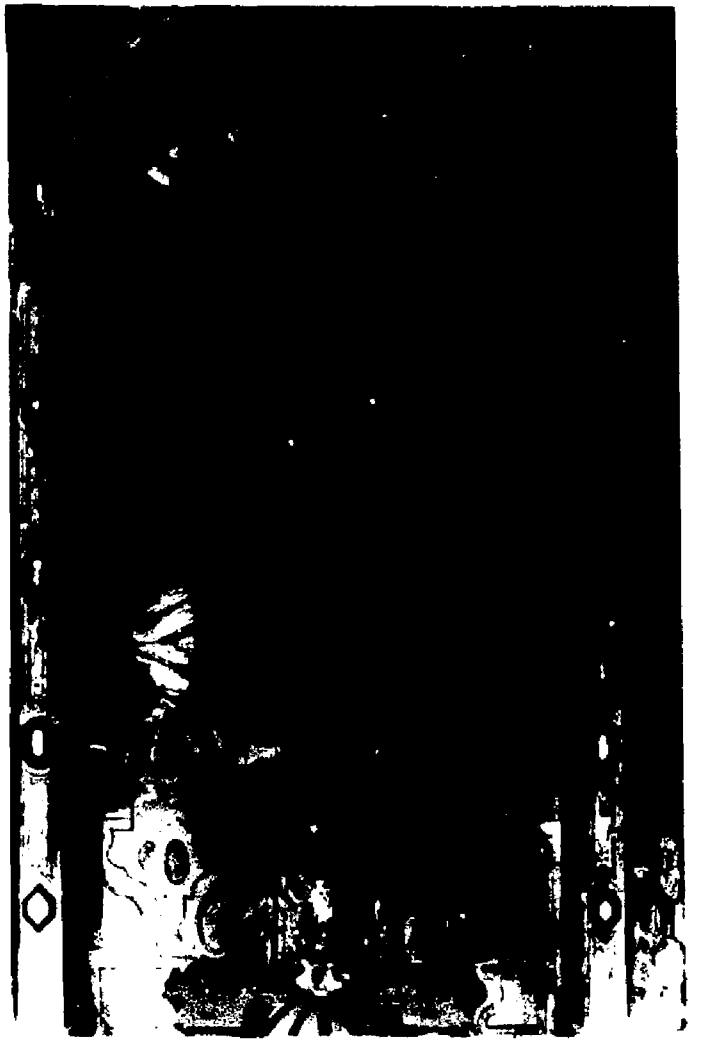
63. St. Leander, Seville Cathedral, Chapel of St. Leander.



64. St. Isidore of Seville. Seville Cathedral, Chapel of St. Leander.



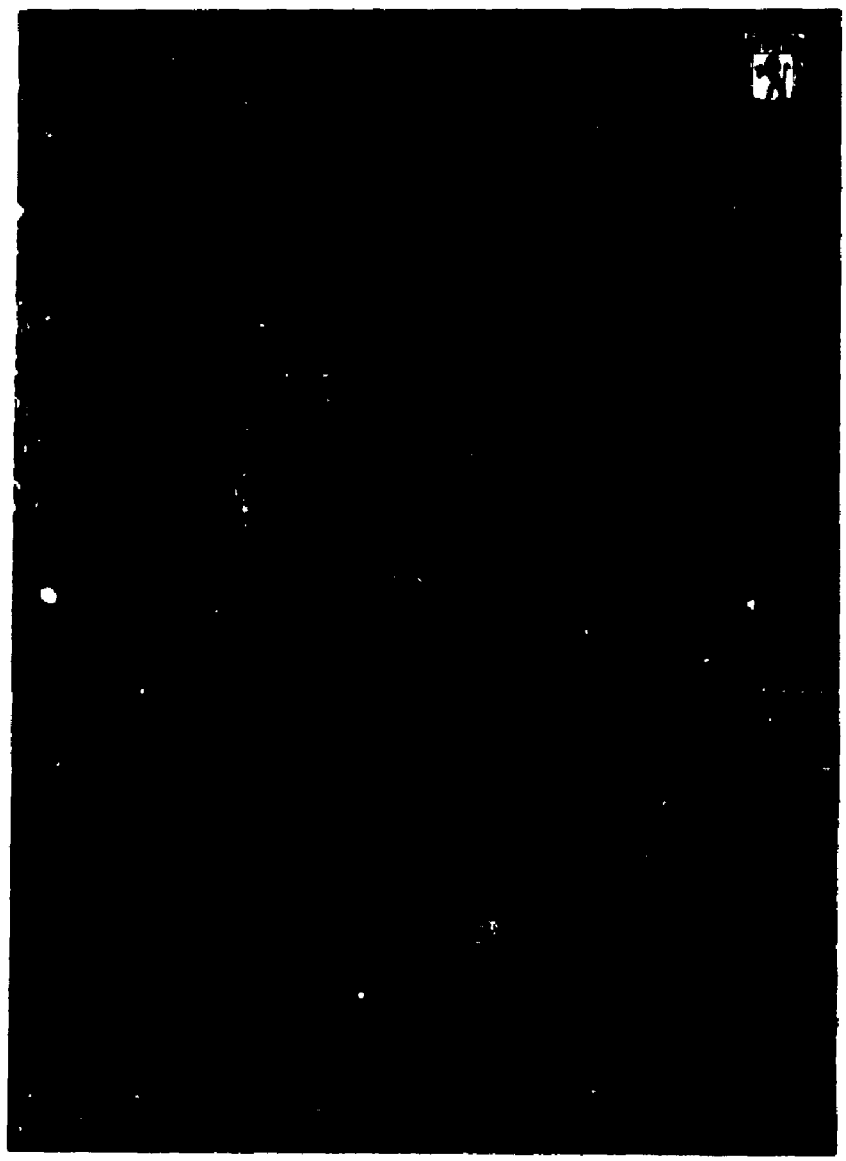
65. Retable of the Crucifixion, Seville, Sagrario (Photo Mas).



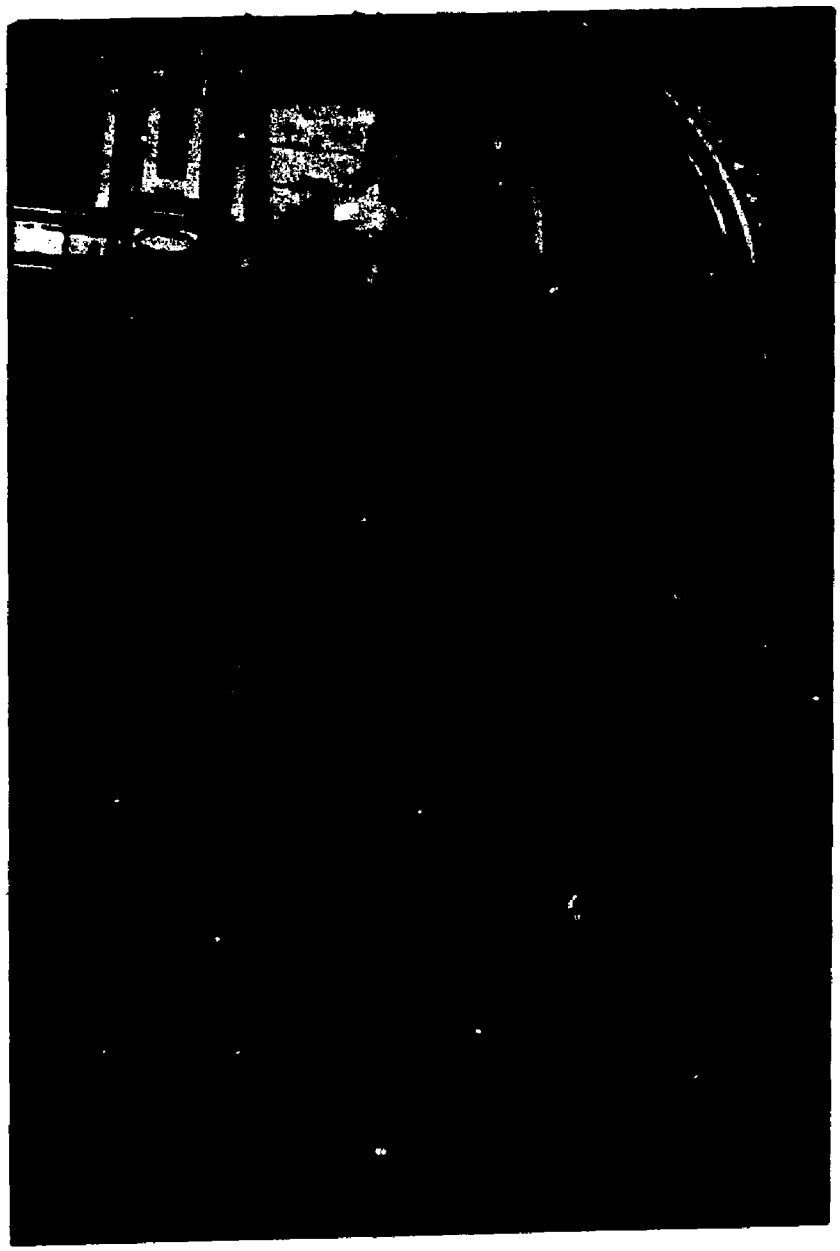
66. Virgin of the Rosary, Seville, Sagrario, Retable of the Virgin of the Rosary (Photo Mas).



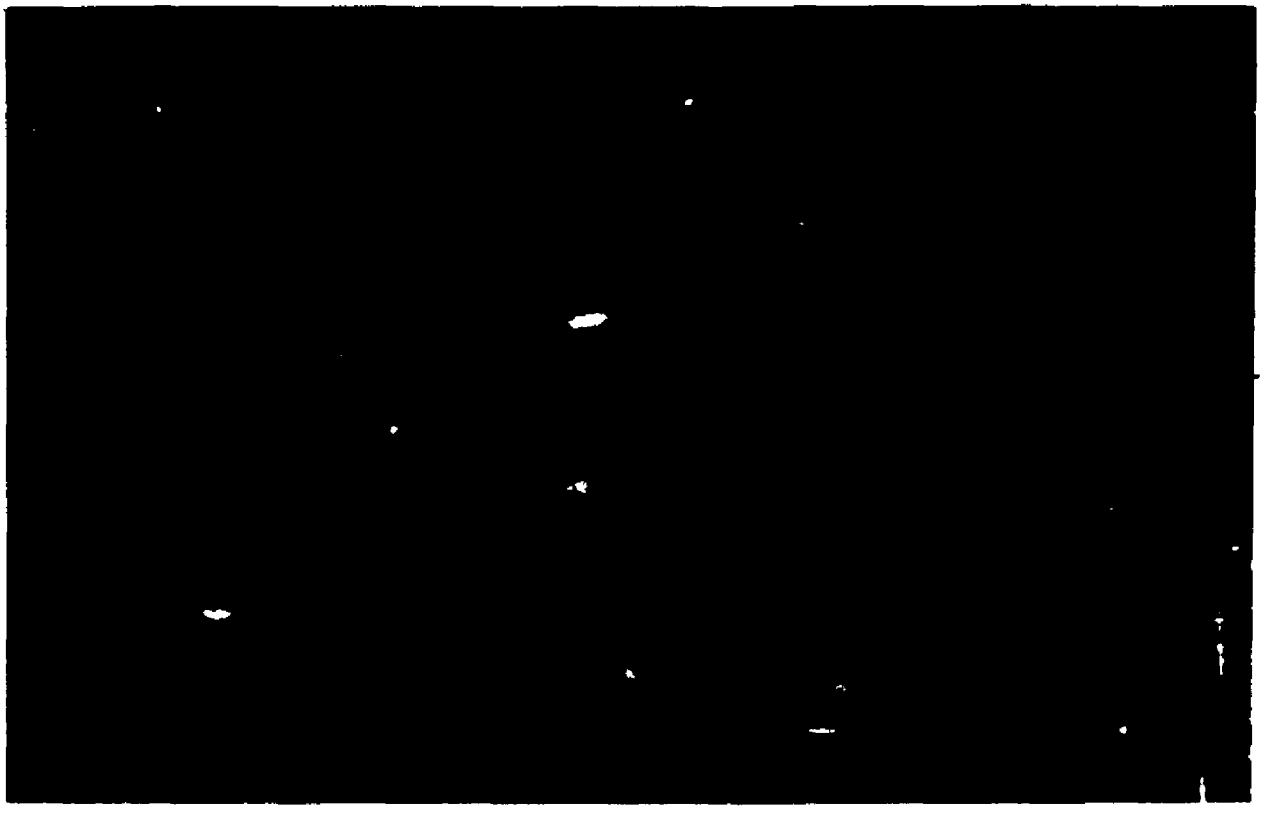
67. Choir Stalls, Córdoba Cathedral (Photo Mas).



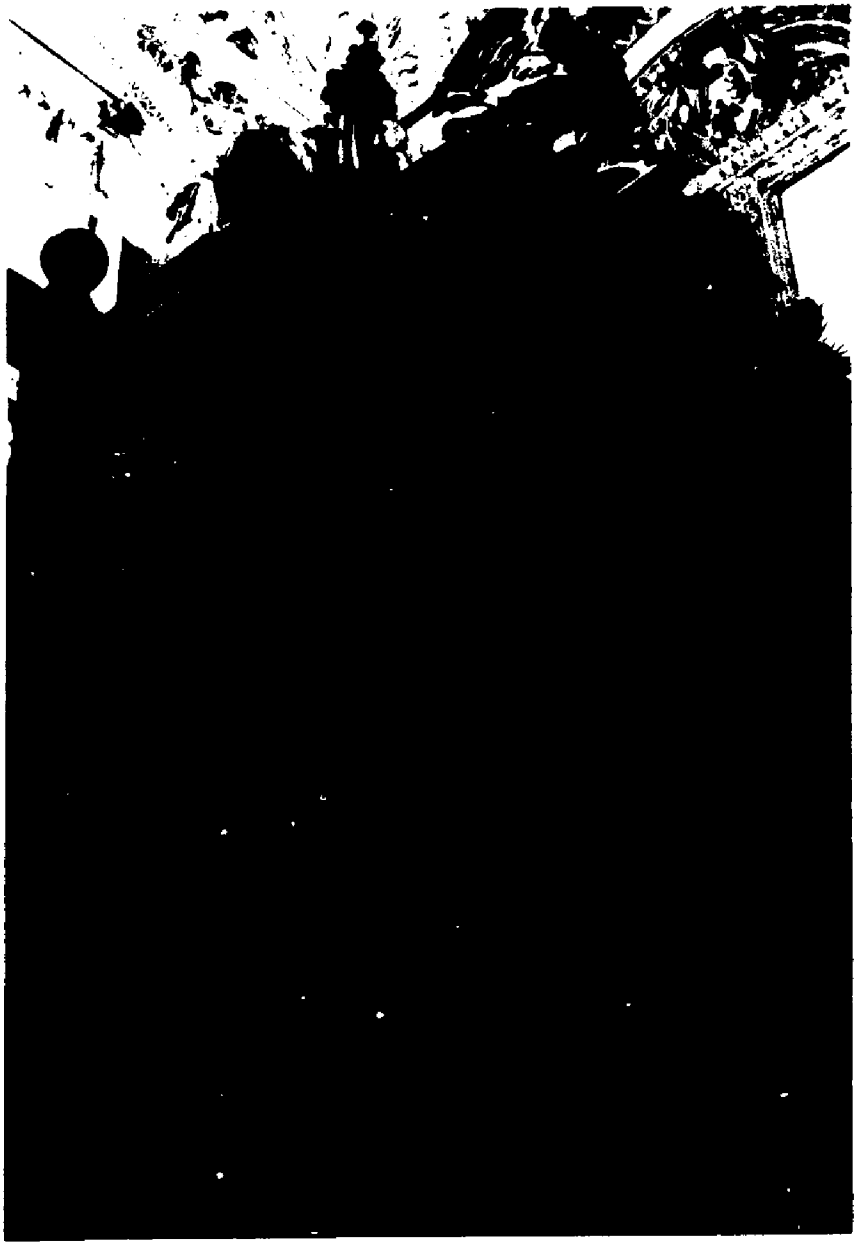
68. Detail of Fig. 67. (A. Subirats Casanova, Barcelona).



69. Bishop's Throne, Córdoba Cathedral, Choir Stalls (detail).



70. Bishop's Throne, Córdoba Cathedral, Choir Stalls (detail).



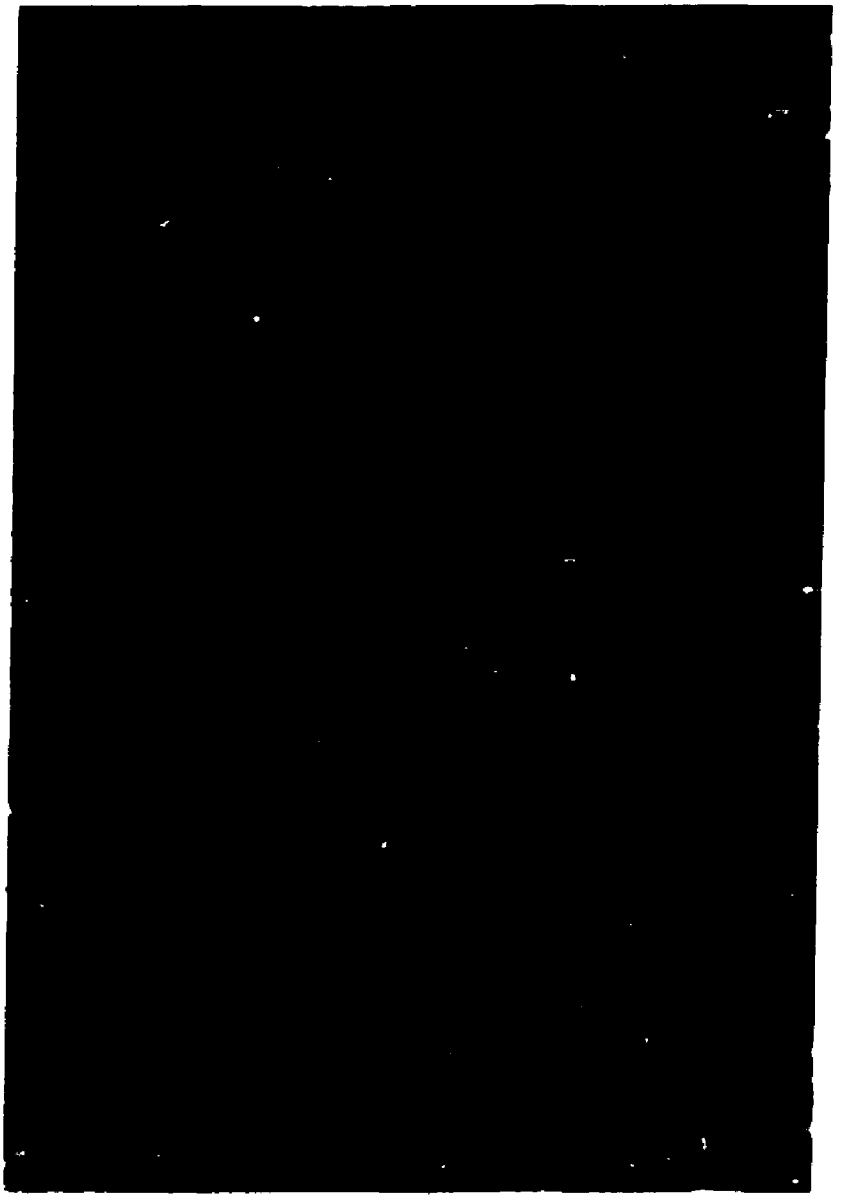
71. Bishop's Throne, Córdoba Cathedral, Choir Stalls (detail).



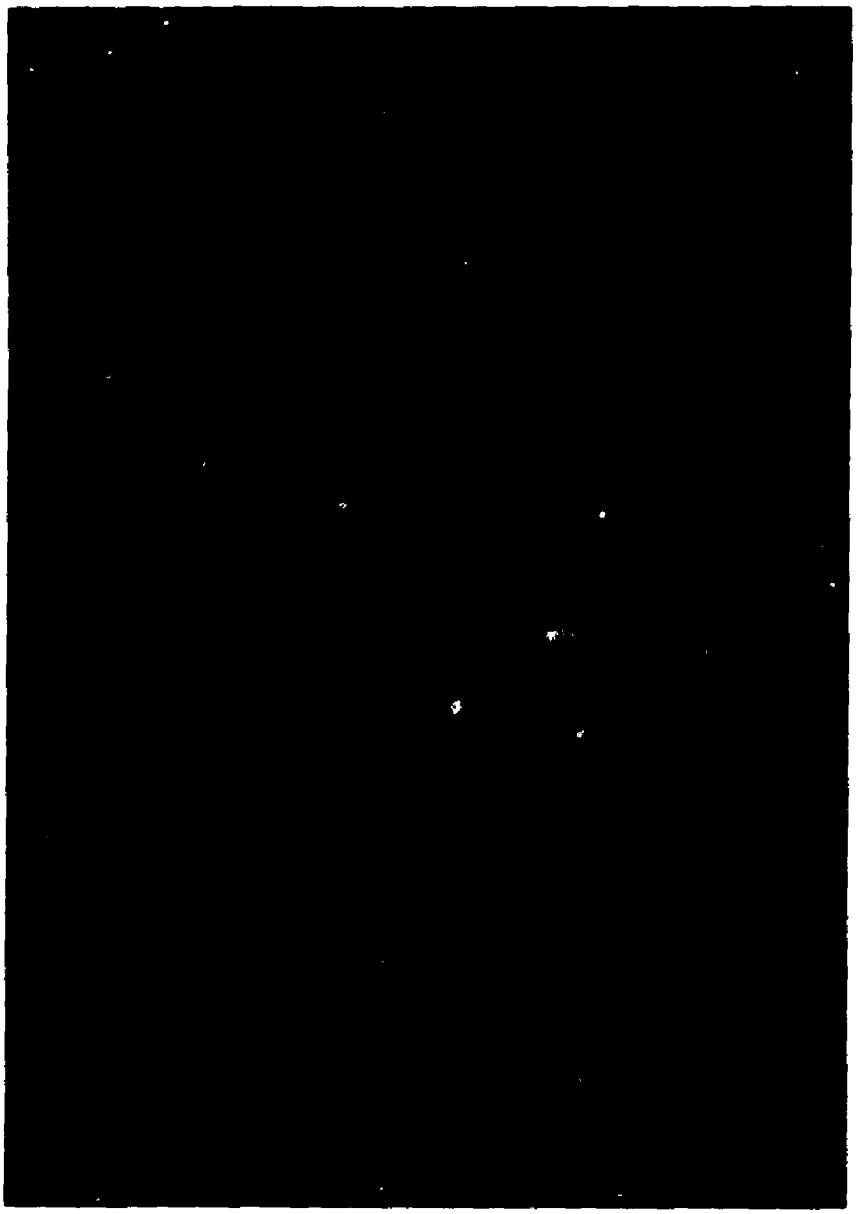
72. Bishop's Throne, Córdoba Cathedral, Choir Stalls (detail).



73. St. Catherine or St. Victoria, Córdoba Cathedral, Choir Stalls.



74. St. Agnes, Córdoba Cathedral, Choir Stalls.



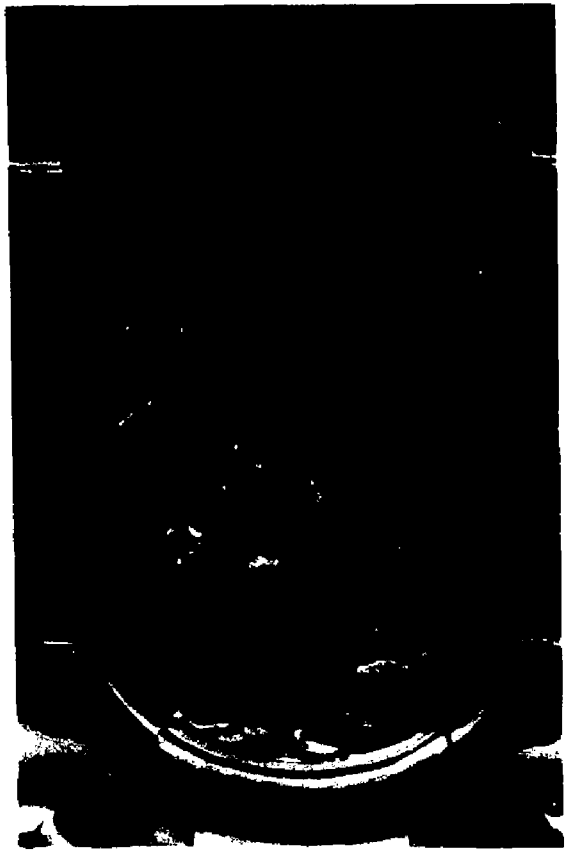
75. Miracle of the Ass, Córdoba Cathedral, Choir Stalls.



76. St. Vincent Ferrer Preaching, Córdoba Cathedral, Choir Stalls.



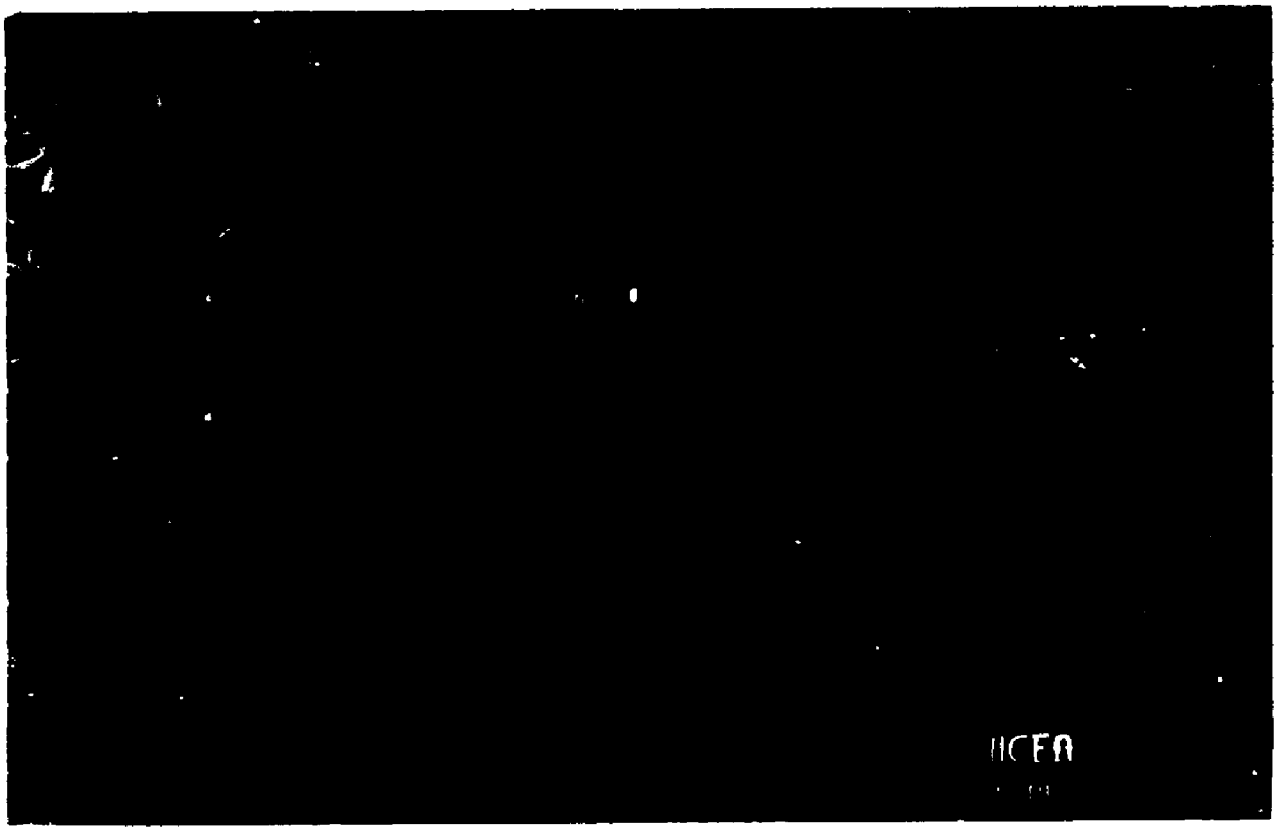
77. St. Michael and the Demon, Córdoba Cathedral, Choir Stalls.



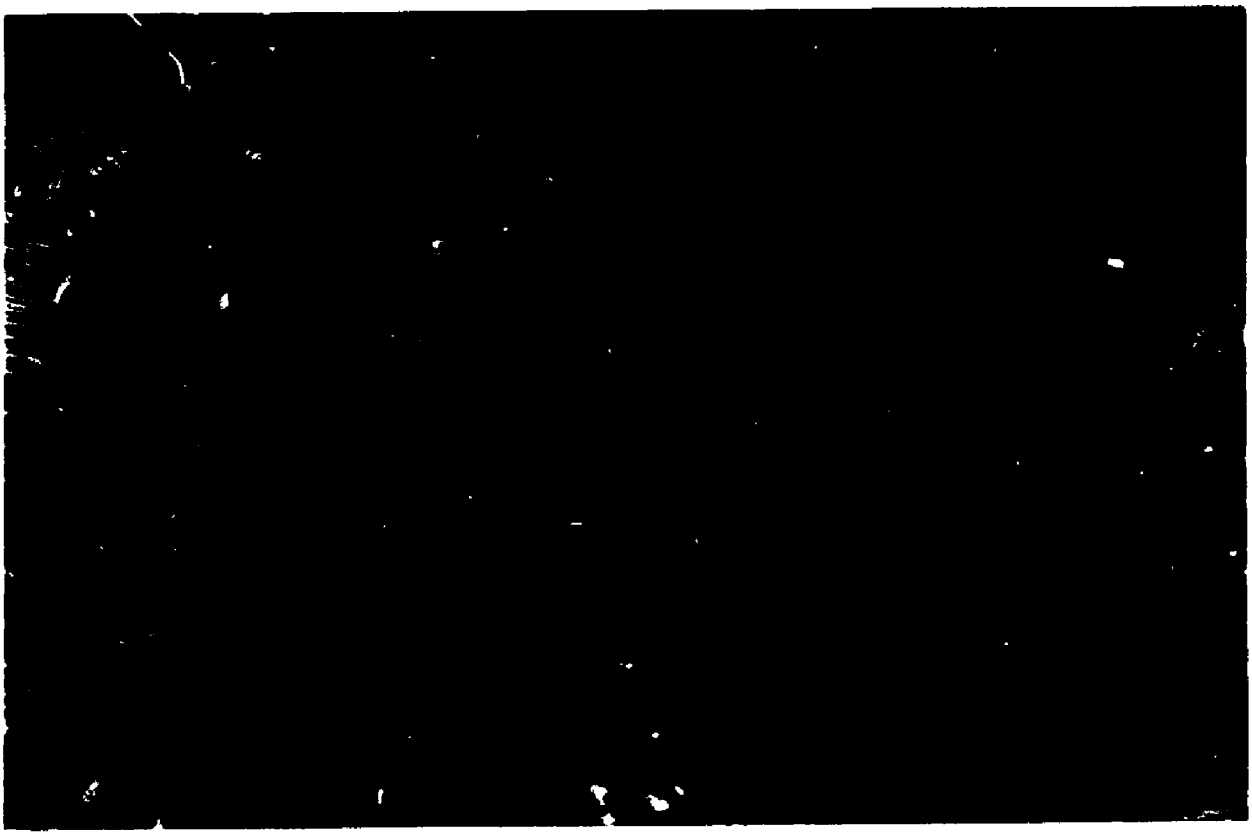
78. The Conversion of St. Paul, Córdoba Cathedral, Choir Stalls.



79. St. Paul, Bitten by a Viper, Shaking it from His Hand, Córdoba Cathedral, Choir Stalls.



80. View of the Upper Choir Stalls, Córdoba Cathedral.



81. View of the Upper Choir Stalls, Córdoba Cathedral.



82. View of the Upper Choir Stalls, Córdoba Cathedral.



83. View of the Upper Choir Stalls, Córdoba Cathedral.



84. View of the Upper Choir Stalls, Córdoba Cathedral.



85. View of the Upper Choir Stalls, Córdoba Cathedral.



86. View of the Upper Choir Stalls, Córdoba Cathedral.



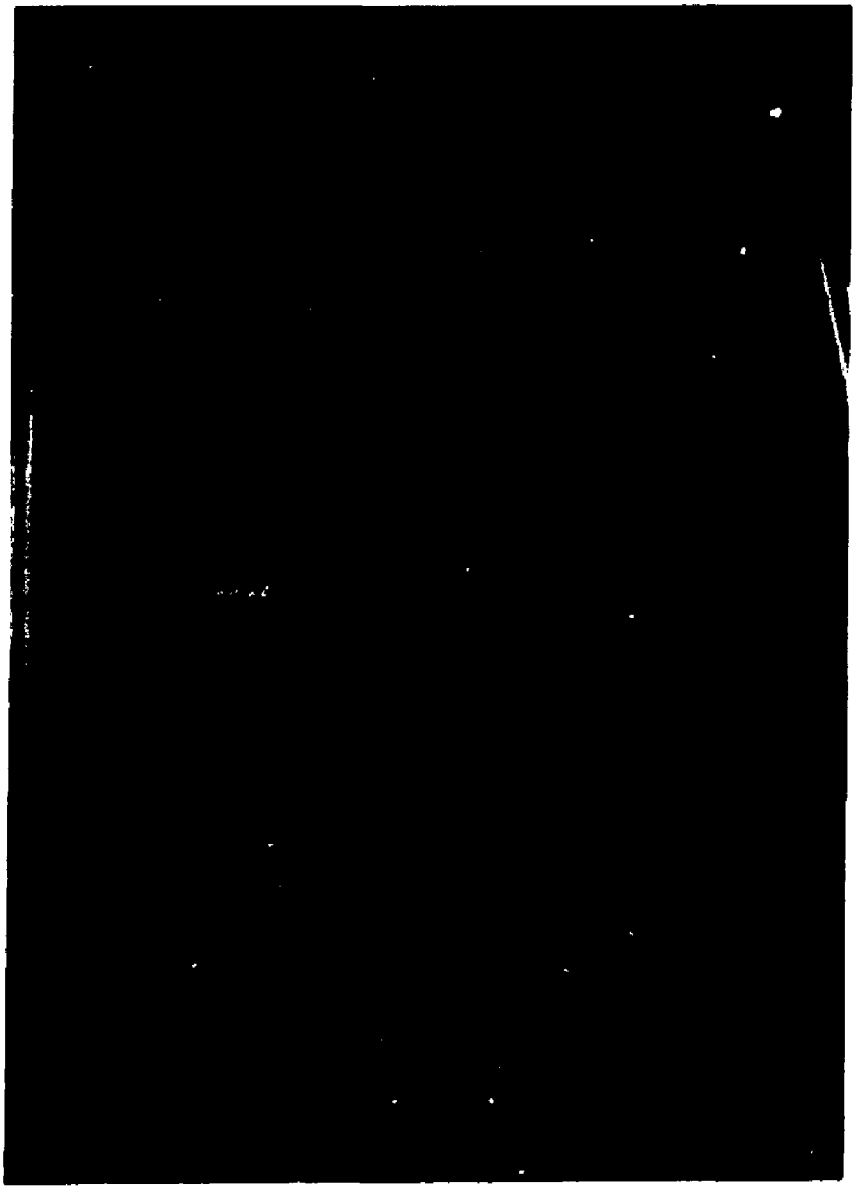
87. View of the Upper Choir Stalls, Córdoba Cathedral.



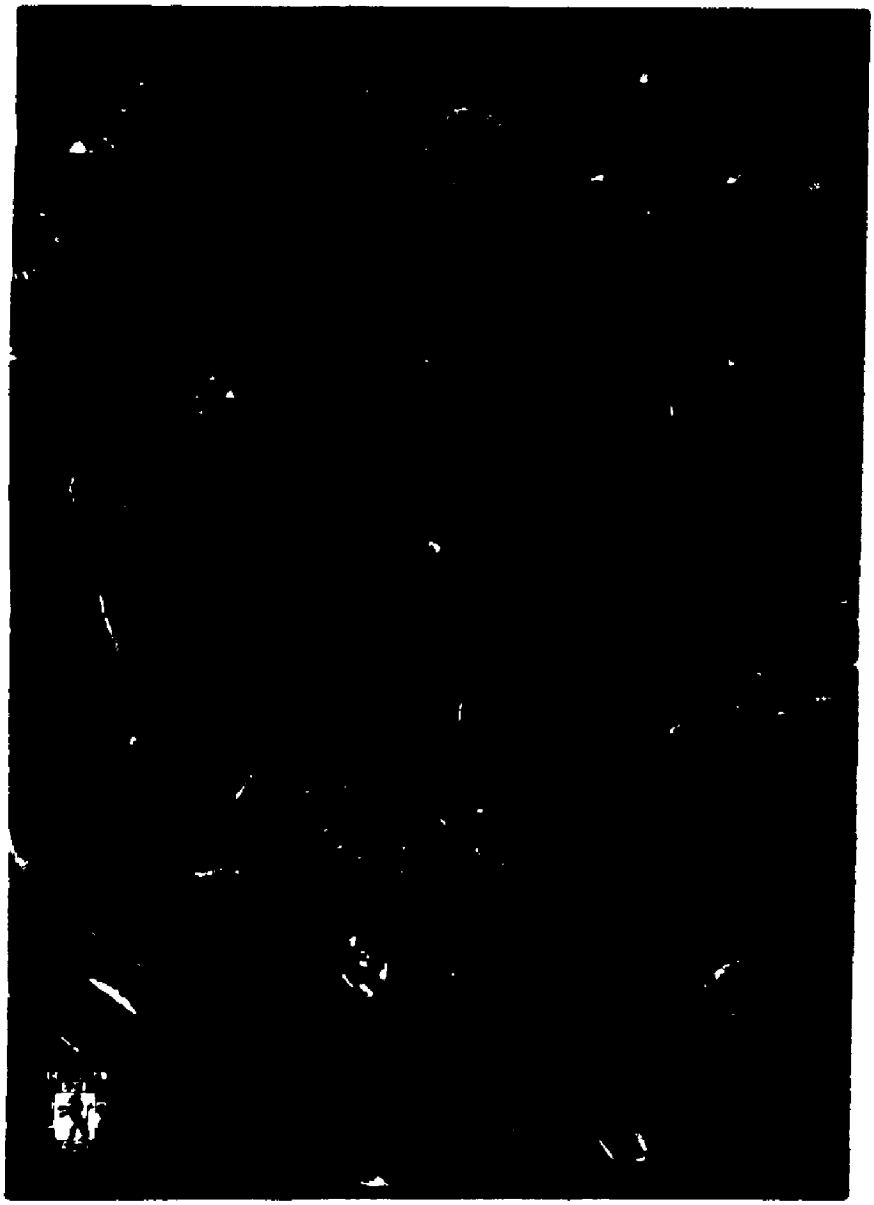
88. View of the Upper Choir Stalls, Córdoba Cathedral.



89. View of the Upper Choir Stalls, Córdoba Cathedral.



90. The Nativity, Córdoba Cathedral, Choir Stalls.



91. Detail of Fig. 90 (A. Subirats Casanova, Valencia).



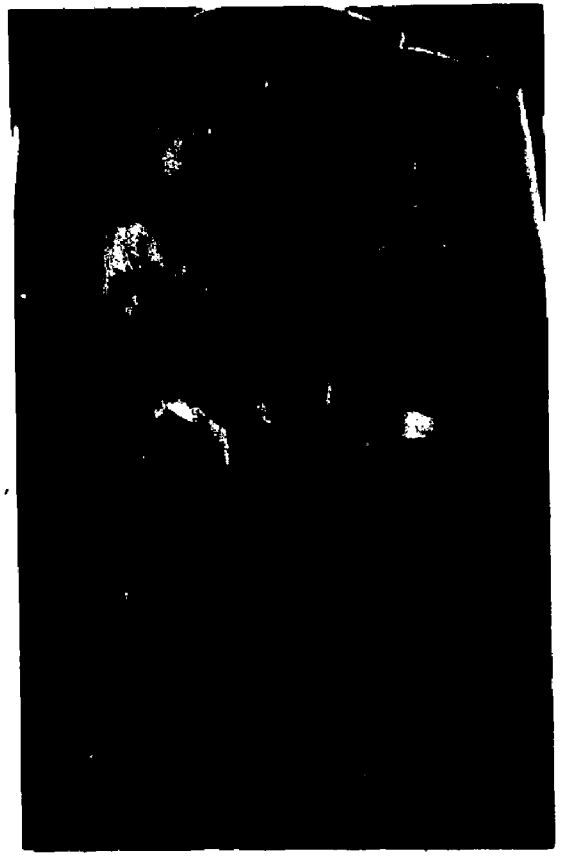
92. The Annunciation to Joachim, Córdoba Cathedral, Choir Stalls.



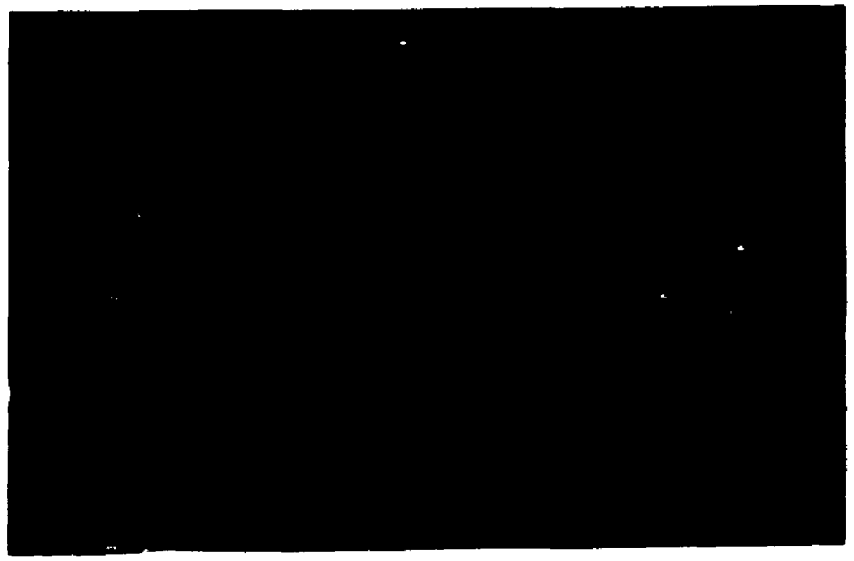
93. The Nativity of the Virgin, Córdoba Cathedral, Choir Stalls.



94. The Annunciation, Córdoba Cathedral, Choir Stalls.



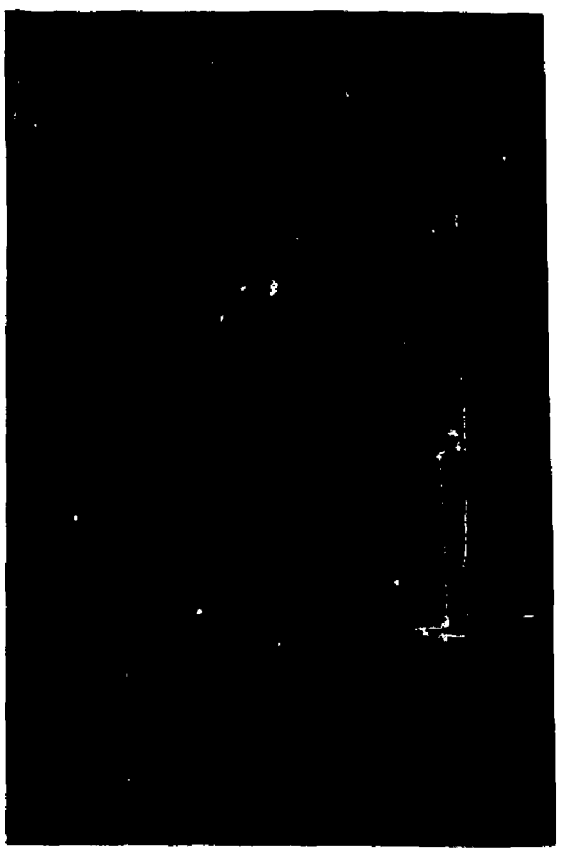
95. The Virgin and St. Joseph Going to Jerusalem, Córdoba Cathedral, Choir Stalls.



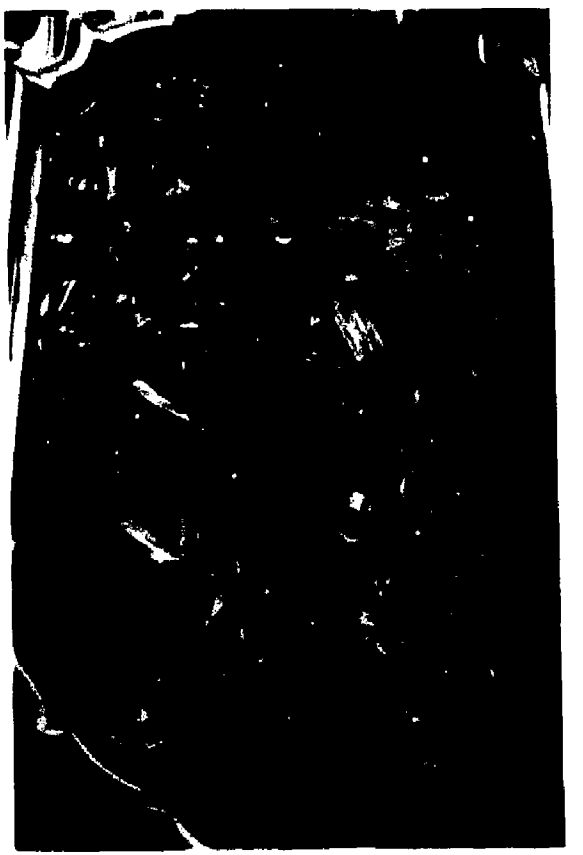
97. The Curing of the Paralytic, Córdoba Cathedral, Choir Stalls.



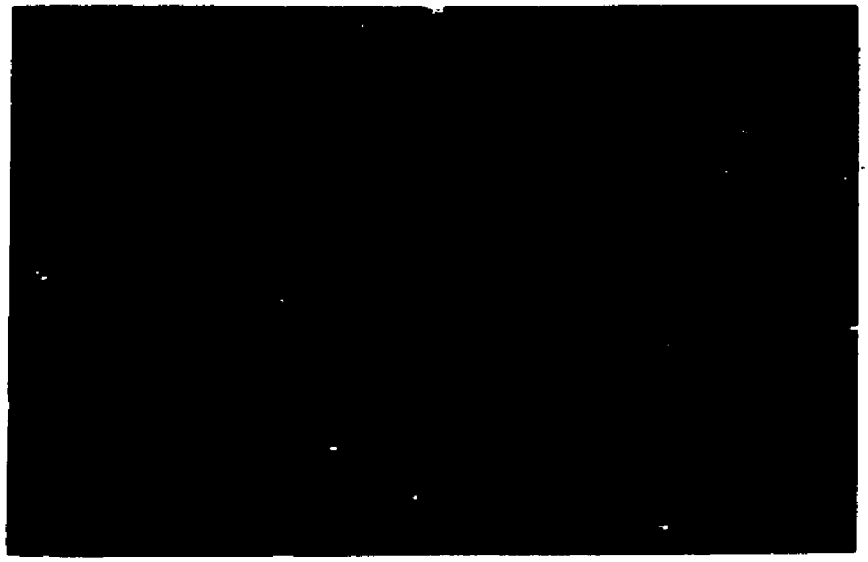
96. Christ and the Samaritan Woman, Córdoba Cathedral, Choir Stalls.



98. The Resurrection of the Son of the Widow of Nain, Córdoba Cathedral, Choir Stalls.



99. The Miracle of the Loaves and Fishes, Córdoba Cathedral, Choir Stalls.



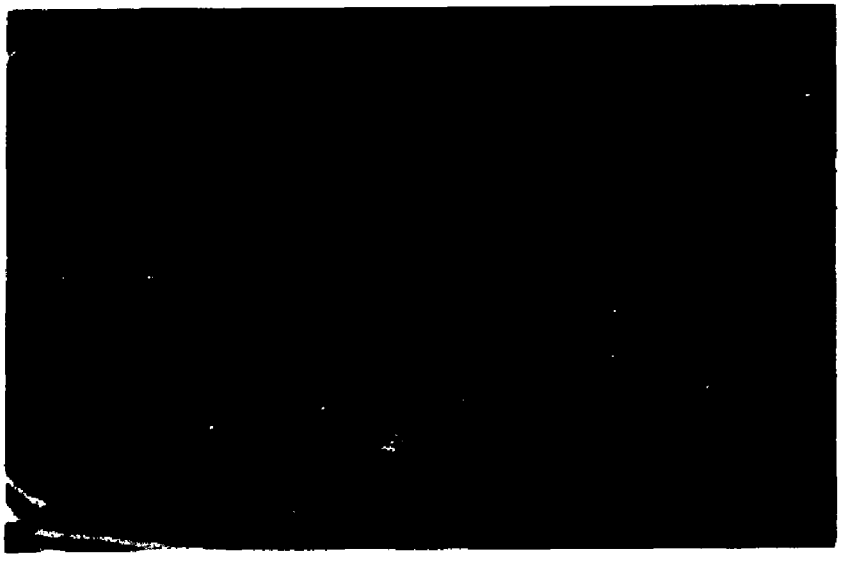
101. Christ and the Blind Man of Jericho, Córdoba Cathedral, Choir Stalls.



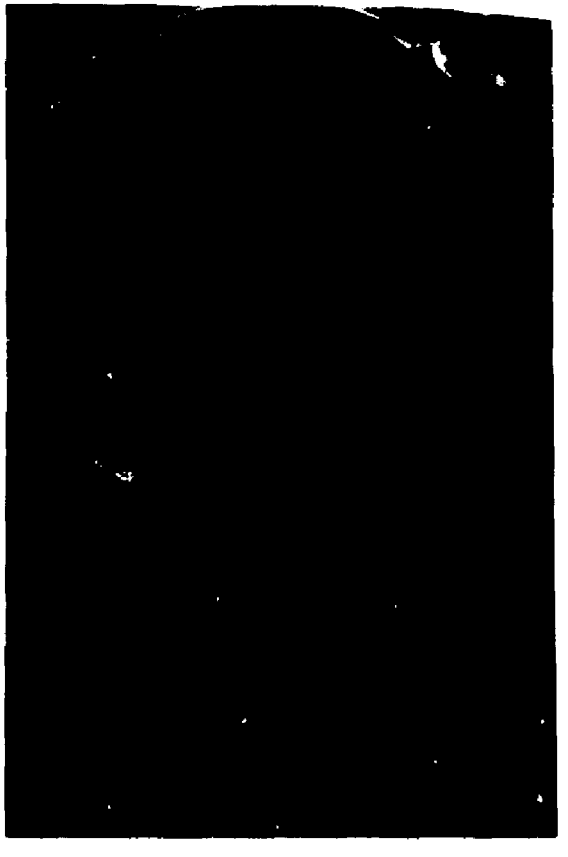
100. Christ in the Storm, Córdoba Cathedral, Choir Stalls.



103. The Last Supper, Córdoba Cathedral, Choir Stalls.



102. The Entry into Jerusalem, Córdoba Cathedral, Choir Stalls.



104. The Agony in the Garden, Córdoba Cathedral, Choir Stalls.



105. The Flagellation, Córdoba Cathedral, Choir Stalls.



106. The Betrayal, Córdoba Cathedral, Choir Stalls.



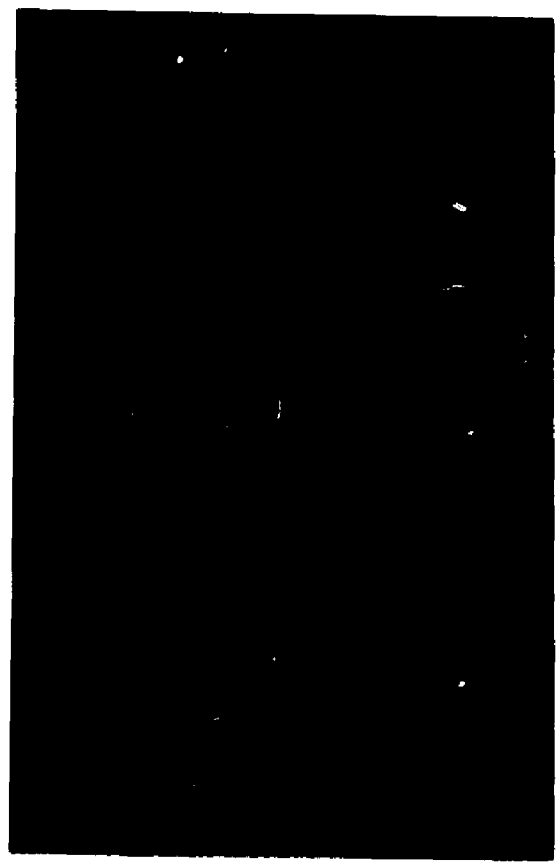
107. The Ecce Homo, Córdoba Cathedral, Choir Stalls.



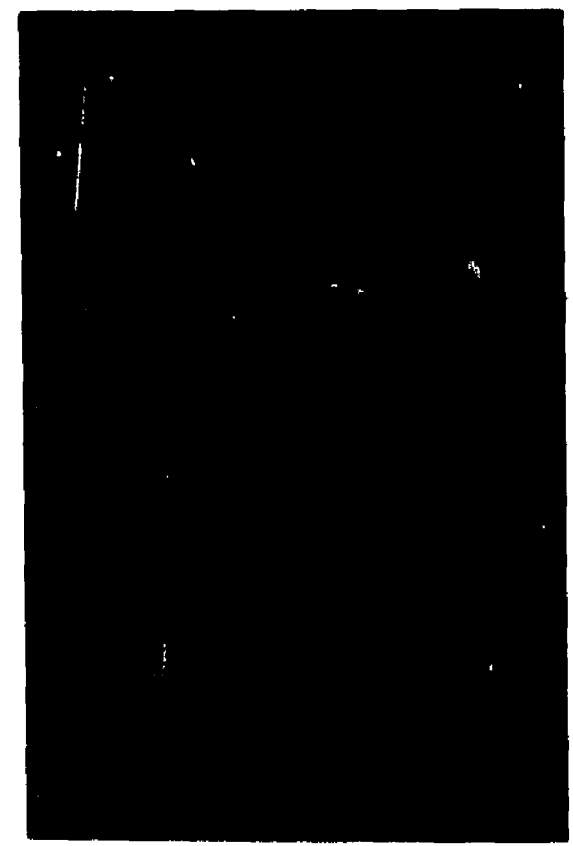
109. The Crucifixion with St. Longinus, Córdoba Cathedral, Choir Stalls.



108. The Via Crucis, Córdoba Cathedral, Choir Stalls.



110. The Resurrection, Córdoba Cathedral, Choir Stalls.



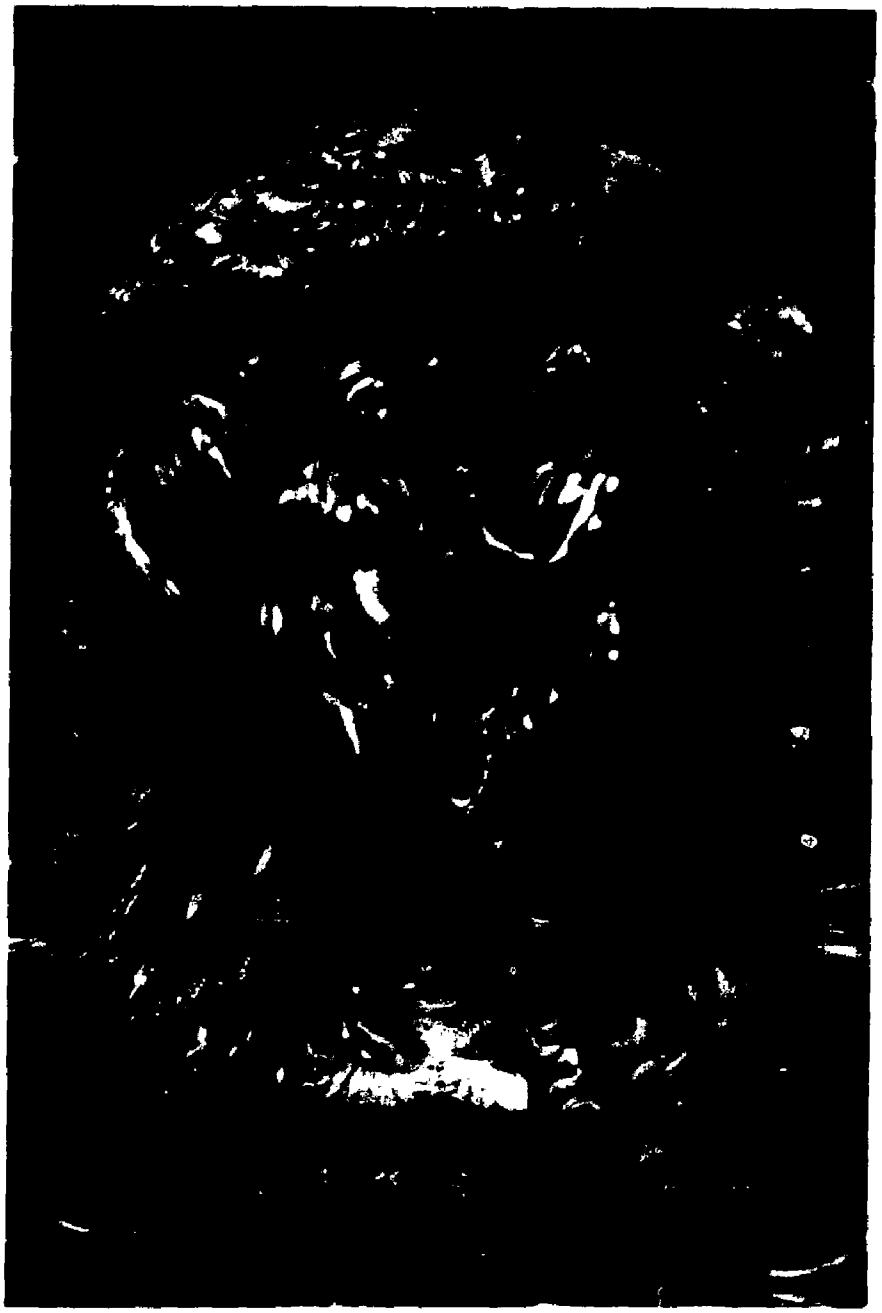
111. The Incredulity of Thomas, Córdoba Cathedral, Choir Stalls.



112. God Reproving Adam, Córdoba Cathedral, Choir Stalls.



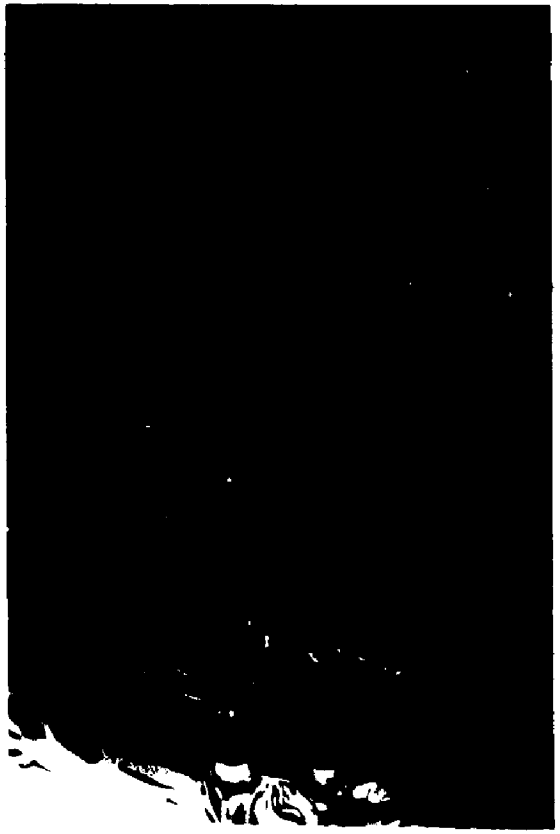
113. The Expulsion from the Garden of Eden, Córdoba Cathedral, Choir Stalls.



114. The Temptation of Adam and Eve, Córdoba Cathedral, Choir Stalls.



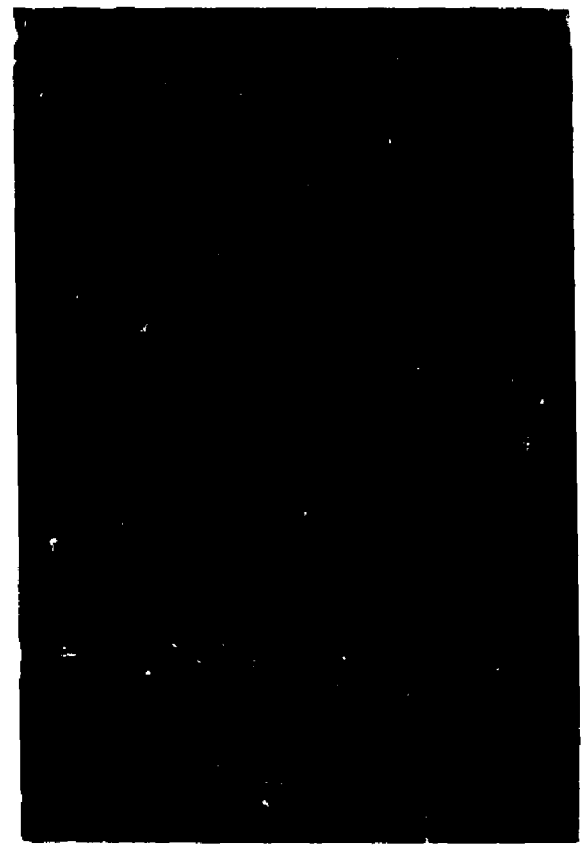
115. The Deluge, Córdoba Cathedral, Choir Stalls.



116. Abraham and the Three Angels, Córdoba Cathedral, Choir Stalls.



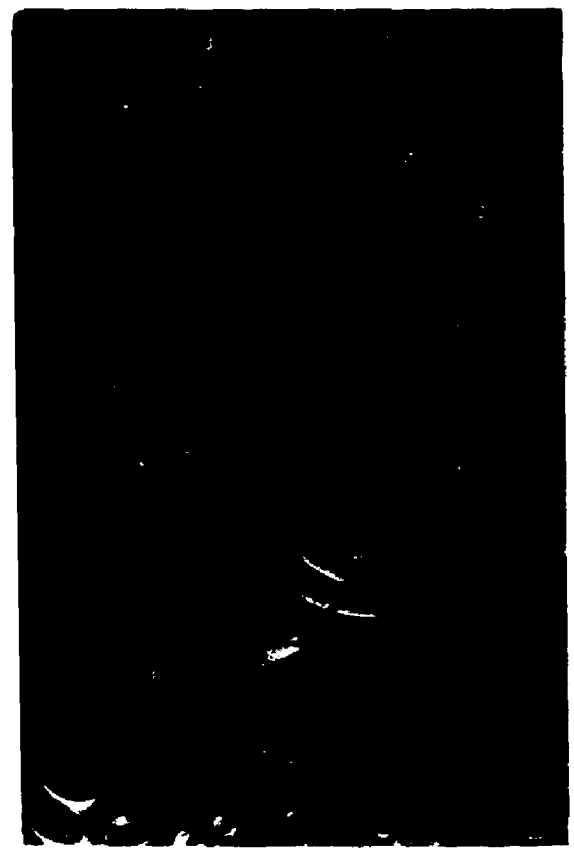
117. Isaac Blessing Jacob, Córdoba Cathedral, Choir Stalls.



118. Jacob Wrestling with the Angel, Córdoba Cathedral, Choir Stalls.



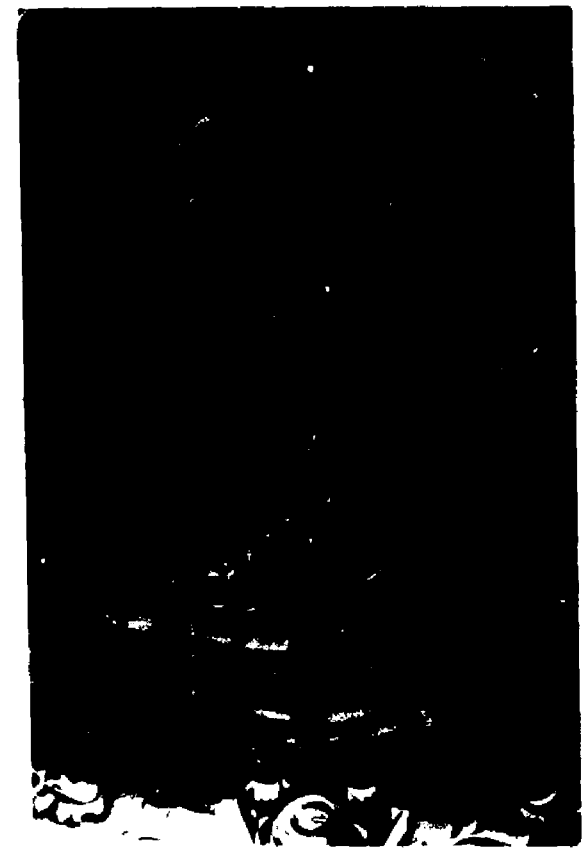
119. The Brazen Serpent, Córdoba Cathedral, Choir Stalls.



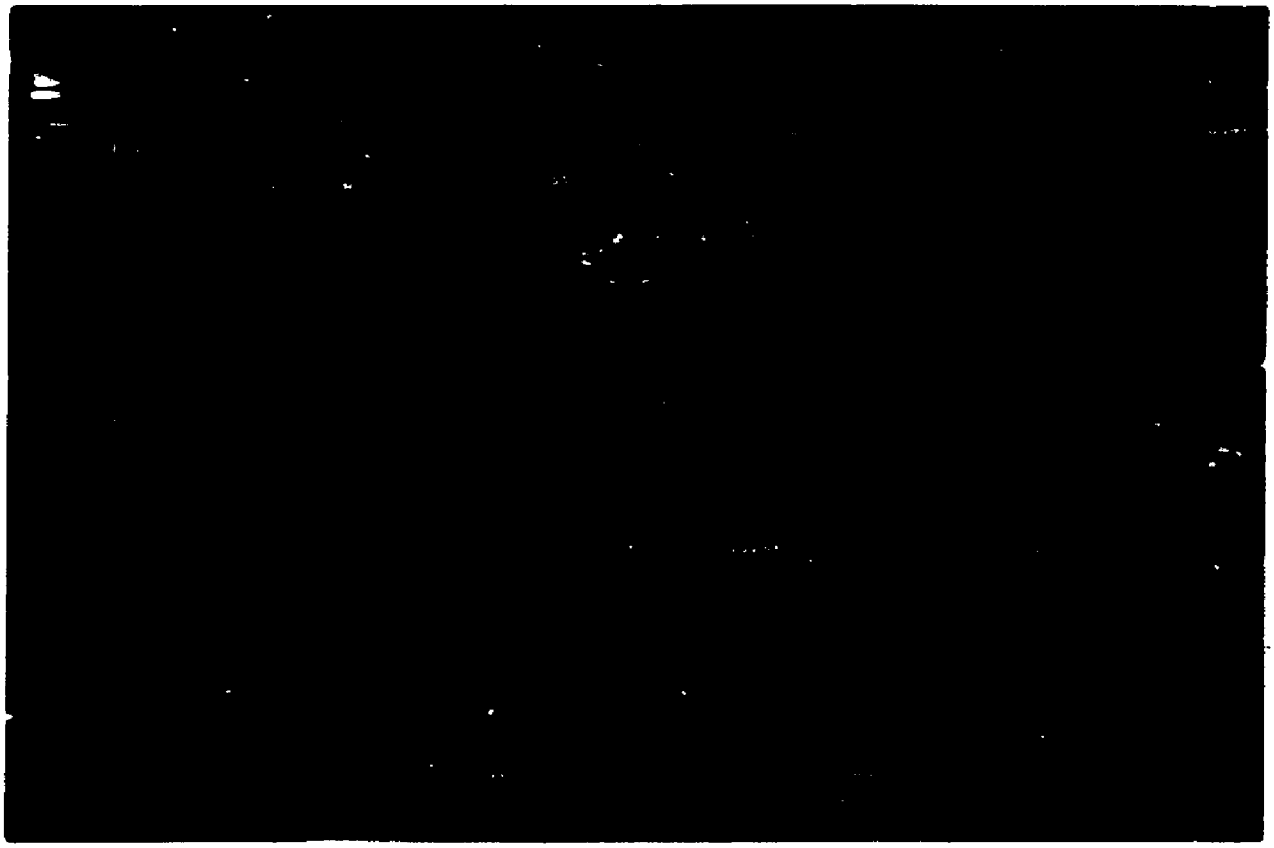
120. Solomon and the Queen of Sheba, Córdoba Cathedral, Choir Stalls.



121. Susanna and the Elders, Córdoba Cathedral, Choir Stalls.



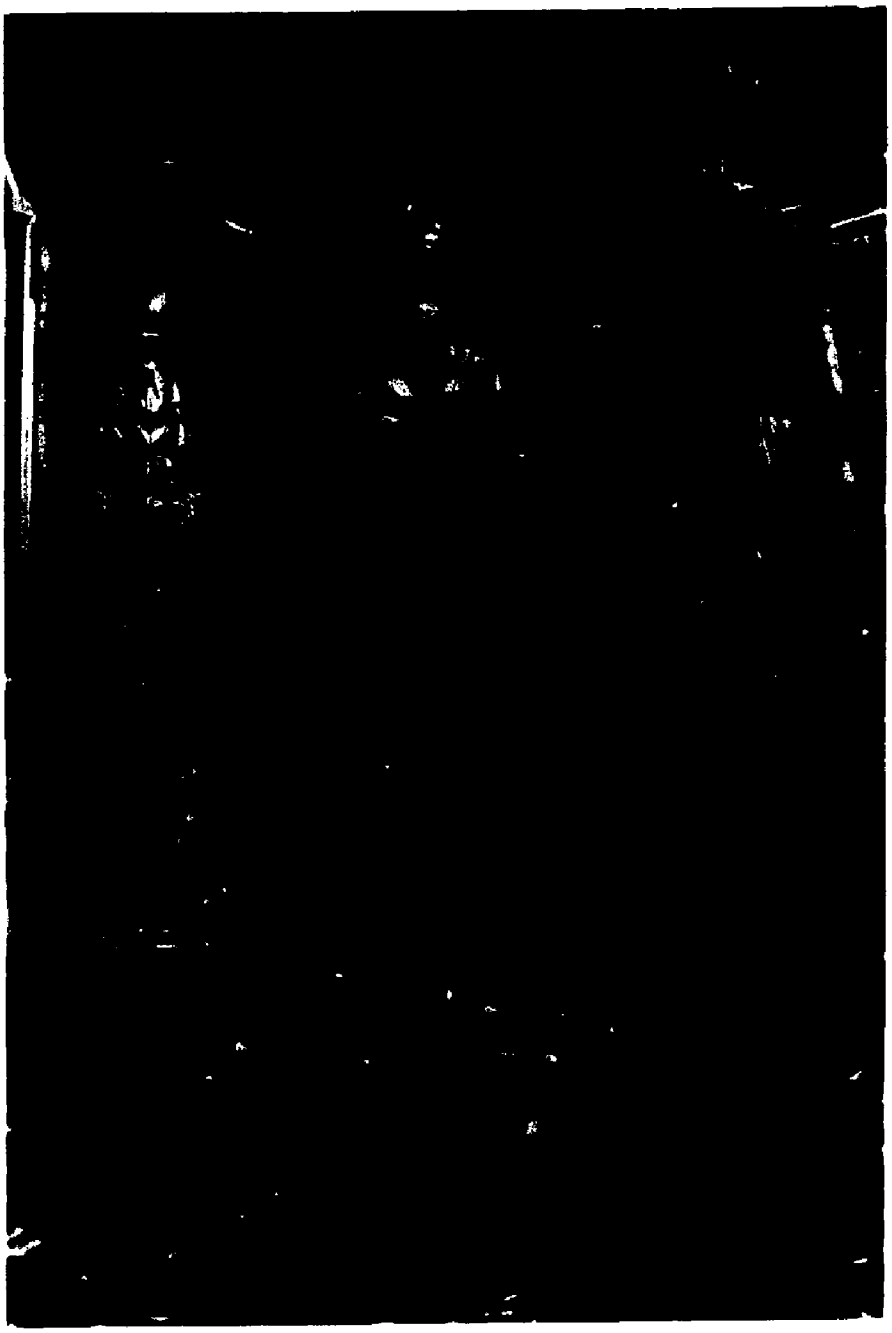
122. Samson and Delilah, Córdoba Cathedral, Choir Stalls.



123. St. Acisclo, Córdoba Cathedral, Choir Stalls.



124. St. Pomposa, Córdoba Cathedral, Choir Stalls.



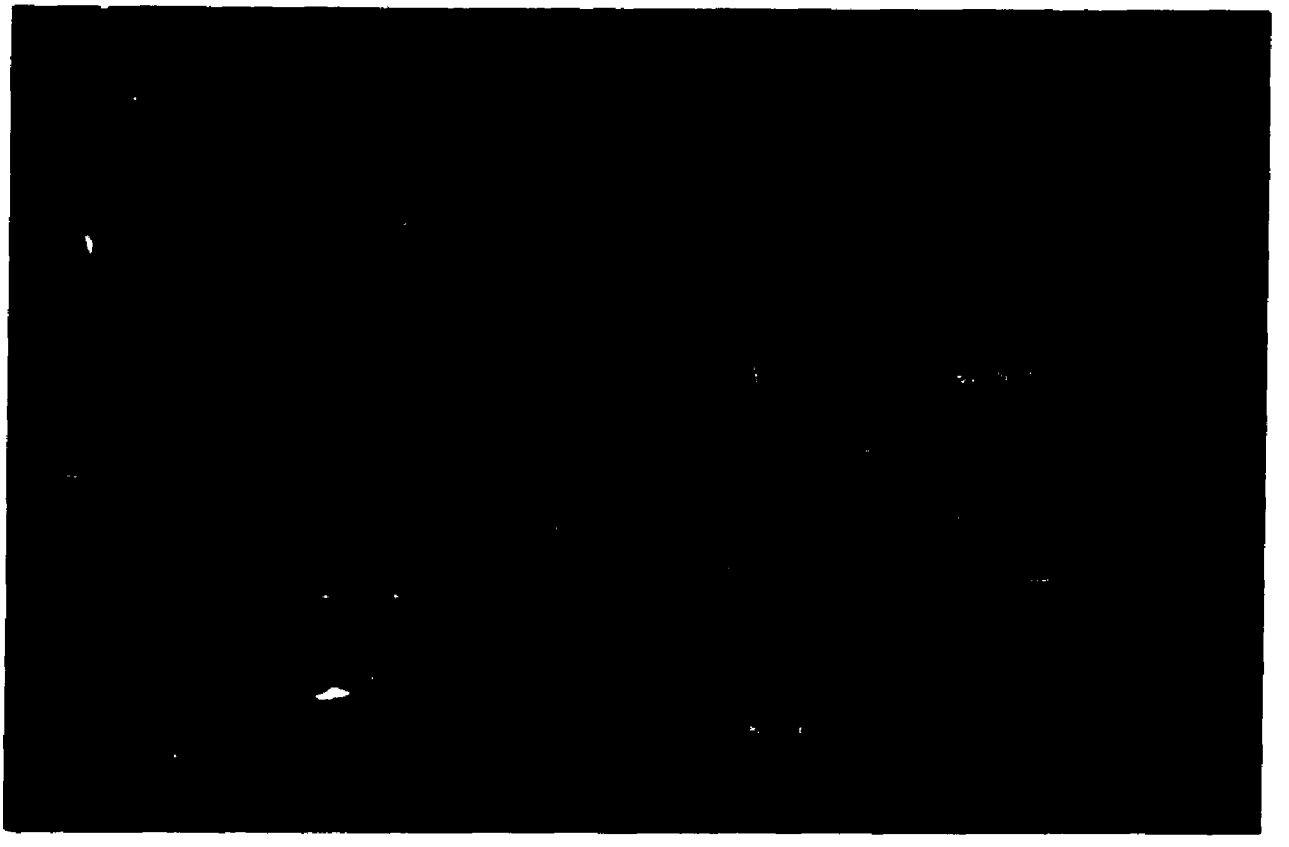
125. Evangelist, Córdoba Cathedral, Choir Stalls.



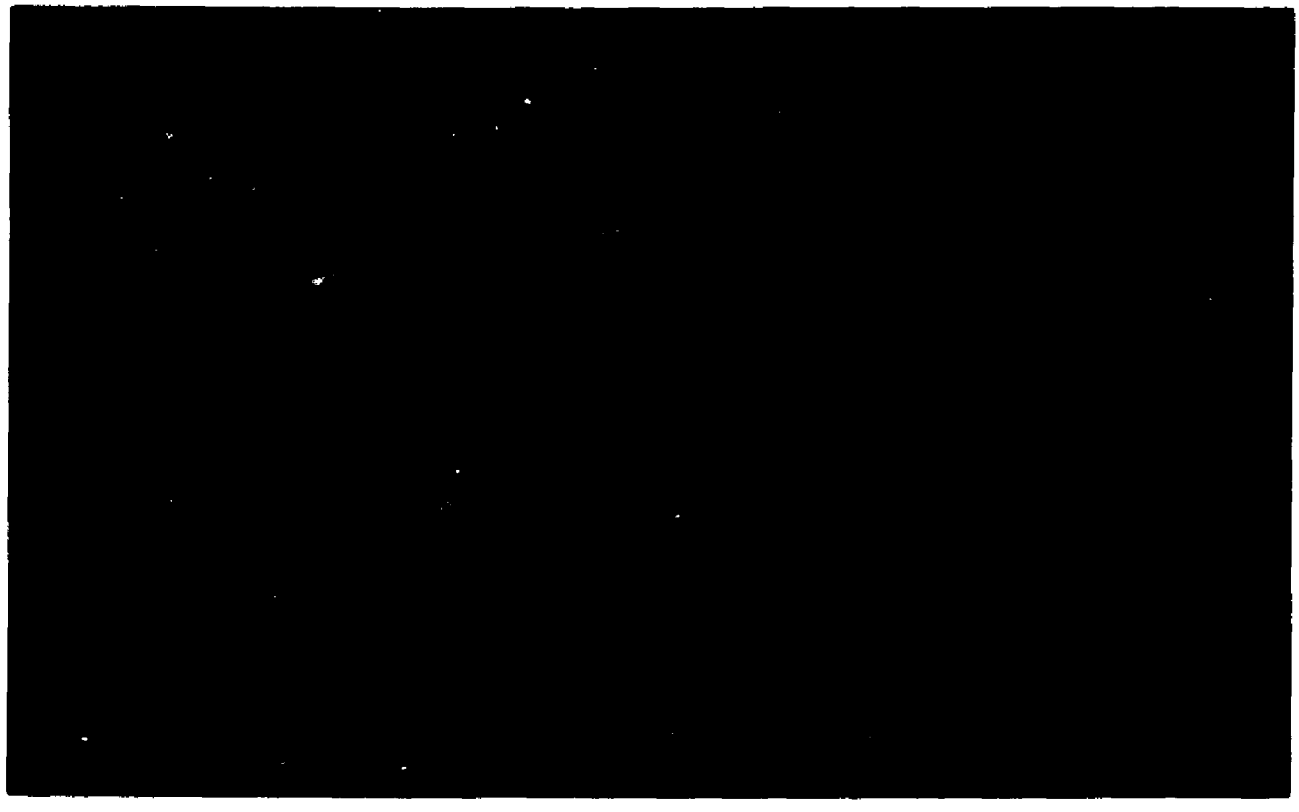
126. Seatback, Córdoba Cathedral, Choir Stalls.



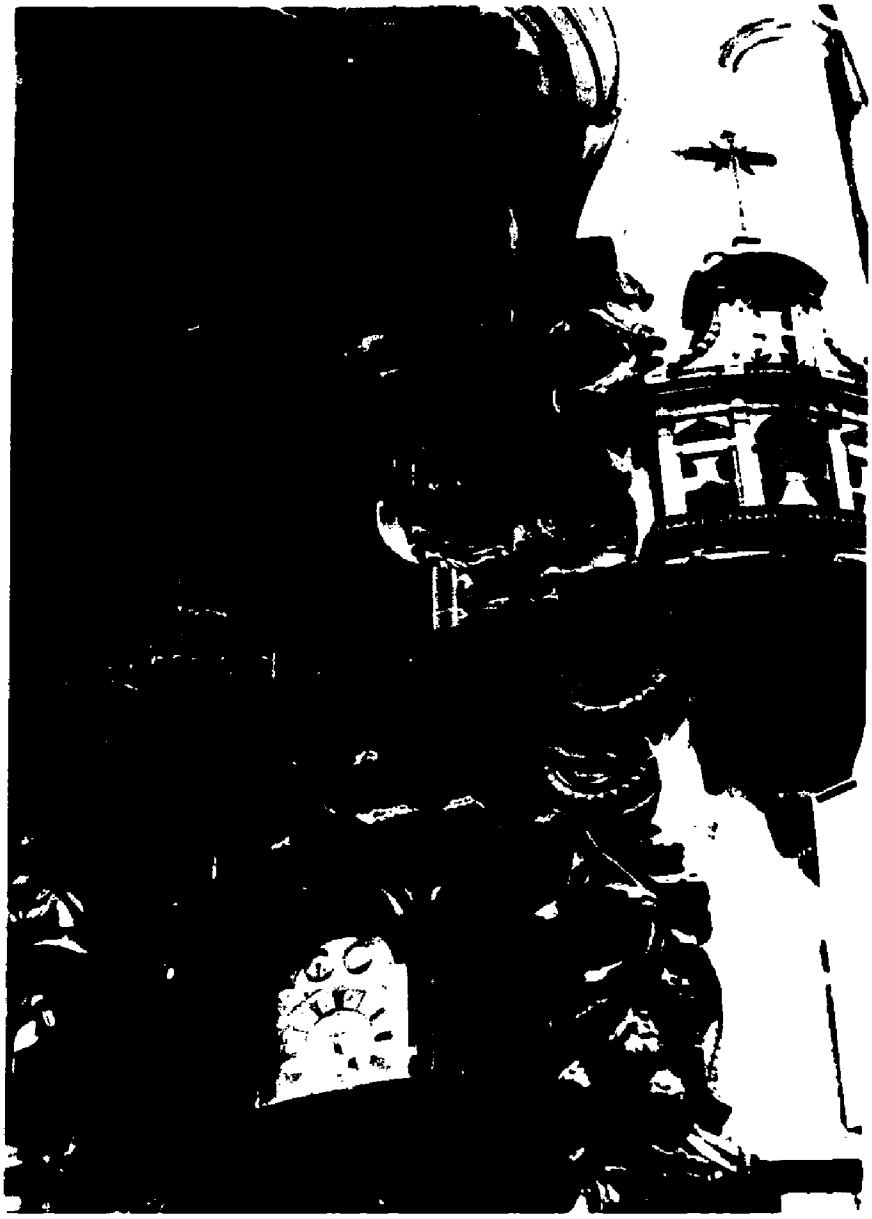
127. Seatback, Córdoba Cathedral, Choir Stalls.



128. Seatback, Córdoba Cathedral, Choir Stalls.



129. Seatback, Córdoba Cathedral, Choir Stalls.



130. View of the Entrance to the Choir, Córdoba Cathedral.



131. View of the Entrance to the Choir, Córdoba Cathedral.



132. View of the Entrance to the Choir, Córdoba Cathedral.



133. Tabernacle, San Ildefonso, Jaén, High Altar.