

the grand *Patio*, with its fountains and injured Roman statues of Pallas, Ceres, and others. The Virgin's chapel, with a copy of the *Servilleta* of Murillo, is adorned in the most gorgeous Saracenic-Gothic style. Ascend the magnificent staircase to the chief suite of rooms. Everything that stucco, carving, *Azulejo*, and gilding could do, was done. In the pleasant garden, visit the grotto of Susanna, and observe marbles and sculpture, given to Perafan de Ribera by Pius V., cast like rubbish amid the weeds. A selection was removed to Madrid by a Duke de Medina Celi, to whom this deserted palace now belongs.

The lovers of Prout-like bits must visit the Jew's quarters. Before their expulsion from Seville they lived in a separate "Jewry," or Ghetto, *La Juderia*, which resembled *La Moreria*, where the Moriscoes dwelt, and is a perfect labyrinth of picturesque lanes. In the *Juderia* is the house of Bartolomé Esteban Murillo, a Sevillian by birth, and the head of the Andalusian school, for Velazquez more properly belongs to Castile: it lies close to the city wall, the last to the rt. in a small *plaza* at the end of the *Callejuela del Agua*, or, in the new-fangled nomenclature, at the end of the *Calle de Lope de Rueda*, *Plaza de Alfaro*. The parish church, *La Santa Cruz*, in which he was buried, was pulled down under Soult's rule, who scattered his bones. Murillo was baptized Jan. 1, 1618, in the *Magdalena*—that church also Soult destroyed. His baptismal entry has escaped, and may be seen at *San Pablo*. The street in which he was born now bears his name. His tomb consisted of a plain slab, placed before Campana's picture of the Descent from the Cross (see p. 182), with a skeleton engraved on it, and the motto, "Vive moriturus." His painting-room, nay, living-room, for he lived to paint, was in the upper floor, and is still as sunny and as cheerful as his works. There he died April 3, 1682. In the garden observe the fountain, and Italian frescoes, compositions of fauns,

mermaids, and women with musical instruments. They have been attributed by some to Murillo, which they certainly are not, and by others to L. de Vargas, which is more probable. This house was purchased for about 1200*l.* by Canon Cepero, when the Chapter, foreseeing the coming shadows of state appropriation, sold off much of their disposable property; and, indeed, Cepero, subsequently the Dean, a man of great taste, was worthy to dwell in this house, over which such recollections hover. It was he who did so much to rescue art at Seville during the constitutional outbreaks; and if his own collection contained many *bad* pictures, their quality was no fault of his, for where good ones are *not* to be procured, which is "the great fact" of Seville, there *bad* become the best.

El Corral del Conde, *Calle Santiago*, No. 14, was a barrack of washerwomen. What a scene for the pallet! what costume, balconies, draperies, colour, attitude, grouping! what a carrying of vases after the antique! what a clatter of female tongues, a barking of dogs, a squalling of children—all living Murillos—assailed the *impertinente curioso*! Alas! that every day there is less washing.

For *plateresque* architecture, the best specimen is *La Casa del Ayuntamiento*, the corporation-house on the great *plaza*, built in 1545-64 by some great unknown. The exterior is a silversmith chasing in stone-work: observe the staircase, the carved doors, and *sala grande baja*, with the Spanish kings, arranged in 35 squares, or *Lacunas*, on the ceiling. Admirable also is the inscription on Spanish *Justicia*; the very sound of which, so perfect in theory, practically implies delay, injustice, ruin, and death. The *Audiencia*, or high court of what is called *Justice* in Seville, sits in the opposite corner of the *Plaza*, and is presided over by a *Regente*. The prison close by is a sad scene, and is called by the *Majos*, either *el colegio*, the school for teaching rogues, or *La Posada de los Franceses*. The different quarters into which

Seville is divided are well expressed in these verses:—

“*Desde la Catedral, á la Magdalena,
Se almuerza, se come, y se cena;
Desde la Magdalena, á San Vicente,
Se come solamente;
Desde San Vicente, á la Macarena,
Ni se almuerza, ni se come, ni se cena.*”

The once wealthy clergy gathered like young pelicans under the wing of the mother church. The best houses were near the cathedral, in the *Calle de los Abades*. This Abbot's street was their “close:” here, “their bellies with good capons lined,” the dignitaries *breakfasted, dined, and supped*; recently their commons have been much shortened. In the *San Vicente* lived the knights and nobles, and the *Calle de Armas* was the aristocratic street of arms. Here the *hidalgos*, with their wives and daughters, ate less and dressed more: they *only dined*; they pinched their stomachs to deck their backs: but the most ancient unchanged Iberian characteristic, from Athenæus to Lazarillo de Tormes, has been external show and internal want. The *Macarena* now, as it always was, is the abode of ragged poverty, which never could or can for a certainty reckon on one or on any meal a day; but they and their skins and jackets, are meat and drink to all lovers of the picturesque.

The *Calle de los Abades* should be visited, although no longer so redolent of rich *ollas*. The cathedral staff consisted of an archbishop, an auxiliary bishop, 11 (now reduced to 5) dignitaries, 40 (now reduced to 16) canons, 20 prebendaries, 20 minor canons, 20 *vienteneros*, and 20 chaplains of the quire. Their emoluments were very great: nearly 900 houses in Seville belonged to the chapter, besides vast estates, tithes, and corn-rents. Mendizabal, in 1836, appropriated all this to the State, which was to pay the clergy a diminished income, which it has not done. Formerly this street was a rookery, nor were the nests without progeny. The Pope might deny his clergy wives and children, but the devil provided them with housekeepers and

nephews. The former are called *amas*, not from *amare*, but the Sanscrit *a house*: so Ducange derives the synonym *focaria*—“*ancilla quæ focum curat clericorum; concubina.*” In the mediæval period the concubines of the celibate clergy were almost liceased, as among the Moors. The mistress was called *barragana*, from the Arabic words *barra*, strange, and *gana*, *ganidir*, a connexion: hence, in old Spanish, natural children are called *hijos de ganancia*, which has nothing to do with *gain*, and is more analogous to the “strange woman” in Judges xi. 2; others, and probably more correctly, have derived the word from the Arabic *Barragan*, single, unmarried; which was essential to secure to the parties thus cohabiting without marriage, the sort of morganatic status allowed by the law. Many were the jests as regards the children born in this street:—

“*En la calle de los Abades,
Todos han Tios, y ningunos Padres.*”

The little ones called their father their *uncle*, and he called them his *nephews*.

“*Los Canonigos Madre, no tienen hijos;
Los que tienen en casa, son sobrnicos.*”

The wealth and comparative luxury of this order of the Spanish clergy of course exposed them to popular envy, reform, and plunder; pious innovators were urged by the auri *sacra* fames of our Henry VIII.; and certainly the church had so well feathered its nest, that Death met with few ruder welcomes than when he tapped at a right rev. and venerable dignitary's door, who was contented with his sublunary lot, his pretty house, *housekeeper*, good cook, good income paid quarterly, and pair of sleek mules; the priestly maxim, the canon, or *Regla de Santiago*, was thus laid down:—

*El primero—es amar á Don Dinero.
El segundo—es amolar á todo el mundo.
El tercero—buen vaca y carnero.
El cuarto—ayunar despues de harto.
El quinto—buen blanco y tinto.
Y estos cinco mandamientos, se encierran en dos,
Todo para mi, y nada para vos.*

The first is—to love the Lord Money.

The second is—to grind all the world.

The third is—good beef and mutton.

The fourth is—to fast when one can eat no more.

The fifth is—good wine—white and red.

And these five commandments may be summed up in two—

Everything for me, and nothing for you.

And certainly, when the religious establishments numbered 74, and the gratuitous schools only 1, the clerical element might be said to prevail over the educational. In truth, the pomp and power of the full-blown church gave cause to many complaints and calumnies. It was accused of becoming rich by professing poverty, of monopolising mundane affairs by pretending to renounce them, and of securing to itself the good things of the present world, by holding out to others hopes of those of a future one.

The great square of Seville was long called *de San Francisco*, from the neighbouring now ruined and crumbling convent. Murillo painted, in 1645, for its small cloister, *el Chico*, that series of 11 superb pictures which first made his talents known in Seville, after his return from Madrid. All these were removed by force of arms by Soult, save one, which, from his hurried flight after Salamanca, he left behind in the Alcázar, and which is now in our collection, purchased and paid for.

A new square is building on the convent's site, in which the picturesque and national will be superseded by the comfortable, civilised, and commonplace. The old genuine *Plaza* remains, however, still the heart of the city—the forum, the place of gossip and of executions, and in look is still very Moorish and picturesque, with its arcades and balconies; under the former are the jewellers' shops. The *Calle de Genoa*, at the opposite corner, is the Paternoster-row of Seville as regards booksellers' shops, and of the *Pasos*, a favourite spot to see the processions of *Pasos*, or dressed and painted images (see p. 49) during the Holy Week. These relics of pagan mummeries will please the antiquarian more than the

pious and the Protestant; the utter want of all devotional sentiment in the natives, who come only to see the show and be seen, is no less painfully striking than the degradation of the Deity by these tawdry masquerading spectacles.

The finest pictures in Seville are in the Cathedral, *La Caridad*, the *Museo*, and the University. *La Caridad* is an alms-house, destined for some 80 poor old, and chiefly bed-ridden, men: it lies outside the walls, near the river. This hospital, dedicated to St. George, was founded in 1578, for the decent interment of unburied paupers, and of criminals, whose remains previously were left to rot on the gibbets. It was rebuilt in 1661 by Miguel de Mañara Vicentelo de Lara, who, when young, was in profligacy a Don Juan of Seville redivivus. He was buried in the *Capilla mayor*. Read his epitaph—*cenizas del peor hombre que ha habido en el mundo*: and also consult his life and death by Juan de Cardenas, 4to., Seville, 1679. He was the personal friend and patron of Murillo. Observe the colonnaded *Patio*. On entering the church, the carved and painted Descent from the Cross over the high altar is the masterpiece of Pedro Rodan; the almost startling reality is marred by tinsel dresses and architectural fritter. Observe under the *coro* the "Triumph of Time," and a "Dead Prelate," by J. Valdes Leal, a putrid picture, which Murillo said he could not look at without holding his nose. Here he painted, in 1660-74, that series of grand pictures, of which Soult—hence justly called by Toreno the modern Verres, and by Mr. Stirling the Plunder-Marshall-General—carried off 5, all of which is entirely blinked by Monsr. Maison in his pillered *Guide*. But the Marshall was moderate when compared to his model, Verres, who took 27 pictures from the *Minerva Medica* alone (Cic. in Ver. iv. 55). His "Grace" bribed Buonaparte with one, the *Sa Isabel*; two others, the "Abraham and angels," and the "Prodigal Son," he sold to the D. of Sutherland, and the "Healing the Cripple" to Mr. Tomline,

at fabulous prices; the fourth, the "Angel and St. Peter," passed, at his final sale, in 1852, to Russia. The large amount of cash that that sale produced offers another proof of the judgment with which Soult, "that well-known French dealer," "collected." The Spaniards only recently filled up the blank spaces; the gaps long yawned like graves: hiatus maximè deflendus.

The Murillos now in the *Caridad* are an "Infant Saviour" on panel, and injured; a "St. John," rich and brown; a "San Juan de Dios," equal to Rembrandt; the *Pan y Peces*, or Loaves and Fishes; but the figure of Christ feeding the Five Thousand, which ought to be the principal, is here subordinate: the "Moses striking the Rock" is much finer; this is indeed a representation of the Hagar-like thirst of the desert, and is justly called *La Sed*: the figure of Moses is poor, and wants relief, but the parched groups are excellent. Both pictures are colossal, and painted in a sketchy manner, calculated for the height and distance of their position from the spectator, which, however, is inconveniently high and distant; but here they still hang, like rich oranges on the bough where they originally budded.

At Seville, as elsewhere, those good pictures that M. Soult did not "remove" by iron, the English have carried off by gold, and little now remains but unmitigated rubbish, to which fine names are all given, *caveat Emptor*; here all the geese are swans—all are Murillos, all by Velazquez, and so forth; but it is sheer loss of time to visit these refuges of the destitute and worthless; and our collectors cannot be too earnestly cautioned against making purchases, and picking up an original for an old song. Among the least bad may be mentioned the collections of Dean Cepero, who lives in Murillo's house, and that of *Don Aniceto Bravo*, No. 40, *Calle de los Catalanes*, which contains 700 and more "warranted originals," and the collections of *Señores Garcia* and *Saenz*. The once really genuine and precious galleries of Don Julian Williams, Canon Maestre,

and the Conde de Mejorada, have had all the plums picked out.

Since the dissolution of the convents, many pictures, and some neglected antiquities, have been collected in the *Merced*, which is now the provincial Museum. This noble edifice was founded in 1249 by St. Ferdinand. The *Patio* and *Azulejos* are of the time of Charles V. Before the invasion even, it was full of fine paintings; but a French agent had previously, in the guise of a traveller, noted the contents; and the same individual, so the prior informed us, reappeared with the army, and laughed at the deceived monk, when he demanded them by the list drawn up on his former visit. That respectable character Nero was the first who devised sending commissioners to pillage art, altars, &c. (*Tac. An. xv. 45*).

At Seville, Bartolomé Esteban Murillo is to be seen in all his glory, and a giant, like Antæus, on his native soil. His finest pictures, painted for the Capuchinos, were sent off, in 1810, to Cadiz, and thus escaped. Murillo, born at Seville, and baptized Jan. 1, 1618, where he died, April 3, 1682, was the painter of female and infantine grace, as Velazquez was of more masculine and intellectual subjects. Both were true alike in form and colour to Spanish nature—both were genuine, national, and idiosyncratic. Murillo had three styles: the *Frio*, his earliest, being based on Ribera and Caravaggio, was dark, with a decided outline. Of these were the pictures in San Francisco. His second manner was his *Calido*, or warm, when his colouring was improved, while his drawing was still well defined and marked. His third style was the *Vaporoso*, or misty, vaporous, and blending. This he adopted partly because Herrera el Mozo had made it the fashion, and partly because, being stinted for time from the increased orders, he could not finish so highly. Thus, like Turner and Wilkie, to get more quickly over his work, he sacrificed a somewhat of his previous conscientious drawing.

The *Museo* of Seville, which is by far the first provincial one in Spain, is, as most other things there, the creation of accident and individuals; nor does it contain a single specimen of Velazquez, the greatest painter of Spain, and in this his native city. In 1836 the Canon Manuel Lope Cepero, now the dean, a gentleman of real taste and high honour, managed at the suppression of the convents, when appropriation and Vandalism were the order of the day, to get the best pictures removed to the Cathedral, a sanctuary where they were saved from the spoilers; the authorities, who cared for none of these things, affording no other assistance than that of *galley-slaves*, to do the mere porters' work! In 1838 Señor Bejarano managed by a private subscription to move them into their present situation. Meanwhile, as nothing in Spain is ever complete, here in Seville we sigh for fine specimens of Velazquez, Luis de Vargas, and even Alonso Cano; nevertheless it is the best place in the whole Peninsula to study the masters of this school, many of whose names and works have scarcely even been heard of in England, such as the Polancos, Valdez Leal, Varela, Vasquez, &c. A meagre catalogue of this Museo was published in 1850 by one Alvarez.

At the entrance is the elaborate iron Cruz, which stood formerly in the *Cerregueria*, and is the work of Sebastian Conde, 1692. The other antique sculpture scattered about in most admired disorder, is second-rate. The fine *Silleria del Coro* by P. D. Cornejo, from the *Cartuja*, is placed in a room below, as also the carvings by Montanes. Among the finest pictures observe No. 1, the Apotheosis of Thomas Aquinas, the master-piece of Francisco Zurbaran, and painted in 1625, for the *Colegio de Santo Tomas*; "*Removed*" to Paris by Soult, it was recovered by Wellington at Waterloo; the Head of St. Thomas is the portrait of a Don Agustin de Ecobar; the drapery, velvet, armour, &c., offer a blaze of splendour combined with much more stuff

and substance than in the ornamental brocades of P. Veronese; Zurbaran is called the Spanish Carravaggio, but he is much more Titianesque, more elevated in mind and manner. Among the other Zurbarans observe, "San Henrique de Sufon" and No. 10 "San Luis Bertran," and the "Padre Eterno;" also, No. 150, a Saviour in violet as a youth plaiting a crown of thorns; also the three first-rate pictures from the *Cartuja*—"San Bruno before Urban II.," "the Virgin protecting the Monks," and No. 137 "San Hugo in the Refectory;" although unfortunately injured by over cleaning, they are magnificent. No one ever painted fleecy-hosiery Carthusian monks like Zurbaran; he was, however, apt to draw too much from lay figures, which gives a hard outline, no throbbing life heaves under his regular folds. The studier of style will notice the peculiar pinky tone of this master, especially in female cheeks: they seem fed on roses, as was said of Parrhasius and Baroccio; but the prevalent use of rouge at that time influenced his eye, as it did that of Velazquez. No. 19, *Sn. Pedro Nolasco*, is by Fr^o. Pacheco, the feeble master and father-in-law of Velazquez. By the presumptuous and conceited *Herrera el Mozo* is No. 13, Santa Anna and the Virgin.

Of Juan de Castillo, Murillo's master, observe the series of 5 from the Monte Sion, especially the "Annunciation," "Visitation," "Nativity and Adoration, and Coronation of the Virgin." In No. 136 the "San Andres" of Roelas, a child is almost equal to some by Correggio, as a warrior is to one by Titian. Of *Herrera el Viejo*, the bold dashing master of Velazquez, who lost his scholars with his temper, observe the *San Hermenegildo*, to which the artist owed his safe deliverance; guilty of a forgery, he had fled to an asylum, where he painted this picture. Philip IV., who saw it in 1624, inquired for the author, and pardoned him, observing that such talents ought never to be abused. His

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San Basilio is bold and Ribera-like: observe the kneeling bishop and the handling of the drapery, for in it is the germ of Velazquez. The pictures of Frutet, a Calvario, Christ on a Cross, Descent, and a Virgin, which came from Las Bubas; as well as those of the presumptuous Juan Valdes, from San Geronimo, are second-rate; observe, however, the *Calvario*, and those relating to San Jerome, which are painted with a most Spanish defiance of time, place, and costume. Notice especially the *terracotta*, "St. Jerome" of Pietro Torrigiano, which was long in the Buena Vista convent. This great Italian, born at Florence about 1470, and known in history for breaking his co-pupil Michael Angelo's nose, was sent to Spain by his patron, Pope Alexander VI., a Borgia and a Spaniard. He came to Granada in the hopes of executing the Sepulchre of Ferdinand and Isabella; rejected because a foreigner, he turned to England, and wrought that of Henry VII. in Westminster Abbey. Torrigiano returned to Spain, where he modelled a Virgin, of which the exquisite *La mano á la teta*, in the Seville plaster-shops, is a cast. He died—oh! blot to Seville—tortured in the vaults of the Inquisition, nominally because of suspected faith, but really a victim of artistical jealousy and *Españolismo*. But so Bernard Palissy, the Luca de la Robbia of France, perished in 1589, consigned to a dungeon by bigoted persecutors.

Near this "St. Jerome" is a *Santo Domingo*, from *Portaceli*, by Montañes. The anatomical and fair nudity of the Italian contrasts with the brown draped work of the Spaniard. Observe also a crucifix and a St. Dominick by the same sculptor, and a crucifix by Matias Vazquez de Leca, 1614; from the *Cartuja* convent, the four repainted Virtues, and the *Sillería del Coro*. Notice also No. 114, a "Last Supper," and a "Christ," by the learned Pablo de Cespedes; a Battle of Clavijo, by Juan de Varela; a portrait of Ferd. VII., by Goya; and No. 380, the celebrated Last Judgment, by Martin de Vos, from San Agustin, whose female nudi-

ties were so long a stumbling-block to the priests, who could not say mass quietly before them. Pacheco (*Arte de Pint.*, 201), states the case of a venerable prelate who was so troubled by the deshabelle of a condemned gentlewoman, that he pronounced exposure to a hurricane in the storm-vexed Bermudas—he had been a sailor in his youth—to be infinitely less perilous.

The Murillos are placed in the *Sala de Murillo*, like gems set in a diadem. The finest came from the Capuchin convent, for which they were painted at his best period. Although the present light is better than that of their original positions, yet they lose something by the change, as Murillo, in designing them, calculated each exactly for its locality, and painted up to the actual light and point of view; and we moreover much miss the *Capuchino* cicerone, who seemed to have stepped out of one of the pictures to tell us where Murillo went for a model, and how true was his portrait; the *Santo Tomas de Villanueva*, No. 155, was called by the painter *su cuadro, his own picture*. The beggars are beyond price; the smallest is worth a wilderness of best dressed lords and ladies of the bed-chamber; none could represent them and Franciscans like Murillo, and simply because he painted them the most, and drew only what he saw actually in the *Macarena* and at every convent gate, as all who remember the genus monasticum will admit. His was a faithful transcript of Spanish mendicant and monastic nature, neither more nor less. No. 154, the *San Felix de Cantalicio*, is the perfection of the *vaporoso*: the delicate young flesh of the child, the Corregiesque morbidezza, contrasts with the greys of the aged saint. This, say the Spaniards, is painted *con leche y sangre*, or with milk and blood. No. 156, the *Santas Justa y Rufina*, is in his *calido* style, forcible, and yet tender. "The Nativity;" No. 152 "The Adoration of Shepherds;" *San Leandro and San Buenaventura*—observe the peeping boy like Correggio, not that Murillo

ever studied from him, he looked rather to the children as painted by Roelas. Observe the *San José*; *San Juan con el Cordero* and No. 165, "The Virgin and Child," called *La Servilleta*, because said to have been painted on a dinner-napkin; the child almost struggles out of its mother's arms, and out of the picture-frame. What a creative power, what a coiner was our Murillo, who could convert into a bank-note a napkin, in which most Spaniards bury their petit talent! No. 161, "St. Francis embracing the Crucified Saviour;" here is seen Murillo's great power of drawing. Observe, also, "The Virgin and Angels with the Dead Christ," and "The Annunciation." No. 157, the *San Antonio*, is a finer picture than that in the cathedral; observe the monk's expression looking on the child that is seated on his book. Also No. 162, *San Felix*, half-length. All these came from the Capuchinos. There is also an early Murillo, a "Virgin and Child," from San Jose, and two of San Agustin. The rest of the collection, some hundred pictures, are by different artists, and of different degrees of merit. The above selected are the pearls of greatest price. And last, not least, observe No. 151, *La Concepcion* by Murillo, once a gem of the Capuchin convent. No. 1 is another and larger of this popular Seville subject, but not so fine: Murillo, from his excellence in painting this "mystery," was called *el pintor de las concepciones*.

The crowning and protecting mystery of Spain is the dogma that the Virgin was born free from all taint of original sin. This is so peculiar and national, occurs so frequently in church, chapel, and gallery, and has occupied so many pens, pencils, and chisels, that some explanation is absolutely necessary in any 'Handbook for Spain.' The assertion that she was exempt from original sin—which by deifying the *Woman*, denies the humanity of the Saviour, a dogma which, in 1854! is the panacea of Pio Nono—was due to a heretic, Pelagius, while the orthodox St. Augustine taught the reverse

(de N. et G. 36; contra Jul. v. 15, vi. 22). The dispute of this Immaculate Conception waxed warm in the 13th century, but the Roman clergy took little interest in a mere question of casuistry. The Council of Trent blinked the question, wishing to decide nothing (see Sarpi *Historia*, p. 188, ed. 1629). Not so the Spaniard, whose worship of an *Astarte* is almost sexual: accordingly, when it was revived in 1613, a Dominican monk having contended that the *Deipara* was liable to the pains and penalties of original sin, their rival mendicants the Franciscans affirmed that she was exempt. Those of Seville took the lead so violently that, before the Dominicans were silenced by the Pope, the whole population assembled in churches, and sallying forth with an emblematical picture of the *sinless* Mary, set upon a sort of standard surmounted by a cross, paraded the city in different directions, singing praises to the *Immaculate Conception*, and repeating aloud the hymns of her *rosary*. These processions long constituted one of the peculiar usages of Seville; and, although confined to the lower classes, assumed that characteristic importance and overbearing spirit which, as among the Moslems, is attached to religious associations in Spain. Wherever one of these processions presents itself to the public, it takes up the street from side to side, stopping the passengers and expecting them to stand uncovered in all kinds of weather till the standard is gone by. These banners are called *Sin Pecados*, that is, "sinless," from the theological opinion in support of which they were raised.

They take place during the holy week and the winter season, and are very picturesque. At nightfall the long lines of men, women, and children, two and two, are seen twinkling through the narrow streets, which are illuminated from the balconies of the houses. Their hymns are precisely the old, *Nocturnis, Hecate, trivis ululata per urbes*; and there is something striking in the melody of the chant of distant voices heard as it approaches: the procession

is headed by devotees, who carry richly chased lamps, *faroles*, on staves. The parish priest follows, bearing the glittering banner of gold and velvet, the *Sin Pecado*, on which the Virgin is embroidered; as soon as the cortège passes by, the candles in the balconies are put out: thus, while all before is one glare of light, all behind is dark, and it seems as if the banner of the Virgin cast glory and effulgence before her, like the fire-pillar which preceded the Israelites in the desert. The scholar may compare all this with the accounts of the "Omnipotentis Dææ fœcundum simulacrum;" the lamps, songs, *antecantamenta*, and processions of the *Pompa* of Isis described by Apuleius, 'Met.' xi. 243, et seq. The air of the music varies in different parishes: the words are *Dios te salve Maria, llena eres de gracia, el Señor es contigo, bendita tu eres entre todas las mugeres, y bendito es el fruto de tu vientre; Jesús! Sta. Maria, Madre de Dios, ruega Señora por nosotros pecadores ahora y en la hora de nuestra muerte.*

The Spanish government, under Charles III., showed the greatest eagerness to have the *sinless purity* of the Virgin Mary added by the Pope to the articles of the Roman Catholic faith. The court of Rome, however, with the cautious spirit which has at all times guided its spiritual politics, endeavoured to keep clear from a stretch of authority, which even some of its own divines would be ready to question; but splitting, as it were, the difference with theological precision, the censures of the church were levelled against such as should have the boldness to assert that the Virgin Mary had derived any taint from her ancestress Eve; next, having personified the *Immaculate Conception*, it was declared that the Spanish dominions in Europe and America were under the protecting influence of that mysterious event: the declaration, on the 22nd October, 1617, diffused joy over all Spain. Seville went religiously mad. Zuñiga and Valderama enter into all the details of the bull-fights which were celebrated on the

occasion. Charles III. afterwards instituted an order, to which he gave his name "*Carlos Tercero*," under the emblem of the Immaculate Conception—a woman dressed in white and blue; and a law was enacted requiring a declaration upon oath of a firm belief in the Immaculate Conception from every individual previous to his taking any degree at the universities, or being admitted into any of the corporations, civil and religious, which abound in Spain. This oath was administered even to mechanics upon their being made free of a guild. At Seville a college, *Las Becas*, was founded solely to instruct youth in the defence of this mystery. All the facts and opinions, both *pro* and *con*, are collected by the Franciscan Pedro Alva y Astorga, under the title "*Funiculi nodi indisso-lubiles de conceptu mentis et ventris*:" Brussels, 1661. The author left 18 more volumes on this subject, which still remain unpublished (see Antonio, 'Bib. Nov.' ii. 168). The arguments may be summed up in three words, *decurit, potuit, fecit*. The miracle was becoming the occasion, it was in the power of the Almighty to work it, and he did.

Formerly no one entered a house or company without giving the watchword of Seville, *Ave Maria purissima*, to which the inmates responded by the countersign *sin pecado concebida*: now the first portion is generally the indication of a visit from a mendicant.

Seville having taken the lead in the dispute, as became the capital of ultramariolatrous Andalucía, *La tierra de la Santísima*, it is natural that some of the most perfect conceptions of Murillo and Alonso Cano should have been devoted to the embodying this incorporeal mystery; and never has dignified composure and innocence of mind, unruffled by human guilt or passion, pure unsexual unconsciousness of sin or shame, heavenly beatitude past utterance, or the unconquerable majesty and "hidden strength of chastity," been more exquisitely portrayed. She appears in a state of extatic bea-

titude, and borne aloft, in a golden æther to heaven, to which point her beautiful eyes are turned, by a group of angels, which none could paint or colour like Murillo, who seems to have studied in heaven those little cherubs of which that kingdom is made. The retiring virgin loveliness of the blessed Mary seems to have stolen so gently, so silently on her, that she is unaware of her own power and fascination. The Inquisition required the Virgin to be painted as about fifteen years old, very beautiful, with those regular features which the Greek artists selected to express the perfect passionless serenity of the immortal gods, devoid of human frailties, and the type of "the unpolluted temple of the mind;" that her attitude should be—

"Her graceful arms in meekness bending
Across her gently budding breast;"—

that she should be clad in a spotless robe of blue and white, because she appeared in those colours to Beatriz de Silva. She should bruise with her heel the serpent's head; thus trampling on the author of original sin. She should stand on the moon in a crescent shape; thus combining at once the symbol of Pagan and Moslem, the crescent of Isis, of Diana, and of the Turk. The horns should be placed downwards, because in fact the moon is always solid, although it appears to us, from the sun getting between it and the earth, to be occasionally a crescent. The moon is introduced because the "Woman, clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars" (Rev. xii. 1) is held at Rome to signify "the Virgin," while Protestants interpret the "Woman" as an image only of the Christian or spiritual Church. Meantime these stars should never be omitted. The body of the Virgin should float in an atmosphere of light, derived from herself. The cordon of San Francisco, sacred as the *Zennaar* cord of the Brahmins, should encircle the whole, because it is the badge of that order which defended her immaculate conception. The subject is often

surrounded with smaller pictures, which represent those different attributes and manifold perfections of the Virgin, which are celebrated in her Hymn and Litany. Murillo's unapproachable pre-eminence in representing this charming subject procured for him the name of *el pintor de la Concepcion*. The draperies of the Virgin must be very long, and her feet never shown; and this forms one guide to distinguish Spanish from Italian pictures of this subject.

The mystery of the incarnation is shadowed out in the armorial bearings of the Virgin, the *vase with lily-branches*, *jarro con acucenas*, which is to be seen sculptured in Spanish cathedrals, most of which are dedicated to her, and not to the Father or Son. In the middle ages an idea was prevalent that any female who ate the lily would become pregnant: *Lucina sine concubitu*. See some remarks of ours in the 'Quar. Rev.' cxxiii. 130.

The University of Seville was originally a convent erected by the Jesuits in 1565-79, after designs of Herrera, and in their peculiar worldly pomp, which contrasted with the gloomy piles of the more ascetic orders. When Charles III. expelled them in 1767, it was assigned, by the praiseworthy efforts of Olavide, to purposes of education. The arrangement in the church of the subsequent frieze, cornice, and architraves is objectionable, when compared with the original Doric. Recently many churrigueresque altars and absurd ornaments have been removed. It may be called the second *Museum* of Seville, and the founder was the same worthy Cepero. A tolerable library has been formed from those of the suppressed convents, and the system of education has been modernised and improved since 1846.

Although the position of the *Coro Alto* of the chapel spoils the general effect, the raised *altar mayor*, with its tabernacle by Matias, 1604, is noble. The superb Corinthian *Retablo* designed by Alonso Matias, in 1606, contains three grand paintings by Roelas—a Holy Family, with Jesuits;

a Nativity ; and an Adoration. No one ever painted the sleek and oily grimal-kin Jesuit like Roelas. Observe an Annunciation by Pacheco ; a St. John the Evangelist, and a St. John the Baptist, by Alonso Cano. The statues of St. Peter and St. Paul are by Montañes. Observe the smaller picture by Roelas, and particularly the Infant Saviour. *Al lado del Evangelio* are the bronze monuments of Francisco Duarte and his wife Catalina, ob. 1554 ; both were brought in 1840 from the Convento de la Victoria de Triana.

The *Retablos* of the chapels of *Concepcion* and *Las Reliquias* deserve notice : in the latter are pictures in the manner of Pacheco. Observe the two images made to be dressed, *imagenes de vestir*, of Francisco de Borja and San Ignacio, wrought in 1610 by Montañes ; the latter was coloured by Francisco Pacheco, and probably is the best portrait of the founder of the order of Jesuits that exists ; also by him a crucifix and a fine *Concepcion* ; and some pictures, by Cano, of the lives of San Cosmé, San Damian, a Saviour, and a Holy Father. Among the monumental curiosities removed from Santiago de Espada, a church which Soult turned into a stable, observe, first, the founder's tomb, Lorenzo Suarez de Figueroa, with his favourite dog Amadis at his feet ; and next the sepulchre of the learned Benito Arias Montano, ob. 1598 : these were brought also from the Santiago, and properly placed here as an example to young students ; remark the costume. In an apartment recently fitted up are 4 heads of Latin fathers by Alonso Cano, 2 pictures by Roelas, and a good Zarbarán.

On the suppression of the *Cartuja* convent, the burial-place of the Ribera family, Canon Cepero induced their representative, the Duke of Medina Celi, to remove the fine sepulchres of his ancestors : that of Pedro Enriquez, ob. 1492, was sculptured at Genoa by Antonio Charona in 1606. The Virgin and Child is much admired, as also the weeping genius, called *La Tea*,

from the reversed torch ; its companion was taken to Madrid. The armed effigy is somewhat heavy. Observe the statues of Diego Gomez de Ribera, ob. 1434, and his wife Beatriz Puerto-Carrero, ob. 1548. Among others of this warlike family, most of whom spent their lives in combating the Moor, are Perafan de Ribera, ob. 1455, and another of the same name, ob. 1423, aged 105 ; perhaps the finest is that of Doña Catalina, ob. 1505, which was made for her son Fadrique, in Genoa, 1519, by Pace Gazini. It was mutilated by the French, by whom the splendid bronze of this Fadrique was destroyed, when Soult converted the Cartuja into a barrack : one large flat monumental engraved brass only escaped—the effigy of his nephew Fadrique, ob. 1571, viceroy of Naples, where it is conjectured that it was executed. For further details consult *Una Visita á la Universidad*. A. M. de Cisneros y Lanura, Seville, 1853.

Seville, in good old times, contained more than 140 churches, filled with objects of piety, art, and value ; many were plundered and pulled down by Soult's sappers, and others since the suppression of monasteries have shared a similar fate. These establishments were well endowed, and afforded a festival and spectacle of some kind or other for almost every day in the year, and, in fact, monopolized the time and relaxation of the people. There are three kinds of religious days or festivals : the first are called *Fiestas de precepto*, on which no sort of work may be done ; the second are *Fiestas de concejo*, which might and ought to be held sacred also ; the third are *Fiestas de medio trabajo*, half holidays, when work is permitted on condition of having first heard a mass ; the scholar may compare the ancient Dies Festi—et Profesti (see Macrobian Sat. i. 16 ; Virg. Georg. i. 268). M. Soult arrested all this prodigious and pious idling : first, by sapping the religious principle of belief ; secondly, by knocking down the buildings, and seizing the funds by which the holiday shows were supported.

Among the most interesting old churches which survive, the ecclesiologist may still visit *San Lorenzo*: here is a "Concepcion" by F. Pacheco, 1624; an "Annunciation" by Pedro de Villagas Marmolejo, who lies buried here, with an epitaph written by Arias Montano. Here also is buried the prolific priest Juan Bustamente, ob. 1678, ætat. 125; this true *Padre* was father of 42 legitimate and 9 natural children. In the *Retablo* are 4 medallions and a *San Lorenzo*, by Montañes, by whom also is *Nuestro Señor de gran Poder*, a superb graven image.

In the *Colegio*, or ancient university, *de Maese Rodrigo*, so called from the founder, Rodrigo Fernandez de Santaella, 1505, are or were some injured pictures by Zurbaran. The portrait of the founder, by Zurbaran, has been entirely repainted by Bejarano. Readers of Cervantes should look at the *Marmorillos*, mentioned in the *Rinconete y Cortadillo*.

San Clemente contains a splendid *alerce* roof, and a plateresque high altar by Montañes, and a portrait of St. Ferdinand by Valdes, and 2 pictures of him by Pacheco: the *Azulejos* are curious, and of the date 1588. Observe the grand and powerful St. John the Baptist, carved by Jaspas Nuñez Delgado, and painted by Pacheco.

San Miguel is very ancient; the statue of the tutelar is either by Roldan or his daughter; observe the pillars and capitals, and the Christ, by Montañes, bearing his cross; it is one of his finest works, and is called *El Padre Jesus de la Pasion*. It has an especial *cofradia* for its worship and custody. The pictures called "Raphael and Vandyke" are bad copies.

The magnificent ch. of the convent of *St. Pablo* has been recently appropriated to the parish: it contains paintings by Arteaga, and frescoes by Lucas Valdes, and some fine *Pasos*.

In *San Andres* is a "Concepcion" by Montañes, with many small pictures by Villegas.

In *San Alberto* is a *Via Crucis*, said to be by Cano, and several Pachecos;

the glorious *Retablo*, by Roldan, was pulled down by the French and sold as wood for firing, when Soult turned the ch. into a cartridge-manufactory.

The tower of *San Pedro* is Moorish; observe the *artesonado* roof and the fine *Retablo*: the pictures by Campana have been repainted. The "Delivery of St. Peter" is by Roelas.

San Juan de la Palma was a Moorish mosque dedicated to the Baptist; the Arabic inscription at the entrance records that "this great temple was rebuilt in 1080 by Axataf." The cross occupies the site of the palm, under which the dead were buried. One of the corpses, in 1537, hearing a rich Jew say that the mother of God was not a Virgin, rose from his grave and denounced him to the Inquisition, who burnt the sceptic and confiscated his property. Inside is a "Crucifixion" by Campana, early and hard, and an infant Christ by Montañes.

In *San Isidoro* is "*El Transito*," or the death of the tutelar saint, the masterpiece of Roelas, a very great master, although much less known and appreciated than he deserves: observe the gray heads, the Correggiesque flesh tints, so much studied by Murillo, and the admirable composition. The lower portion is the finest, and the heads are evidently portraits. Here also are an indifferent "St. Anthony" and "St. Paul," by Campana, both repainted, and some pictures by Valdes: the *El Cireneo* is carved by Bernardo Gijon.

In *Santa Maria la Blanca*, a synagogue down to 1391, are some granite columns, thought to be Roman. Soult plundered it of the 5 *Murillos*, leaving only by him a "Last Supper," in his *frio* style. Here is a "Dead Christ," by L. de Vargas; very fine and Florentine, but cruelly injured and neglected.

The *Colegiata San Salvador* continued in its original mosque form down to 1669, when it was rebuilt in the worst Churriguerismo, and afterwards still more disfigured by Cayetano Acosta, by whom is the abominable

Transfiguration; the image of San Cristobal is by Montañes, those of Sa. Rufina and Sa. Justa are by P. D. Cornejo. The *Patio* was the original Moorish court: here is a miraculous crucifix, *El Cristo de los Desamparados*, where countless pictures and "votive tablets" are hung up by those relieved by its miracles, as in the days of Horace and Tibullus. The sick come here for cure, and suspend legs, arms, and models of the parts benefited, made of wax, which become the fee of the priest; and from the number it would seem that he has more practice, and effects more cures, than the regular Sangrados; but it must be remembered that those who are not cured but die, make no signs.

San Vicente was founded in 300. Here, in 421, Gunderic, entering to plunder, was repulsed by fiends. Here San Isidoro died, A.D. 636: the affecting account, by Redempto, an eyewitness, is printed in the *Esp. Sagr.* ix. 402. Outside is painted the tutelary with his familiar crow holding a pitchfork in his mouth: a rudder would have been more appropriate (see p. 130). But these attendant birds are an old story—Juno had a cuckoo on her sceptre (Paus. ii. 17. 4), Jupiter preferred an eagle, Esculapius a cock. Inside is a painting of Christ by Morales, and some large pictures by Francisco de Varela.

In *San Julian* is a fresco of St. Christopher by Juan Sanctis de Castro, 1484; it was barbarously repainted in 1828. Under some shutters to the l. is a "Holy Family" by him, which has escaped better, and is one of the oldest paintings in Seville: the kneeling figure is one of the Tous Monsalvez family, who were buried here, and to whom the Virgin appeared on a broombush; hence she is called *de la Iniesta*. Observe the *Rejas*, made of votive chains of captives delivered by her interference. Catenam ex voto Laribus—so the Phialeans offered their chains to their goddess (Paus. i. 58). There is a curious old folio on her legend. The "Conception" at the altar is, some

say, by Cano. The plateresque *Retablo* has a fine painting of Santa Lucia, the patroness of eyes (*lux*, light). In the church of this *Santa Lucia*, once a mosque, is a "Martyrdom of the Patroness," by Roelas, and a sweet *Conception*, attributed to Cano.

San Esteban, once a Mosarabic church, contains specimens by Zurbaran, and a fine "Christ bearing the Cross," by Montañes.

The tower of *San Marcos* may be ascended, as Cervantes often did, to see the house near it of his beloved Isabella.

In *San Martin* is a "Descent from the Cross," ascribed to Cano; but it is a Roman painting, and inscribed "Jo. Guy. Romo. f. año 1608;" observe the chapel of Juan Sanchez Gallego, built in 1500, and repaired in 1614. In the *Retablo* are some early paintings by *Herrera el Viejo*.

The admirers of Roelas should visit La Academia, where is a "Conception" by him equal to Guido.

N.B. Several pictures by Roelas exist at *Olivares*, 4 L. N.W. of Seville, and a pleasant ride. He was canon of that church. There he painted, in 1624, a "Birth of Christ," now much injured; an "Adoration," an "Annunciation," a "Marriage of the Virgin," the "Death of St. Joseph;" but although his last, they are not his best works. Here he died, April 23, 1625.

The *Calle de la Sierpe*, the Bondstreet of Seville, leads to the *Plaza del Duque*, where the great Dukes of Medina Sidonia had their palace. This central square is planted, and forms the fashionable nocturnal promenade during the summer months, and which is truly southron and striking. It is a miniature Vauxhall, minus the price of admission or the lamps; but the dusk is all the better for those who, like glow-worms, need no other light but their bright eyes, which never sparkle brighter than by night, and it has not yet been settled whether the fair sex of Seville blushes or not in the dark: certain it is, that the moon, which cannot ripen grapes, here ripens love, and in these torrid climes the rays of the cold chaste

orb of Dian are considered more dangerous than the *tabardillo* or *coup de soleil*; "*mas quema la Luna, que el Sol*," the moon sets more on fire than the sun, so propinquity is doubly hazardous, since the Spanish man is peculiarly combustible, *fire* itself according to the proverb, and the woman being *tow*, the smallest puff of the evil one creates an awful conflagration.

"*El hombre es fuego, la muger estopa,
Viene el diablo y sopla.*"

Continuing from this plaza, walk by the ch. of *San Vicente* to the *Alameda Vieja*, the ancient but now deserted walk of Seville. The water of the fountain here, *del Arzobispo*, is excellent, and the best in Seville. Look at the Roman pillars and statues (see p. 172). Here reside the horse-dealers and jockeys, and cattle-dealing continually goes on.

June is the great month for *Veladas*, vigils, and wakes, nocturnal observances kept on the eve preceding the holy day: the chief is that on the 24th, St. John's day, and is celebrated on this old Alameda, and is proverbially merry:—

"*La de San Juan en Sevilla
Es alegre á maravilla.*"

This St. John's, our midsummer eve, is or was devoutly dedicated to flirtation by both sexes, who go or ought to go out at daybreak to gather vervain, *coger la verbena*, which represents in Spain the magical fern-seed of our forefathers. Bonfires are lighted, in sign of rejoicings—like the *bon-feu* of our Guy Fauxes—over and through which the lower classes leap; all this is the exact manner by which the ancients celebrated the entrance of the sun into the summer solstice. The fires of Cybele were kindled at midnight. The jumping over them was not merely a feat of activity, but of meritorious devotion (Ovid. *Fast* iv. 727):

"*Certe ego transilii positas ter ordine
flammas.*"

This custom of passing through the fire of Baal or Moloch was expressly forbidden in the year 680, at the 5th

council of Constantinople, to which the younger classes of Sevillians are as scandalously inattentive as the Irish at their similar Baal-tinné. But civilisation is sapping creeds and practices in Spain.

To the left of the fountain is a barrack of tattered invalids, which once was a convent of Jesuits, and when that order was suppressed was given up to the Inquisition. The edifice, rather cheerful than forbidding, partakes more of the attraction of its first proprietors than of the horror of its second. Dismantled by the populace, it contains no record of its dungeons, and torture-rooms; but, fast hastening to ruin, is in all respects a fit abode for its inmates.

Turning to the rt. is *La Feria*, where a fair is held every Thursday, which all should visit; it is the precise Sook e juma of Cairo; the street leads to the *Plaza de la Encarnacion*—now the market place, to construct which the French pulled down a convent dedicated to the Incarnation. Here the naturalist will study the fish, flesh, fruits, and fowls; the fish and game are excellent, as is also the pork, when fattened by the autumnal acorn, the *bellota*. Instinct teaches these feræ naturæ to fatten themselves on the good things which a bountiful nature provides. Those meats which require artificial care, and the attention of man, are very far inferior. Observe the purchases made, the two-ounce "joints" of meat or carrion, for the poverty-stricken *olla*, *parsimonious* as in the time of Justin (xliv. 2). It must be remembered, that in this burning clime less animal food, which generates caloric, is necessary than in the cold north. Notwithstanding, the Spanish proverb considers the man who dines in Seville as especially favoured by heaven, "*A quien Dios quiere bien, en Sevilla le da de comer*," few of our English readers will think so.

In the *Calle del Candilejo* is a bust of Don Pedro, placed, it is said, in memorial of his having here stabbed a man. The *Rey Justiciero* quartered