

and as soon as day broke, he set forth in search of one so far exceeding himself in humility and self-denial.

At this point Velazquez takes up their history. In the background, Anthony is seen wending his way and asking guidance to the cave of Paul. Then we have Anthony, seeking admittance at the entrance of a rocky cave overshadowed by a tree, and in the foreground the two saints are seated together—Paul, with up-raised eyes and hands, expectant, whilst a raven is seen flying towards them, “bringing bread from heaven,” not for Paul alone, but “the double portion” needed. Within the cave, according to the legend, was the last scene of Paul’s life: the old man is described as kneeling in prayer, and whilst praying his spirit departs.

On the left of the picture, in the sandy desert, we have his burial. Two lions with their paws dig the grave (a labour of love the feeble Anthony lacked strength to perform): and lastly, we see Anthony kneeling, having borne to the grave the body of the aged hermit.

This picture was a favourite with Sir David Wilkie. In the history of these two hermits we see the sowing of the first seeds of monastic life.

No. 852.—OFFERING TO THE GODDESS OF
FECUNDITY. (*Titian.*)

From age and asceticism we turn to childhood and mirth.

In this beautiful picture Titian has represented a multitude of little children full of infantine grace and beauty, dancing in groups, shooting arrows, gathering fruit, weaving garlands of flowers, whilst cherubs hover above them. This votive picture to the Goddess of Fertility was, when in Italy, a study both to sculptors and painters, as affording so many beautiful models of children.

No. 765.—PORTRAIT OF CHARLES V. (*Titian.*)

When Titian was painting the emperor’s picture at Augsburg, the artist let fall his pencil, Charles imme-

diately stooped and presented it to him with the words, "Titian is worthy to be served by Cæsar." In this picture Charles is somewhat older than in the portrait in the Long Gallery. By his side he has his favourite Irish wolf dog.

There is a touching story told of the emperor, who if not humane towards man, having recourse at times to "fire, pit, and sword," was always merciful to bird and beast; even, it is said, making mention in his will of his pet cat, and parrot, and one-eyed pony. In one of his campaigns a swallow, seeking where she might lay her young, built her nest on the top of his tent. Rather than have the poor bird disturbed, when the army moved, the emperor left the tent standing.

In the midst of war, Charles cultivated the arts of peace, and a small organ encased in silver always accompanied him in his campaigns. So wonderfully correct was his ear that a false note was detected at once, and the offender immediately pointed out from amidst the choir. Even in his last moments his love of melody asserted its power, and a gesture of impatience escaped him as the harsh, discordant voice of the Primate jarred upon his dying ear at Yuste.

This picture was one of the gifts of Philip IV. to our Charles I. when at Madrid. After Charles's death it was purchased back by Philip from the Commonwealth.

No. 666.—MONA LISA. (*Leonardo da Vinci.*)

No. 664.—LUCREZIA FEDE. (*Andrea del Sarto.*)

In these pictures we have the portraits of two fair women, both by Florentine masters.

Mona Lisa was a beautiful Florentine, the wife of Francesco del Giocondo. It is said that Leonardo, anxious that the portrait should be full of vivacity and life, engaged musicians and singers to divert and enliven the fair Mona Lisa whilst she sat to him. There is another fine picture of her in the Louvre by the same master.

The portrait of "Lucrezia Fede," No. 664, is by her husband, Andrea del Sarto. The beauty of Lucrezia was often placed on canvas by the same skilled hand: indeed her loveliness was so enshrined in the heart of her husband, that he could paint his Madonnas from no other model. Frail and faithless, Lucrezia degraded him in life, and in death deserted him, leaving him to die alone and neglected.

No. 741.—LA VIRGEN DEL PEZ. (*Raphael.*)

This is the third great Raphael in the Gallery. The picture was brought from Naples by Philip II., and placed in the Escorial (where the monks were Jeronimites). On the right kneels the venerable St. Jerome, one of the four Latin Fathers of the Church. He holds in his hand the Translation of the Bible into the Vulgate, on which he had spent fifty years of his life, and from which is taken our beautiful Prayer Book Version of the Psalms. At his feet crouches the faithful lion. On the other side is the youthful Tobias, led by the Archangel Raphael. Tobias holds the fish, with which his father's sight is to be restored, and which gives the name to the picture. In the centre is "the child Jesus," standing on His mother's knee. This picture is allegorical; Tobias is supposed to represent the Christian pilgrim setting forth under the guardianship of an angel; in his hand he holds the fish, the symbol of Baptism. The Saviour is bending forward to receive the baptised youth, whilst His hand rests on the open Book, giving the Divine blessing on the labours of St. Jerome, showing that Baptism and the study of the Holy Scriptures lead to Christ, as the Centre of Light and Life.

We read in the history of St. Jerome that one evening at Bethlehem, whilst he was reading the Scriptures with his followers, a lion entered the cell, limping. All fled but St. Jerome, who strong in faith approached, and found that the poor beast had been wounded in the paw by thorns. These he extracted, and the grateful lion dwelt with him ever after, his fierce nature changed into that of the lamb.

No. 905.—PORTRAIT OF CARDINAL GIULIO DE' MEDICI. (*Raphael.*)

A portrait as full of vigour and intellect as of historical interest. Giulio de' Medici became Pope Clement VII., and refused to annul the marriage of our Henry VIII. with Catherine of Aragon, youngest daughter of Ferdinand and Isabella. By this refusal he lost one of the richest jewels in the Papal crown, for Henry instantly threw off his allegiance to Rome, and the English Parliament at once conferred on him the title of "The only Supreme Head on Earth of the Church of England." This portrait has also another interest. It was for Giulio de' Medici, when Archbishop of Narbonne, that Raphael painted "The Transfiguration." This famous picture, the glory of the Vatican, was hung over the bed on which the corpse of Raphael was laid in state. All Rome congregated to the place, bewailing the untimely death of the first of painters, and gazing with mingled awe and rapture on the last work of his hand.

There is a picture in our National Gallery which was also painted for the Cardinal Giulio de' Medici. It is "The Raising of Lazarus," by Sebastian del Piombo. It was painted in rivalry with Raphael's "Transfiguration," and was likewise intended for the Cathedral at Narbonne.

No. 723.—THE AGNUS DEL. (*Raphael.*)

Seated in the midst of ruins the Virgin holds the Divine child, who is bending down to caress St. John, in whose hand is a scroll inscribed with the words which give the picture its name. St. Joseph leans on a ruined column, whilst from beneath glides man's friend, the gentle lizard, secure from the foe, in the presence of Him who would "bruise the serpent's head."

No. 769.—PHILIP II. (*Titian.*)

He stands before us a young man in armour; his lip is slightly compressed, and the brows knit together,

dark and ominous, suggestive of the sinister disposition of the prince of whom in after years it was said "that his dagger followed close upon his smile."

A few paces further on is—

No. 1446.—MARY TUDOR. (*Moro.*)

"BLOODY MARY" in England, "MARIA LA SANTA" in Spain, was second wife to Philip, and his cousin, being the only child of the repudiated queen, Catherine of Aragon, wife of Henry VIII.

On her accession to the English Throne she was declined in marriage by Charles V. for himself, but accepted for his son Philip, a widower, and twenty-seven years of age, Mary being eleven years his senior.

Her crabbed features and soured expression are faithfully portrayed by Antonio Moro. In her hand she holds a rose. This painter, better known in England as Sir Anthony More, was sent before the marriage to paint the portrait of the bride elect. Philip had already asked in marriage his cousin Mary of Portugal, but false in youth as in age, he scrupled not to forsake her for Mary of England, who brought a kingdom as her dower.

Mary Tudor waited impatiently for the arrival of her bridegroom. Not a single letter did he write, a neglect she deeply felt. Her apprehensions were now excited, lest her appearance should displease him, and she daily consulted her glass, which reflected features becoming daily more haggard. At length he landed; the marriage took place; and England was again placed under the yoke of Rome. Philip, weary of his wife's love and jealousy, soon left her, and only returned when he required the help of England in his war with France—a war which brought discredit upon England in the loss of Calais, which for two hundred years had been an English possession. Mary, dropsical and dejected, deserted by Philip, and detested by her subjects, did not long survive the loss of Calais. She died in November, 1558, at the age of forty-five: the only one of Philip's four wives whose remains were not carried to the Escorial.

Eleven days after the funeral of Queen Mary had taken place at Westminster, a solemn mass was performed for the last time in our grand old Abbey for the repose of the soul of her father-in-law, whose death at Yuste had preceded her own by a few weeks.

This Gallery contains two pictures by Titian painted for Mary, viz., 756 and 787, Sisyphus heaving up hill the huge stone, which recoils upon him, and Prometheus chained to a rock, the prey of the Vulture.

Antonio Moro was of Flemish origin. He was knighted by Mary, and remained in England till her death, when he returned to Spain, and painted several fine portraits, which are in the Flemish rooms of this Museo. Philip II. treated Moro with the greatest familiarity, and on one occasion slapped him playfully on the shoulder. The painter was sufficiently indiscreet to return the familiarity, by smearing the hand of the king with his brush; an indiscretion never forgotten; and Sir Anthony More was advised to retire from Spain to the Netherlands, which he did without delay.

No. 152.—DON CARLOS. (*Alonso Sanchez Coello.*)

We have here the portrait of Mary's step-son, the unhappy Don Carlos, by Philip's first wife, Maria of Portugal. The face is that of a boy of 12 or 14, sad and wistful, showing no trace of that ungovernable temper which made him an object of distrust and aversion to his father. The cold grey eye of Philip kept unceasing watch upon his son. The spirit of the young prince was chafed by the stern rule of his father, and his heart chilled by his sepulchral manner. When Don Carlos was told that Flanders had been alienated from him, and settled upon his step-mother and her descendants, the fiery temper burst forth in these words—"I will maintain my rights, in single combat, against any son of Mary Tudor's."

When he was eleven years old, he met his grandfather, Charles V., at Valladolid, the emperor being then on his way to Yuste. Charles liked to talk to his grandson, and tell him of his military exploits. On hearing of the emperor's flight from Innsbruck, to

avoid falling into the hands of the enemy, Carlos exclaimed—"I never would have fled." He persisted in this in spite of the explanations of the emperor, who was greatly delighted by this promise of a courage equal to his own. Don Carlos was rash in speech: "what was in his heart, was quickly on his lips," an unpardonable offence in the eyes of Philip "the Prudent."

The prince is said to have deprecated the persecuting policy of his father, and to have expressed sympathy for the oppressed Netherlanders. He had also a strong desire to be sent to Brussels, and was vexed at the appointment of the Duke of Alva. Philip's third marriage with the beautiful Isabella of France (to whom Don Carlos had been betrothed) took place in 1559. In France these nuptials were celebrated by a tournament, at which Isabella's father, Henry II., was mortally wounded. In Spain the rejoicings took the form of an auto de fé, where Spanish Protestants were burnt at the stake. It was on this occasion that De Seso, who had been high in favour with the Emperor Charles V., suffered as a heretic. On passing the Royal Tribune he exclaimed, "Is it thus that you allow your innocent subjects to be persecuted?" to whom Philip replied, "If it were my own son I would fetch the wood to burn him, were he such a wretch as thou art!" Another victim was gagged by order of the king when he attempted to speak. The effect of this auto de fé was to fill Don Carlos with disgust and indignation, and strengthen his feelings of sympathy for the accused.

Irritated at being excluded from public affairs, and unable to restrain himself from complaining that "the king had robbed him of his bride," Don Carlos secretly formed the design of quitting Spain, but his plan was soon discovered, and its execution prevented by imprisonment. The prince distrusted his father, and always slept with sword and dagger by his side, and a loaded musket close at hand. His door also was guarded by heavy bolts. Philip found means to tamper with the bolts and to seize upon his son's weapons whilst he slept. When the unfortunate prince awoke he was a prisoner. Queen Isabella wept bitterly on hearing of his imprisonment. She had always compassionated him, and her presence seemed "to change

his very nature," so unused was he to kindness and sympathy. Neither the queen, however, nor any of his friends were allowed to see him from the day of his arrest. Amongst the courtiers, it was said by some, that Carlos had plotted rebellion, by others, that he was a heretic; but "the wise laid their fingers on their lips and were silent." It was not long before his death was announced. The mystery with regard to his end gives peculiar interest to this picture, and one looks with pity on the boyish face, recalling that cry of bitter anguish to his father, "I am not mad, but you drive me to despair." As the body of Don Carlos was about to be carried to the place of interment, Philip appeared at a window of the palace, and himself directed what was to be the order of the funeral procession through the streets of Madrid. Don Carlos was cut off thus mysteriously when only twenty-three. In three short months from the time of his death, the queen also was taken, which gave rise to the suspicion that she had been poisoned by the jealous Philip.

Alonso Sanchez Coello was called "Il Tiziano Portugues" by Philip.

Coello had been the friend and companion of Sir Anthony More, and like him, was always treated with the greatest familiarity by the king, who relaxed in manner towards his painters, and would style Coello "his beloved son." Coello, however, was sufficiently wise never to forget the lesson left him by his brother artist, and on all occasions showed due honour to his Catholic Majesty.

No. 153.—MARIA OF PORTUGAL, the First Wife of PHILIP II. (*Pantoja de la Cruz*).

Maria of Portugal was the mother of Don Carlos. She died at the age of eighteen, a few days after the birth of her son. Her face is handsome. She wears a richly embroidered dress, and round her neck a string of pearls. Pantoja de la Cruz* was the pupil of Alonso Sanchez Coello, and succeeded him as painter to Philip II.

* Pantoja cannot have painted Maria of Portugal from life, as she died before the painter was born.

No. 154.—THE INFANTA CLARA EUGENIA
ISABELLA. (*Alonso Sanchez Coello*).

This Infanta was the daughter of Philip II., by his third wife, Isabella of France. She was the favourite of her father. To her he bequeathed the Netherlands, and on his death-bed charged his son and successor, Philip III., to treat her with especial consideration, "for she had been his mirror, yea, the light of his eyes." She married the Archduke Albert, and this transfer of the Netherlands was the signal for fresh revolt in these provinces. The Infanta inherited all her father's bigotry, and is said to have made a vow to the Virgin, at the commencement of the siege of Ostend, that she would not change her linen till the place was taken. Alas for the poor Infanta! this famous siege lasted three years, and the supposed hue of her undergarments gave rise to a new colour, called "Isabeau."

No. 602.—PORTRAIT OF ANTONIO PEREZ.
(*Alonso Sanchez Coello*.)

This is said to be the notorious Antonio Perez: notorious alike for his treachery and the relentless persecution he endured. In this picture—painted in the days of his prosperity—he wears the cross of Santiago, and on his head is a plumed cap: the face is devoid of interest, but not so his history. In early life Perez was secretary to Ruy Gomes, Prince of Eboli. Minister of Philip II., and by his talents and address attracted the notice of the king. After the death of Ruy Gomes, Perez rose rapidly in favour, and was made one of the Chief Secretaries of State. His subtle nature and talent for intrigue became more and more developed under the fostering care of such a master, and ere long Perez was the chosen confidant, and ready accomplice in all the sinister designs of Philip. Together they wove the dark plot, which had for its object the murder of the innocent Escovedo, the friend and adviser of Philip's brother, Don John of Austria, whom he had appointed Governor of the Netherlands, and now suspected of treasonable designs against his crown.

The jealous disposition of Philip took alarm lest the

favourite son of the emperor should dispossess him of his territories, and he was eager to get rid of Escovedo, whom he feared as the steady adherent and counsellor of Don John. In a letter written with his own hand to Perez, he urged the necessity of dispatching Escovedo at once, "before he murders us."

Perez had personal motives which made him likewise anxious for the removal of Escovedo, who had discovered his connection with the Princess Eboli, the royal favourite, and threatened to make it known. No time therefore was to be lost. After more than one fruitless attempt to destroy Escovedo by poison, he was at length dispatched in the streets of Madrid by the dagger of an assassin. A fortnight afterwards the king conferred upon the murderer the honour of a commission in the Spanish army and a pension. The audacious minister now grew more dissolute and unguarded in his conduct, more reckless in his expenditure, and the suspicions of Philip were excited. Suddenly arrested on some fictitious plea, Perez was charged with the murder of Escovedo, and for eleven years held in prison by Philip for a crime, which had been planned and directed by himself. An imprisonment of eleven years, however, did not satisfy the vindictive mind of Philip: he now ordered that his victim should be bound with chains, and his feet shackled. In this miserable condition Perez wrote again and again to Philip, pleading his innocence, and praying to be released from these cruel bonds. Philip demanded that all letters and papers, which had passed between himself and his former secretary, should be delivered up. Perez consented, but, with duplicity equal to his master, subtracted those most important, by which he could prove that the assassination of Escovedo had received the sanction of Philip. Still persisting in protestations of innocence, Perez was finally put to the torture. His cries for mercy fell on ears deaf to pity; he implored that "his life might be taken at one blow;" all he asked was to be "spared this protracted agony." At last he confessed that, "for State reasons, he had been privy to the assassination of Escovedo." He was

then removed from the rack and taken back to his cell. The sufferings he had undergone brought on fever, and his life was pronounced in danger. With great difficulty his wife, Donna Juana, obtained permission to visit him in his prison. With the assistance of his friends she contrived a plan for his escape. Disguised in her cloak, Perez eluded the vigilance of his guardians, and made his escape to Aragon. Philip immediately ordered Donna Juana and her children to be cast into the common prison, where in a few weeks she gave birth to a child. The king's inhumanity excited universal compassion towards his victims, and the popular feeling was strong in favour of Perez. The Courts of Aragon refused to convict him, in spite of Philip's efforts to secure a sentence of condemnation.

Relentless in his vengeance, Philip now had recourse to the Inquisition.

Perez had been heard to exclaim in his agony, "Surely God sleeps!"* This was enough for the eager ears of the Familiars of the Holy Office. He was charged with heresy, and thrust into one of the dungeons of the Inquisition: from thence he was rescued by a popular insurrection, and made his escape to Navarre. Defrauded of their prey, the Inquisitors burnt him in effigy at their next *auto de fé*, and branded his wife and children with ignominy. From Navarre Perez fled into France, and sought the protection of Henry IV., with whom Philip was then at war. In 1593 Perez was sent by Henry to England, to confer with Queen Elizabeth respecting the designs of their common enemy.

Whilst in England Perez published an account of his sufferings, which so exasperated Philip, that wherever Perez found an asylum he was pursued by emissaries from the king, sent to dispatch him.

In 1598 the Peace of Vervins was concluded, which put an end to the war between France and Spain.

Perez then entreated Henry IV. to obtain from Philip the liberation of his wife and family, still languishing in prison; but the appeal was without result—the unrelenting Philip died, leaving Donna Juana

* See Mignet's Antonio Perez and Philip II.

and her children in captivity, but with directions that she should be transferred to a convent.

It was not until the marriage of Philip III. with the Archduchess Margaret of Austria, that Donna Juana obtained her freedom, after a detention of fourteen years.

Her children, however, remained prisoners, but were at length liberated, by order of the Duke of Lerma. On hearing of their release, Perez petitioned that they might once more be united as a family. He implored that his wife "might come and close his eyes—eyes which had wept so long," but neither Juana, nor her children were ever permitted to rejoin him. In 1610 Antonio Perez, worn out by infirmity and disappointment, ended his miserable career in Paris. The eyes which had wept so long wept to the end, and his last days were embittered by poverty and neglect.

It was not till five years after his death, that Donna Juana succeeded in clearing his memory from the imputation of heresy, and thus restoring her fatherless children to their rank.

No. 138.—LOS BORRACHOS. (*Velazquez.*)

In this picture a clown personates Bacchus, his head crowned with vine leaves, and a barrel for his throne. Some seven or eight others are carousing with him, all more or less inebriated.

No. 195.—THE FORGE OF VULCAN. (*Velazquez.*)

The lame and ugly Vulcan, with brawny arms and hairy breast, stands, hammer in hand, surrounded by his Cyclopes, listening with rage and grief to the tale brought by Apollo of Venus's infidelity.

No. 81.—ALONSO CANO.

This is a portrait by *Velazquez* of a brother artist, who was also a sculptor and a priest.

Alonso Cano was called the Michael Angelo of Spain. *Velazquez* was his friend and protector.

He was born at Granada, and was the pupil of Pacheco. He was made a canon of the cathedral of his native city by Philip IV. This proceeding greatly irritated the chapter, who considered him "a man unlettered." Their remonstrances only brought upon them this reply from Philip, "Were this painter a learned man, who knows but that he might be Primate. I can make canons like you at my pleasure, but God alone can make an Alonso Cano." He was accused in early life of having killed his wife in a fit of jealousy, but it is without proof: he was, however, put to the rack, but endured it without a word, which convinced Philip of his innocence. He gave largely to the poor, and when money failed him, would often make a sketch and give it as his alms to a beggar. His artistic taste was strong in death. When his confessor presented him with a coarsely carved Crucifix, he waved it aside with his hand, praying that his spirit might not be vexed by this unseemly image, but that a plain Cross might be given into his hand, so that he might figure to himself the Divine Person.

No. 191.—THE ADORATION OF THE SHEPHERDS. (*Murillo.*)

The shepherds, eager to see what had been made known to them from on High, come with haste to Bethlehem, followed by a sheep of the fold. The foremost shepherd kneels in adoration and praise before the Divine Child, and recognises in Him the Good Shepherd who would "lay down His life for the sheep."

No. 226.—LA DIVINA PASTORA. (*Alonso Miguel de Tobar.*)

In this picture we are startled to see the Good Shepherd, under the similitude of a young girl! False and fanciful as is the conception, the artless grace of the youthful Shepherdess feeding her flock with roses, and the exquisite beauty of the picture, as a whole, disarm criticism.

Tobar was the favourite pupil of Murillo, and painted