

master's crib," as if the dumb beasts felt "He had need of them" for warmth, that first cold night of His earthly life.

Pedro Orrente was a Spanish painter in the time of Philip IV. He studied painting in Italy, under Bassano, and on his return to Spain was protected by Olivares. This picture was painted for the Cathedral at Toledo.

NO. 155.—LAS MENINAS (THE MAIDS OF HONOUR).  
(*Velazquez.*)

The centre figure is the little Infanta, Maria Margarita, afterwards wife of the Emperor Leopold. The rival pretensions of this Princess, and her elder sister, Maria Theresa, engaged the attention of all Europe in the next reign. This Infanta was the daughter of Philip IV. by his second wife, Mariana of Austria. Two maids of honour are in attendance, from one of whom she is taking a cup, which is presented to her kneeling.

In front are two dwarfs and a large dog, which one of the dwarfs is teasing.

An officer of the court and a lady in waiting are in the background. Through the open door is seen another figure, and in a glass are reflected the faces of the king and queen, who are in the room, although not seen in the picture.

On your left stands Velazquez with his brushes and easel, and wearing his key as chamberlain. On his breast is a red cross worth observing. Philip IV. came to see this picture when finished, and remarked

that it required one thing to make it complete. Taking up a brush, the king painted in with his own hand the Cross of Santiago, and in this manner conferred on the painter the order of knighthood.

No. 114.—PORTRAIT OF MARIANA OF AUSTRIA,  
SECOND WIFE OF PHILIP IV. (*Velazquez.*)

The marriage of this princess took place in 1649, at the time of the unwelcome visit to Madrid of the English ambassadors from the exiled Charles II. Great rejoicings and magnificent "fiestas" followed, to which the ambassadors (Lords Clarendon and Cottington) were invited. They describe the queen as short, fat, and round faced, speaking so indistinctly they could scarce hear what she said, and much beholden to art. The king who a year afterwards dismissed them so summarily from his court, to make way for his pictures, at this time received them somewhat graciously, calling Charles his "sobrino" (nephew), and assuring them of his readiness to do all in his power to help him.\*

Queen Mariana resembles in slight degree her husband, to whom she was niece. She was unable, however, to acquire his gravity of demeanour, and could not restrain her laughter at the contortions of the court jester, for which Philip would rebuke her, saying that such mirth was unbecoming the dignity of a Queen of Spain. No. 450 is another portrait of Mariana, kneeling at her devotions, also by Velazquez.

---

\* In spite of these assurances, an envoy from the Parliament was shortly after on his way to Madrid.

No. 540.—VIEW OF ARANJUEZ. (*Velazquez.*)

The Avenues of Aranjuez, interesting as showing the fertile genius of Velazquez, who could paint royal pleasure grounds with the same facility as royal portraits.

Nos. 230 AND 234.—EQUESTRIAN PORTRAITS OF PHILIP III. AND HIS QUEEN, MARGARET OF AUSTRIA. (*Velazquez.*)

These portraits are said to have been painted from pictures by Pantoja de la Cruz, as Velazquez never saw Philip III. or his queen.

The king, in cuirass, baton in hand, and Castilian ruff round his neck, is mounted on a cream-coloured horse, and takes his exercise, caracoling along the sea shore.

Queen Margaret is on a piebald steed, and wears a dark dress, the rich trappings of her palfrey falling low as she paces along. Pure and good, Queen Margaret strove to arouse the feeble mind of Philip to some sense of the degrading servitude in which he was held by the Duke of Lerma, his minister, but it was all in vain: the king only betrayed her upright counsels to the minister. It is related of this queen that she would rise from her bed in the middle of the night to pray for the sick and dying, when her ear caught the sound of a bell announcing that the priest was on his way to administer the viaticum. She adored her silly husband, whose chief delight was to dance the Bolero with her.

Philip III. succeeded his father, Philip II., on the throne of Spain in 1598. For the first few years of his life, the health of this prince was so feeble that from one week to another no one expected he would live, and his mental capacity was so limited, that he was twelve years old before he could master his alphabet. In person he was short and fat, with flaxen hair, pink complexion, and the peculiar under jaw of his family. He had been harshly treated by his father: the only person who had shown him any kindness was his chamberlain, and no sooner was his father dead than the chamberlain was created Duke of Lerma, and placed at the helm.

A patriot anxious to open Philip's eyes to his degradation, placed a letter on his table thus addressed:—

*"To the King of Spain, Philip III., at present in the service of the Duke of Lerma."*

It is said that Philip III. fell a victim at last to Spanish etiquette. Too great a fire had been kindled in the room where the king was seated, but it was contrary to the etiquette of the court for him to move. It would also have been a breach of rule for any servant to enter the apartment. At length an officer of the court was ordered by the king to remove some of the fire from the brasier, but he excused himself; etiquette forbade his performing this function, which belonged to a higher official. This individual was summoned, but was not forthcoming. The fire burnt fiercer; Philip III. endured it rather than abate one jot or tittle of court etiquette; but the heat he had

suffered from brought on a fever, which carried him off. Philip III. was not possessed of the imperturbability of his father or his son. At an *auto de fé*, at which, as usual, the court assisted, a young Jewess was committed to the flames; at this sight the king gave an involuntary shudder; and for this touch of humanity, the punishment of bleeding was inflicted on the king, and his blood burnt, by order of the sharp-eyed Inquisition!

No. 134.—THE CALLING OF ST. MATTHEW. (*Juan de Pareja*).

Pareja was a pupil of Velazquez. His story is interesting. He was by birth an African, and his calling that of a slave, in the service of Velazquez. It was his duty to prepare the colours and clean the brushes of his master. As a slave he was debarred from any higher avocation; but his natural talent was drawn out by constant observation. He would watch Velazquez whilst he painted, and at night sit up and attempt to reproduce what he had seen his master do by day. Pareja accompanied Velazquez to Rome, and whilst there secretly availed himself of every opportunity of improvement in the art of painting. When forty-five years old, he ventured to reveal his talent, and having painted a small picture, placed it with its face to the wall, in his master's studio. Philip IV. came frequently to visit Velazquez, and invariably examined the rough sketches hung on the walls. He was at once struck with Pareja's picture, and asked the name of the artist.

The poor slave fell at his feet, and confessed that it was his work.

"A painter like this can no longer be a slave," was the king's remark, and he was immediately given his freedom.

The faithful Pareja would not quit his master's service, but remained with Velazquez as his pupil and servant till he died. In the corner of this picture is the dark face of the liberated slave.

NO. 267. — EL PRETENDIENTE (OR THE PLACE HUNTER). (*Velazquez.*)

With lowly bow and outstretched hand he is represented, presenting a petition. "To beg" is a Spanish characteristic, and this is evidently a portrait.

NO. 320.—PORTRAIT OF JUANA DE PACHECO. (*Velazquez.*)

Juana de Pacheco was the wife of Velazquez. This is a profile; her face is not handsome, but intelligent. Nothing can be more simple and unpretending than her appearance, her only ornament a bunch of black ribbon in her dark hair. For five years Velazquez had been pupil to old Pacheco, and in those years he won the love of his master's only daughter, Juana. Pacheco at length gave her in marriage to his pupil, "moved," as he says, "by his virtue, his purity, his good parts, and great genius." For forty years Juana was the faithful companion of Velazquez. On his return from Fuenterrabia to Madrid

in 1660, after the solemnisation of the marriage of the Infanta Maria Theresa with Louis XIV., he was taken ill. The king sent his doctor to attend him, but Velazquez felt that the hand of death was upon him. Juana was by his side throughout his illness, her hands closed his eyes, and then when eight more days had passed away she followed him to the grave.

No. 317.—THE INFANT SAVIOUR SLEEPING. (*Zurbaran.*)

In this picture the Infant Saviour reposes on a Cross. The purple robe and crown of thorns are beside Him as He sleeps.

Zurbaran was born near Seville in the year 1596. He was a pupil of Roelas.\*

It was Velazquez who first introduced him to the notice of Philip IV., in 1630. On one occasion the king came behind Zurbaran as he painted, and, laying his hand gravely on the artist's back, thus greeted him, "Painter to the king, and king of

\* There is but one picture in this Museo by Roelas, No. 95. The subject is "Moses striking the Rock." The Israelites press forward, each eager to drink. In the centre of the picture is a mother, who, deaf to the cries of her child, is quenching her own intense thirst, holding a gourd full of water to her parched lips. This picture is not in the Long Gallery, but in the room set apart for works of the Spanish masters. Roelas was of the school of Titian; he commenced life as a doctor, but his love of the fine arts induced him to give up this profession and devote himself to painting. He studied for some years at Venice, and then returned to Seville, where are his principal works.

painters." Our National Gallery contains a fine picture by Zurbaran.

No. 315.—THE VISION OF ST. BERNARD. (*Murillo.*)

St. Bernard, Abbot of Clairvaux, was the great Saint of the Order of Cistercians. He was also the preacher of the second Crusade.

St. Bernard, faint and weary in spirit from long study over his famous homily on the "Canticles," rises from his books and kneels in prayer, when he beholds in vision the Virgin Mother, bearing in her arms the Infant Saviour. As he gazes with humble devotion on the Mother of his Lord, from whose virgin breast the Divine Child receives nourishment, a stream from the same chaste source seems to moisten his lips, renewing his powers of eloquence and persuasion. This literal representation of a spiritual idea is too material to be otherwise than disagreeable. The abbot is arrayed in the white robes of the Cistercians. On his table are lilies, symbolical of his devotion to the pure Virgin, and on the ground before him lies his pastoral staff. Angels surround the Mother and her Son. The famous motto of St. Bernard was "Bear and forbear." To the honour of this Saint it is recorded that at a time when all Christendom regarded the slaying of a Jew, as a righteous act, and a worthy preparation for the projected recovery of the Holy Sepulchre, St. Bernard thus admonished the Crusaders, "Take heed what ye do to the Jews, for whosoever toucheth them is like as if he had

touched the apple of the eye of Jesus, for they are His flesh and blood."

No. 314.—THE BAPTISM. (*Navarrete, or El Mudo.*)

He was so called from his being deaf and dumb. At three years old he lost his hearing through illness, and never learnt to speak. He was regarded as the Spanish Titian, having taken that great master for his model, and carefully studied his works at Venice. Philip II. took El Mudo into his favour. This picture hung formerly in the prior's cell at the Escorial.

No. 310.—THE VIRGIN AND ST. ANNA. (*Murillo.*)

The Virgin is being taught to read by her mother St. Anna. Angels hold a crown of flowers over the young child's head, who, child-like, evidently loves not the hour of lesson. The gentle patient expression on the countenance of St. Anna is full of beauty.

No. 295.—MERCURY AND ARGUS. (*Velazquez.*)

The head of Argus is drooping from sleep, bewitched by the flute of the artful Mercury; and his watchful eyes, never before closed, are now sealed by the charmed rod. On the left is the once beautiful Io, transformed into a heifer, and committed to the charge of Argus by the jealous Juno. Mercury is noiselessly approaching to slay the sleeper and set the captive free.

No. 290.—THE EMPEROR CHARLES V. (*Pantoja de la Cruz*)\*

Painted towards the close of his political career. The star of Austria was now on the decline. Age and infirmities had begun to tell prematurely on the Emperor's frame, and success had ceased to attend his arms. He had been obliged to raise the siege of Metz (1552), defended by the Duke of Guise. It was on this occasion that Charles remarked, "I now perceive that Fortune, like other females, forsakes old men to lavish her favours on the young."

It is related that whilst in Flanders, and suffering from one of his severe attacks of gout, Charles had an interview with the French ambassador Chastillon, and bade him look at "the hands which had once held sword and lance with so firm a grasp, now unable even to open a letter;" adding, "This is all that I have gained by the vain and empty titles of Great Captain, and Most Powerful Emperor!

When the Emperor landed in Spain after his abdication, he prostrated himself on the ground, exclaiming, as he kissed the earth, "Naked came I out of my mother's womb, and naked I now return to thee, thou common mother of mankind."

Whilst at Yuste, a theft was committed on the Emperor, and 800 ducats stolen from his private coffer. His own attendants were suspected, and it

---

\* Pantoja could not have painted this from life, as he was only born some six years before Charles's abdication in 1556.

was suggested to the Emperor to have the suspected persons put to the torture. His reply is worthy of remembrance. "There are certain things which had better rest unknown."

No. 278.—DON FERDINAND OF AUSTRIA. (*Velazquez.*)

The prince is in a shooting dress, with a grand dog by his side, and in his hand he carries a gun.

Ferdinand, younger brother of Philip IV., was Archbishop of Toledo, and a Cardinal from his boyhood. He became Governor of the Netherlands on the death of his aunt, the Archduchess Clara Eugenia Isabella. Ferdinand (or the Cardinal-Infant as he was called) was the hero of Nordlingen, where the Imperialists and Spaniards defeated the Swedes and German Protestants. He exposed himself so fearlessly to danger, that his friends ventured to remonstrate with him. "Let such princes as are afraid, keep themselves within the Royal palaces, and not come to the army," was his reply. He died at the age of twenty-nine; his short life having been passed in the camp rather than in the cloister.

No. 277.—PHILIP II. (*Pantoja de la Cruz.*)

The Royal bigot is here old and grey. Round his throat he wears a ruff, his grey hair cut short and close, and hidden by a high cap, and in his hand he holds a rosary. Pantoja has faithfully portrayed the full jaw, and the eyes that never brightened, excepting when he received intelligence of the massacre of St. Bartholomew: on which occasion the French

envoy at Madrid relates that, "Such was His Majesty's contentment, that he laughed," and immediately ordered 6000 crowns to be given to the murderer of Coligny.

Philip was somewhat tenacious at one time with regard to his grey hair. At his first interview with his young bride, Isabella of Valois, she looked at him so earnestly that he was displeased, and abruptly asked her "whether she was seeking for grey hair on his head." Isabella was then only fifteen, Philip thirty-four.

No. 268.—THE DESCENT FROM THE CROSS. (*Juanes.*)

The Saviour lies at the foot of the Cross. His lifeless form is supported by Nicodemus, whilst the Virgin, St. John, and the Maries gather round.

No. 220.—THE VISION OF ST. AUGUSTINE. (*Murillo.*)

St. Augustine lived in the fourth century. He was Bishop of Hippo in Africa, and one of the four Latin Fathers. In this picture he is represented in an ecstatic vision, beholding the Crucified Saviour and the Virgin Mother, who gives him nourishment emblematic of the pure milk of the Word, whereby he must be spiritually sustained.

In St. Augustine's Confessions, he tells us that he was instructed in Christianity from his infancy by his mother Monica, who was herself a Christian, but his father being a heathen, he was not baptized.

Throughout all the twistings and windings of his early life, he was followed by the prayers of his good mother, and when finally he adopted heretical views, "she wept to God for his soul, more than mothers weep for the bodily deaths of their children." At length in her despair, she sought the Bishop of Carthage, and implored him to refute her son's errors, but he bade her "let him alone awhile, and only pray to God for him," dismissing her with these words: "Go thy way, and God bless thee, for it is not possible that the son of these tears should perish." It was not till he had attained the age of thirty-two, that her heart's desire was granted, and St. Augustine became a Christian. He was received into the Church by St. Ambrose, Bishop of Milan, in the presence of Monica.

The beautiful *Te Deum* sung in our Church Service, was first used at the Baptism of St. Augustine: St. Ambrose and St. Augustine repeating the verses in turn as they ascended to the altar.

No. 229.—LA PURISSIMA CONCEPCION. (*Murillo.*)

A golden haze is shed around, and the Virgin, with hands clasped in prayer, is represented as caught up into the clouds; whilst Angels hover about her, scattering flowers.

No. 208.—REBEKAH AND ELIEZER. (*Murillo.*)

The servant of Abraham has reached his journey's end. In the distance are the camels and servants. Rebekah has "let down her pitcher upon her hand,"

and is giving drink to Eliezer, saying, "Drink, my lord."

No. 190.—SAN PEDRO NOLASCO. (*Zurbaran.*)

St. Peter Nolasco lived in the 13th century. He founded an Order in Spain for the redemption of slaves and captives, called "The Order of Our Lady of Mercy." Hundreds of slaves were redeemed from slavery through the instrumentality of this one man, who loved mercy with his whole heart, and spent his life in going about doing good. He was canonised in the seventeenth century. In this picture he wears the white dress and badge of his Order.

In his vision he is met by an angel, who bids him turn and lift his eyes to the New Jerusalem, coming down from God out of heaven.

In that holy city tears and sorrow and pain have no place, and this was the glad vision with which the spirit of the Saint was comforted, whose days were spent amidst scenes of crime and misery.

No. 40 is another picture of this Saint, also by Zurbaran, representing S. Peter appearing to him transfixed to the Cross.

No. 189.—SANTIAGO. (*Murillo.*)

St. James is the Patron Saint of Spain, and in olden time "Santiago" was the Spanish war cry, which put the enemy to flight.\*

---

\* Though St. James the Great was beheaded at Jerusalem, his body, according to the Spanish legend, was taken to Joppa, where a mystical

St. James wears on his breast the scallop shell. In one hand he holds a staff, in the other the gospel of peace, which tradition asserts that he preached in Spain.

It was on his return to Judæa that Herod put him to death by the sword. As the infuriated Jews dragged him along, his meekness and gentleness touched the heart of one of his persecutors, who became a convert to Christianity. Having received from the Apostle the kiss of peace, the convert and the Apostle were beheaded together, with the words "Pax Vobis" on the lips of St. James. He was the first Bishop of Jerusalem, and suffered martyrdom in the reign of the Emperor Vespasian.

No. 186.—ST. JEROME. (*Murillo.*)

St. Jerome is reading in the desert, but the robes of a Cardinal are hardly in keeping with the Saint's well-known contempt for all earthly honours. In the year of our Lord 373, Jerome, already famed for his learning, forsook the schools of men and wandered forth into the desert, living in dens and caves of the earth, after the example of the Hermit Saints.

Finally, he fixed his abode at Bethlehem, in a hallowed spot, where, according to tradition, the Saviour of mankind was born. There his disciples gathered round him, and in this cell, hewn out of the

---

boat appeared and bore off the body of the great Apostle to a spot near Santiago in Galicia. A star discovered his remains. From hence the name *Campo Stella*, now converted into *Santiago de Compo Stello*.

rocks, praying and fasting as he wrote, St. Jerome gave to the world his Translation of the Bible (called the Vulgate). Wasted by a life of penance, feeble and emaciated, St. Jerome, knowing that his end was near, desired to receive his last Communion (which incident forms the subject of Domenichino's famous picture in the Vatican). As night closed in, we are told, that a glorious light shone into the dark cell: and when its radiance vanished, the spirit of St. Jerome had passed away. A.D. 420.

No. 182.—MARTYRDOM OF ST. ANDREW. (*Murillo.*)

St. Andrew is the Patron Saint of Scotland and Russia. He suffered death from Crucifixion at Patras.

In this picture St. Andrew is fastened with cords to the rough trunks of trees, placed in the form of the letter X. On the face of the aged Apostle fall rays of celestial light, as he looks up to heaven, and beholds Angels descending, and extending to him the Martyr's palm and crown. It is said that on approaching the Cross, St. Andrew knelt and saluted it, as the holiest form of suffering.

Nos. 173 AND 174.—ST. FRANCIS DE PAULA.  
(*Murillo.*)

St. Francis was born at Paola, a town in Southern Italy. From his infancy he was dedicated by his parents to the service of God. At fifteen he became a hermit. He was the founder of the "Minimes."

The French king, Louis XI., when dying, desired

to see St. Francis, and hear words of consolation from his lips, promising him a large reward if he would visit him. The Saint cared not for worldly gain, and declined an invitation couched in such terms: but he was compelled to attend the king, by an order from the Pope. On arriving at Plessisles-Tours, Louis prostrated himself before him, beseeching that his life might be prolonged. St. Francis raised him, saying with calm dignity, "Life and death are in the hands of God alone." He then admonished the terror-stricken king, to submit himself to the Divine Will, and read to him the Service for the dying.

In these pictures St. Francis de Paula is clothed in a dark brown habit, and wears the cord of the Franciscans. In No. 173, the Saint is kneeling, with face upraised, as if seeing "within the veil," wherein is written—

C H A

R I

T A S,

the letters lengthened out, as though forming the one long lesson of Christianity—the one element in which all things live, and move, and have their being in Heaven.

The word "Charitas" was the motto chosen thenceforth by St. Francis de Paula for himself and his brotherhood.

No. 166.—THE DEAD CHRIST. (*Alonso Cano.*)

An angel with sheltering wings supports the life-

less form of the Lord of angels and of men, and gazes with mournful awe upon Him whom men have pierced.

No. 163.—ST. FRANCIS OF ASSISI. (*Ribalta*.)

In this picture the saint is roused from sleep by angelic music. A coarse blanket covers him. On the hands raised in rapturous awe are the marks of the "stigmata," and an innocent lamb is seen struggling to get nearer to its protector.

This we may suppose to be the solitary lamb among the goats which, we are told, so excited the commiseration of the saint: he looked on the mild gentle animal, which "grieveth nothing, neither hurteth," and saw in it an image of the Saviour, forsaken and alone, in the midst of his enemies. The grief of St. Francis touched a passer-by, who bought the lamb and gave it to him: and from thenceforth it accompanied him everywhere, drinking out of his own cup, and lying in his bosom.

Juan Ribalta was born at Valencia, in 1597. He died young, having given proof of wonderful ability.

No. 160.—CHARLES II. (*Carreño de Miranda*.)\*

He is attired in a sombre dress, and has a sad, listless face, expressive of his character. When his

---

\* Carreño de Miranda was introduced to the notice of Philip IV. by Velazquez. He became a distinguished portrait painter, and held the office of Court Painter under Charles II. No. 85 in the Spanish Room is the portrait of Charles's mother, Queen Mariana, in her widow's dress (by Carreño)—worth observing. See also No. 357, which is another portrait of Charles II. (by Carreño).

young bride first saw him, it is said that she was startled at his appearance, with "his long fair hair combed behind his ears, velvet culotte, stockings of raw silk, and close-bodied coat." He was at once charmed with her and pressed her arms with his two hands in Spanish fashion, calling her "Mireyna, Mireyna."

Marie Louise d'Orléans was radiant in beauty and youth when she became the wife of Charles. She is described as "full of grace in her movements, with large dark eyes, and chestnut hair falling loosely in rich profusion over her shoulders."

On one occasion she danced a Spanish dance before the King: he was so surprised and delighted with her performance, that he exclaimed, "My Queen! my Queen! thou art the most perfect in all creation."

Marie Louise was granddaughter to our Charles I. It is said that her young husband would not allow her to speak French, and she could speak no Spanish. In place of conversation, he was satisfied if she would play spilikens with him. He was so jealous that he could not even endure her pet dogs, which she had brought with her from France. She had also two talking parrots, but as they spoke French, the Camarera Mayor, to please Charles, wrung their necks.

The one amusement permitted to the Queen was accompanying her husband to the chase. One day her horse reared, and she was thrown and dragged, owing to her dress having caught in the stirrup.

Charles was motionless from terror. No courtier ventured to approach and rescue her.

To touch the person of the Queen of Spain was treason, according to Spanish etiquette. Two gentlemen of her suite at length rushed forward, resolved to save the beautiful Queen at all risks. Having set her free, they mounted their horses and took flight, with the intention of quitting Spain to avoid punishment. The Queen's intercession procured their pardon.

She died at the age of twenty-seven, after an illness of three days.

Charles was the last king of the House of Austria, the last descendant in the male line of Juana the Crazy, whose morbid temperament he inherited in a larger measure than any of his predecessors.

Like Juana, who refused to part with her dead husband, Charles had the coffin of his dead wife opened that he might gaze on the loved face, which the skill of the embalmer had preserved in its beauty. He flung himself on her body, exclaiming, "My Queen, my Queen; she is with God, and I shall soon be with her;" and then rushed from the spot. He believed himself to be possessed by the devil, and actually submitted to the rite of exorcism. Diseased in mind and body, and distracted by doubt as to the choice of a successor, he finally left his crown to Philip of Anjou, and thus laid the ground for the fierce war of the succession, in which England took an active part.

No. 159.—ST. FERDINAND OF CASTILE. (*Murillo.*)

St. Ferdinand was grandfather to our Queen Eleanor, wife of Edward I.

The most striking trait in the character of King Ferdinand III. was his loving and dutiful reverence to his mother, Berengaria, Queen of Castile.

Another beautiful record of him is the vow which he made never to draw his sword against Christians. His arms were directed solely against the infidel; when he considered that he was fighting the battles of the Lord.

When urged to levy a new tax upon his subjects, and thus replenish his coffers, he exclaimed with indignation, "God, in whose cause I fight, will supply my need. I fear more the curse of one poor old woman than a whole army of Moors."

There is a Spanish legend that, during one of his battles against the infidels, Ferdinand beheld in vision St. James leading on his troops to victory. He expelled the Moors from Toledo, Cordova, and Seville, and was about to embark for Africa when he was taken ill and died, humble and submissive in spirit, with the symbol of his faith clasped between his hands.

He was canonised by Clement IX. at the request of Philip IV.

His granddaughter, Eleanor, was worthy of him. When her husband, Edward I., went to the Holy Land, she would not be dissuaded from accompanying him. To every remonstrance her reply was,

"Nothing must part them whom God hath joined, and the road to heaven is at least as near by the Holy Land as by England or Spain."

It was this Eleanor who sucked from her husband's wound the poison "which love made sweet." Two Crosses still remain to the memory of the Spanish princess: they mark the places at Northampton and Waltham, where her body rested on the way to Westminster. The last Cross, long since destroyed, was the most beautiful, and it is said that the memorial of the "*Chère Reine*" has given the spot the name of Charing Cross.

No. 142.—PHILIP IV. (*Velazquez.*)

The dull, colourless face is here time-worn, and the protruding jaw further developed by age. His gloomy temperament increased with years, and he would often sit in the niche in the royal vault at the Escorial, where his body would rest after death. In 1654, the decoration of the Royal Tomb Chamber was completed, when the bodies of Charles V. and the Empress, Philip II. and his three queens, Philip III. and Queen Margaret, were each laid in a bronze-gilt sarcophagus in the presence of Philip IV. and his court. Monks chanted the solemn requiem, and a funeral sermon followed on the text, "Oh ye dry bones, hear ye the word of the Lord."

On this occasion Philip had the coffin of Charles V., his great-grandfather, opened, and after contemplating for a few seconds the body of the Emperor, (untouched, it is said, by time,) "*Cuerpo honrado*"

was the only remark which escaped the lips of the phlegmatic king.\* Eleven years afterwards Philip himself lay in a silver-gilt coffin in his palace at Madrid, his face and his hands painted, and his body gorgeously arrayed. In the room where he died, the court plays had been performed. There he now lay in state, and thence he was carried to the Escorial, to be placed in that room he had decorated so richly to receive the royal dead.

No. 127.—BARBAROSSA, THE CORSAIR. (*Velazquez.*)

This man was the scourge of the Mediterranean coasts in the reign of Charles V. With his pirate crews he made himself master of Algiers and Tunis, and was given by Solyman the command of the Turkish fleet. Charles V. equipped an armament under Andrea Doria, the great naval commander, and set sail for Tunis, which he besieged and took after an obstinate resistance. Within the walls were ten thousand Christian captives, who were set free, and who, on their return to Europe, published the praises of the Emperor in every court.

No. 56.—THE ANNUNCIATION. (*Murillo.*)

The Virgin is represented in deep meditation. The Angel Gabriel, has approached her unperceived, and kneels as she prays ; then the divine vision seems to burst upon her ; the sound of the heavenly choir

---

\* The coffin of the Emperor was again opened this year (1871) in the presence of King Amadeus.

reaches her ear. She beholds the dove (the symbol of the Divine Presence) shedding celestial light around, whilst the silver voice of the angel salutes her,

"Hail thou that art highly favoured,  
The Lord is with thee.  
Blessed art thou among women."

No. 54.—ST. FRANCIS OF ASSISI, OR "LA PORCIUNCULA." (*Murillo.*)

The "Porciuncula" was the name given to "the portion," or "parcel of ground," two miles from Assisi, which was first allotted to St. Francis. Here he saw the vision of the picture.

St. Francis, sorely tried and tempted, casts himself down before the altar of the "Porciuncula," and as he prays, there appears to his "tranc'd yet open gaze" One like unto the Son of Man, holding the Cross, and extending His right hand, as if saying, "Fear not, I am He that liveth and was dead." By His side is the Virgin Mother. As St. Francis gazes, light breaks in upon his troubled soul. He sees the thorns which erewhile pierced sharp and deep into his weak rebellious flesh, transfigured into red and white roses, glorious in beauty, held up to his wondering gaze, and then showered down upon him by rejoicing angels: not one thorn in the flesh, with which he had been buffeted, forgotten before God.

Assisi, the birth-place of St. Francis, stands on a steep hill, overlooking one of the loveliest of Italian valleys: through this valley glide the sunny waters

of the Topino, fringed by grey olive trees. Here the saint would wander, singing hymns of praise, and inviting all creatures to join him in giving glory to God. The parents of St. Francis were rich, and the first years of his life were spent in mirth and prodigality. He had scarcely attained manhood when he was attacked by fever, and for months his recovery seemed hopeless.

It was during this illness that his thoughts were raised from earth to Heaven; his soul was imbued with a deep sense of sinfulness and the insufficiency of worldly things; and he arose from his bed of sickness renewed in spirit, humble-minded, and devout. His first act was to dedicate himself to the service of God and His Church, renouncing the wealth which he deemed had been a snare to him, and his first exercise of charity was amongst lepers, conquering his natural repugnance by tending them with devoted care. He made Poverty his bride; slinging a cord round his brown habit, bare-footed and penniless, he went forth to preach; taking no thought how or with what words he should speak, but trusting that utterance would be given him by God. The pathos and earnestness of his preaching moved the hearts of his hearers; many followed him, adopting poverty as their rule; and thus was formed a new order of mendicant friars, which was shortly after sanctioned by the Pope. The friars were to possess absolutely nothing, they were to labour with their hands, and to go forth as missionaries into all countries.

St. Francis himself went to the East. It was on his return from thence that he is said to have had that wonderful vision, which left its outward and visible sign for ever engraven on his hands and feet, known as the "stigmata," or wounds of his crucified Lord. When St. Francis was dying, he desired to be laid on the earth, and with feeble voice attempted to recite the 142nd Psalm. As the trembling lips of the saint commenced the last verse, "Bring my soul out of prison," the prison doors were opened, and the lowly spirit released.

He was buried at Assisi, in 1226.

Two years after his death he was canonised, and a magnificent Church now marks his grave.

One of St. Francis of Assisi's most beautiful characteristics was his sympathy with all creation, his tender compassion for all animals. He had an especial affection for birds: their warbling was to him a call to unite in notes of praise; the chirp of the sparrow, the twitter of the swallow, the exultant song of the lark soaring on high, each spoke to him, as he listened, of the Divine love.

#### NO. 51.—THE CRUCIFIXION. (*Velazquez.*)

This picture was painted for a convent at Madrid. As painter to the king, Velazquez was constantly occupied by Philip IV., either in painting royal portraits, or making glorious on canvas the incidents of his inglorious reign. He had therefore but little leisure for painting sacred subjects. This one picture, however, is sufficient proof that he had within

him that higher inspiration which some have doubted, owing to the few sacred pictures which he has left.

Here, in darkness and solitude, dark as though the heavens mourned, and refused to give their light—is seen the Crucified. The head of the Saviour droops, causing the dark hair to fall, and partially hide the sacred visage, as if to veil from “rude, reproachful gaze,” His dying agony. This sublime conception of

“The darkest hour  
That ever dawn’d on sinful earth,”

touches the heart with a power which forbids words.

Nos. 594 AND 551.—EQUESTRIAN PORTRAITS OF CHARLES IV. AND HIS QUEEN, MARIA LOUISA, PRINCESS OF PARMA. (*Goja.*)

These are in the room adjoining the Long Gallery, and are of historical interest.

The king is in blue coat and cocked hat, whilst his queen is attired in the uniform of a colonel of the guards, and bestrides her horse in most manly fashion. Queen Maria Louisa governed her husband, and both were under the debasing influence of Godoy, the Prince of Peace, who, again, was a mere tool in the hands of the Emperor Napoleon. The abdication of the King was the will of the Emperor, and to this will Godoy unhesitatingly submitted: the King obeyed, and his prime minister, Godoy, affixed his signature to the document which gave away his master's crown.

Charles IV. was devoted to the sports of the field. Winter and summer, from morning till noon, he shot

or hunted; at noon he dined; from noon till sunset he shot or hunted again; and then returned to the palace to receive a brief report from Godoy of state affairs before retiring to bed. Such was the life of the Spanish King in the crisis of Spanish affairs.

Leaving the Long Gallery at the Spanish end, and entering a room on your left, you will regard with deep and touching interest a picture by Francesco Rizi of an

“AUTO DE FE.”

The subject represented is the solemn *auto de fé*, held in the Plaza Mayor at Madrid in 1680, in the presence of Charles II., Queen Marie Louise, and the whole Court.

The balconies are crowded with spectators. In the centre is the Tribunal, where are the judges awaiting the victims; these are seen led out two and two to hear their doom; their heads are surmounted by high head-gear in the form of a cone; their accusation is written on white placards on their breasts, their bodies clothed in the san benito, on which flaming demons are painted. With hands bound they are marched round the square: some are seen hesitating as they approach the steps of the Tribunal, whilst others are hurried on by monks in black, vehemently urging them to recant. We read that on this occasion Charles sat in his chair of state throughout the dreary day, an unwearied spectator of the dreadful ceremony, regardless of the noonday heat, reluctant to leave when all was concluded, and blind to the

truth that God desires mercy and not sacrifice. A young Jewess, seeing the look of horror with which Marie Louise beheld this cruel scene, implored her to intercede for mercy. The poor Queen—faint and sad, her eyes moist with tears—turned away, her heart full of compassion, but powerless to save.

In the two rooms devoted to Dutch and Flemish art are wonderful pictures by Breughel, Teniers, Sneyders, and Wouvermans, where many a pleasant hour may be spent. Here are

NOS. 1199 AND 1205.—THE ARCHDUKE ALBERT AND ISABELLA.

These are interesting pictures, painted conjointly by *Rubens* and *Breughel*, in which figure "The two Archdukes," as they were called, Albert, and his wife, Clara Eugenia Isabella, daughter of Philip II., to whom he left the Netherlands.

No. 1274.—PICTURE GALLERY. (*David Teniers, the younger.*)

In this picture we have a scene in the Picture Gallery of the Archduke Leopold William, Governor of the Netherlands. Teniers is himself pointing out the gems to the Prince, amongst which may be recognised some well-known pictures by Titian. The younger Teniers was excellent not only as a painter, but as an imitator of the style of other artists, so that it is probable that these pictures are his copies of the works of Titian.

No. 1356.—(*Teniers.*)

In this picture we have the two Hermit Saints—St. Paul of Thebes, and St. Anthony—the raven, with the loaf in its beak, flies towards the cave, before which they are seated. This is by the elder Teniers, the father of the above-mentioned painter.

No. 1451.—TEMPTATIONS OF ST. ANTHONY. (*Teniers.*)

This was a favourite subject with this painter. There is another (No. 1296) in the Sala de Isabella. St. Anthony left the flesh-pots of Egypt in search of peace and purity of heart, but in the caves of the desert to which he fled, his imagination was haunted by noisome beasts and creeping things of this earth. Demons in the shape of beautiful women would appear to the Saint as he knelt before the Crucifix; at other times hideous forms would present themselves, whilst savage beasts would roar around as if waiting for their prey; but in the midst of these terrors there shone a light from Heaven, and Anthony heard a voice bidding him be of good courage, for to him that overcometh is the promise of Eternal life.

The pig, so often represented in the pictures of St. Anthony, is the symbol of gluttony, which sin the Hermit Saint overcame by prayer and long fasting.

“Bridle thy tongue and thy stomach,” was the rule he enjoined upon his followers, coupled with spade labour and the manufacture of mats.

---