

with their unhappy fate, they abandoned themselves to despair.

Suddenly seven flickering lights were seen playing upon the masts and rigging,—a sure sign of the presence of the mariner's saint.

A shout of exultation arose from the superstitious crew, "*Cuerpo Santo, Santelmo.*" Storm and tempest were no longer feared, and falling on their knees they chanted a solemn litany, and with tears of joy gave thanks for their deliverance. Such is the incident related in the life of the great navigator.

It is impossible to pass through the apartments of this palace, so lately inhabited by a Prince of the House of Orleans, without a feeling of sorrow for the misfortunes which have driven him from his Spanish home, making him an exile in middle age as in youth. Pictures which once hung on the walls of the Pavillon Marsan are found treasured up here. Portraits of the Citizen King, and Queen Marie Amélie, the Royal Saint of modern times, are interspersed with sketches of Royal fêtes and family incidents—sad memorials now, with the Bourbon dynasty proscribed, and placards posted on the walls of Seville, denouncing the family as the worst enemies of Spain.

CASA DE PILATOS.

This is one of the most striking of the many interesting houses to be seen in Seville. It was built in the sixteenth century by the Marquis of Tarifa, on his return from Palestine, on the plan of the traditional house of Pilate at Jerusalem. The walls and pavement are brilliant with "*Azulejo*," their prismatic hues glittering like jewels in the sunshine. On the wall above the staircase the crowing cock is represented also in *Azulejo*. The effect of these tiles is exceedingly rich; no two panels are alike; but yet to the eye all is soft and subdued, so wonderfully harmonious is the combination of colour and pattern. To decorate houses in this way was a sure sign of wealth, and to a spendthrift a severe reproach was contained in the old Spanish proverb, "*You will never have a house with tiles.*"

The gardens of this "Casa de Pilatos" are only inferior to those of the Alcazar.

CHURCH OF ST. ISIDORE.

None must leave Seville without visiting this Church, dedicated to the good Archbishop, and adorned by the famous picture of his death by Roelas.

In the History of St. Isidore we are told, that feeling his end was approaching, he desired to be carried from his palace to the Church of St. Vincent, that he might there receive the last sacrament. He then made distribution of all he possessed to the poor, and kneeling, prayed to be forgiven by any whom he had offended, and with this prayer for forgiveness on his lips he expired.

In the picture St. Isidore is represented supported by saints, and with two choristers by his side. The Church of St. Vincent, and some sorrowful spectators of his death are seen in the background, whilst the opening heavens reveal the Saviour extending the promised crown to His faithful servant. With the Saviour is the Virgin Mother.

The saintly virtue of tolerance became extinct in Spain with St. Isidore, and all who regard tolerance in this light will venerate the memory of the good Archbishop.

ITALICA. An hour's drive from Seville brings you to this deserted spot, famous as the birth-place of Trajan, whose love of justice and spirit of self sacrifice so impressed the great Pope Gregory, that he is said to have knelt down and prayed that the soul of the heathen emperor might not be shut out from the kingdom of heaven.

According to Romish belief, the prayers of St. Gregory, released from condemnation the soul of the Roman emperor, and purgatory was made during this Pontificate a settled article of belief in the Church of Rome.

The story told of Trajan which so affected St. Gregory is this.

When the emperor was at the head of his legions, he was met, on the day of battle, by a poor widow, who cried to him for justice, her only son having been slain by the son of Trajan. He promised her redress, and bestowed upon her his own son, with a large sum of money, in compensation for him she had lost.

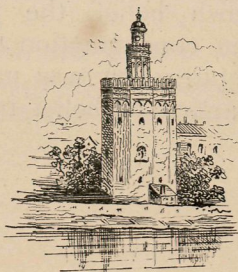
Leaving our carriage we now proceeded on foot to the Roman Amphitheatre, which is beyond the village.

Nothing can be more wild and desolate than this vestige of Roman grandeur. The form of the Amphitheatre is preserved through these long ages. Granite seats cleft asunder still encircle the vast arena; aromatic shrubs springing up out of the deep fissures; whilst below was spread out a carpet of wild flowers.

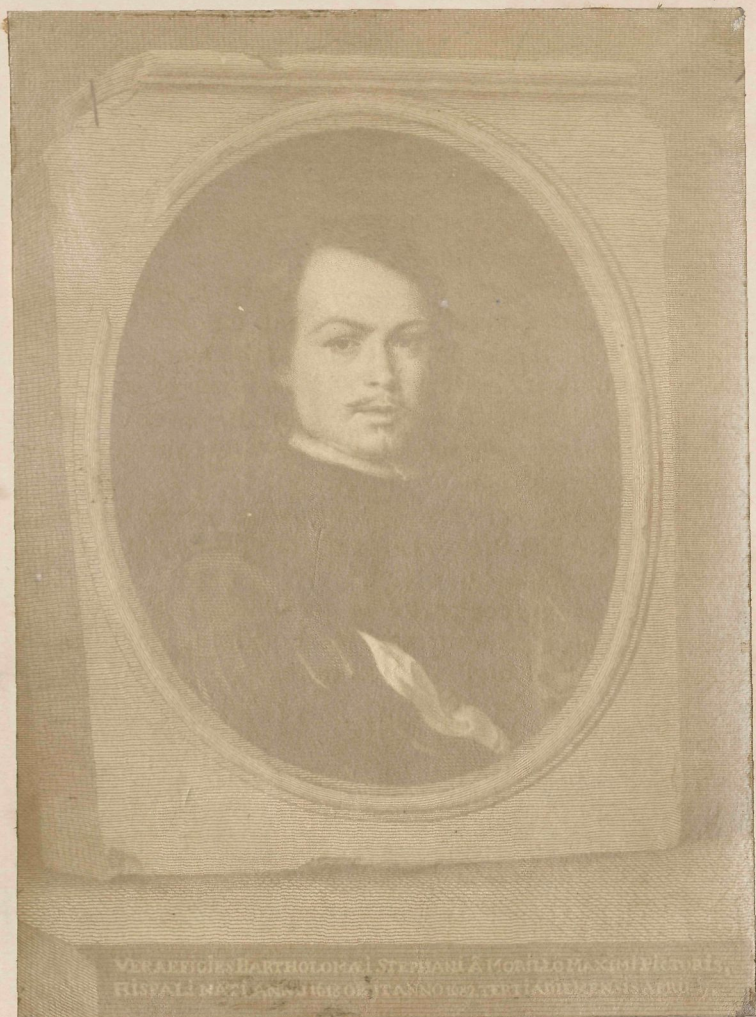
We sat and watched the golden light of sunset stealing over the gray rocks, kindling them, as it seemed, into living stones, then leaving them cold and dead as before. Not a sound was to be heard, save the croak of the southern frog from the ruined dens below, falling with loud monotonous stroke upon the ear, as if warning us to depart before the shades of night drew on.

On our return to the village, we entered the fine old Church and ruined cloisters, formed of moulded brick-work; and then, bidding farewell to Italica, we drove back to Seville by a new road, which led us through fields of waving corn, and olive groves, where birds were singing amidst the silvery leaves.

Soon appeared the bridge of boats and the Giralda Tower, with the figure of Faith, tipped with gold, shining like a beacon in the moonlight.







THE SEVILLE MUSEO.

"It is one thing to adore a picture, and another to learn by the history of the picture what is to be adored."—*Pope Gregory.*

THE statue of Murillo is in front of this building—once a Church, now the Museo.

The lighting of the Seville Gallery is very inferior to that of the Madrid Museo, and the impression at first is one of disappointment. After awhile, however, the eye makes its selection, and the lover of art stands enchanted before the works of Murillo, seven of whose best pictures are placed near together, on the right hand side of the room.

After gazing at these masterpieces every one must admit that to see Murillo in his glory, he must be seen in his native city.

There is a catalogue to be purchased at the door, therefore only a few of the most striking pictures in this gallery need find mention here.

Near the entrance is

No. 1.—ST. THOMAS AQUINAS. By *Zurbaran.*

In this picture St. Thomas Aquinas is represented ascending to heaven, where the blessed Trinity and Virgin appear in glory; St. Paul and St. Dominick are near the Eternal Throne; and amid the clouds below are seated St. Jerome, St. Ambrose, St. Augustine, and St. Gregory, the four fathers of the Latin Church. Still lower appears the Emperor Charles V., attended by an archbishop and priests. The four fathers are wonderfully painted, and the picture is said to be the masterpiece of Zurbaran.

St. Thomas Aquinas lived in the thirteenth century, and was given the name of the angelic doctor: he was

one of the most learned of Romish theologians. At the age of seventeen he resolved to enter the order of St. Dominick, and by flight accomplished his cherished purpose, which had been opposed by his family. Filled with devout veneration for the Virgin Mother, St. Thomas Aquinas nevertheless rejected the doctrine of the Immaculate Conception; which had been likewise disowned by St. Bernard in the preceding century; but which was now again vehemently promulgated by a Scotch friar of the order of St. Francis, known as Duns Scotus, but who was really John Scott, of Dunse. The controversy was sharp, and created a schism in the Church.

Spain supported with enthusiasm the new dogma, and in succeeding centuries manifested such zeal in maintaining it, that when the Seville School of Painting was formed, no candidate was admitted without having first professed his belief in "the most pure conception of Our Lady."

On the left of this picture, and facing the door of entrance is a coloured statue of

ST. JEROME. (*Torrigiano.*)

The name of this sculptor is familiar to English ears, from his work in Westminster Abbey, the beautiful tomb of Henry VII. and his Queen having been chiselled by his hand.

In this statue of St. Jerome the saint is represented life size; a rock supports his bended knee; in one hand he holds a Crucifix, in the other a stone, with which he smites his breast, as if saying "God be merciful to me a sinner!"

Torrigiano was a Florentine, born in the fifteenth century, and a fellow-student with Michael Angelo. It is said that a quarrel having taken place between them, blows were exchanged, and the nose of Michael Angelo suffered from the strong hand of his opponent. Having risen to fame, and completed his great work in England, Torrigiano revisited Spain, where he ended his days in a prison of the Inquisition.

After passing Nos. 44 and 45, ST. JOHN THE BAPTIST IN THE DESERT, and the beautiful picture of ST. JOSEPH AND THE INFANT SAVIOUR, both by *Murillo*, we come to

No. 52.—“LA VIRGEN DE LA SERVILETTA.”

Murillo.

This picture has been greatly spoilt, by frequent re-touching. It derives its name from having been painted originally on a napkin. The cook of the convent of Capuchins begged for some memorial of the artist, and *Murillo* having no canvas, accepted the cook's proffered cloth, and returned it to his humble friend impressed with the image of the Virgin.

Then follow ST. FELIX, ST. AUGUSTINE, THE CONCEPTION, THE VIRGIN AND ST. AUGUSTINE, THE ANGEL HOLDING THE HAND OF THE DEAD CHRIST, and

No. 60.—ST. ANTHONY OF PADUA BEARING IN HIS ARMS THE INFANT CHRIST. *Murillo.*

All these are fine, but the last is one of the eight gems of the Gallery.

St. Anthony was a Portuguese by birth: he entered the Franciscan order, and devoted himself to preaching to the poor. He was a contemporary of St. Francis of Assisi, by whom he was regarded as a brother.

The same spirit of tenderness for the lower creation ruled in his heart, and as St. Francis is said to have had the birds for his auditors, so, according to the legend, St. Anthony gathered together the fishes of the sea to listen to his discourses. The Saint died at Padua, in 1230, where a magnificent Church was erected to his memory, and where his body lies under a splendid shrine.

In his preaching he loved to dwell on “the Word being made flesh,” and he is therefore generally repre-

sented with the Infant Saviour in his arms, or on his book.

He was canonised a year after his death.

No. 67.—ST. HUGO IN A CARTHUSIAN REFECTORY.
(*Zurbaran.*)

St. Hugo was Bishop of Grenoble, near to which town is the Grande Chartreuse, founded by St. Bruno, during the episcopate of St. Hugo.

The picture represents an ancient legend. The white cowed monks sit at a table, a plate of meat before each; but no one ventures to eat; all sit motionless. St. Hugo enters, attended by a page, who points out the forbidden food, and the flesh is immediately converted into fish, making glad the hearts of the fasting monks.

No. 83.—ST. LEANDER AND ST. BUONAVENTURA.
(*Murillo.*)

Leander stands in white robes, holding in his hand the model of a Church, whilst a child is seen, bearing the Archbishop's mitre. Leander was Archbishop of Seville in the 6th century; and, through his instrumentality, and that of his brother Isidore, Arianism was renounced by the Spanish Church.

Leander presided at the Third Council of Toledo, and, in conformity with the practice of the Greek Church, it was there decided that the Nicene Creed should be introduced into the Communion Service.*

The example set by the Spanish Church was followed by that of Rome, and by all the Churches of the West.

* The chanting of the Nicene Creed is to this day the great feature in the service of the Greek Church. At Moscow the great bell of the Kremlin sounds whilst it is chanted. (See Stanley's "Eastern Church.")

Leander was the personal friend of Gregory the Great, who was then Pope; but the supremacy of Rome was not asserted by Gregory, and never admitted by Spanish Bishops till the eleventh century.*

St. Buonaventura was a Tuscan: he lived in the thirteenth century, and was entitled the Seraphic Doctor.

As a child he was restored to health through the prayers of St. Francis of Assisi, who, on hearing of his recovery, exclaimed, "O buona ventura!" and from this exclamation the Saint derives his name. He entered the order of St. Francis, and was noted for his humility, piety, and learning. So great was the respect entertained for his judgment, that, on the death of Clement IV., the Cardinals left to Buonaventura the nomination of a successor to the Papal throne. He named Gregory X. Buonaventura accompanied the Pope to the great Council of Lyons in 1274, which had in view, and for a time effected, the reconciliation of the Greek and Latin Churches. It is probably this connection with the Greek Church, on the part of both Leander and Buonaventura, which linked them together in this picture as "wise master builders" of the Catholic and Apostolic Church.

No. 84.—St. THOMAS OF VILLANUEVA.
(*Murillo.*)

This was Murillo's own favorite picture, the one which he was used to call "Mi cuadro."

St. Thomas of Villanueva stands before the entrance of a Church, clothed in black, and with a white mitre on his head: in one hand he holds the crosier, whilst with the other he drops an alms into the hand of a poor cripple, who kneels before him, his crutch lying by his side. The poor and needy are grouped around, waiting their turn for relief from the hands of the good Bishop, of whom it might be said that he was "eyes to

* Pope Gregory affirmed that, "Whosoever called himself universal priest was the forerunner of Anti-Christ, by thus proudly exalting himself above others."

the blind, feet to the lame, and a father to the poor." As a little child his heart was melted at the sight of suffering, and he would hasten to bestow his own bread, and, if that were not enough, some of the food with which his mother fed her poultry, rather than allow the hungry to depart unfed from the door of their dwelling.

He entered the Augustine Order, and the day on which he pronounced the vows of the order witnessed the renunciation of them by another monk—the great Reformer, Martin Luther.

St. Thomas, of Villanueva, was a favourite preacher of the Emperor Charles V., who had the highest veneration for his character. He was created Archbishop of Valencia, and although the whole of his revenue was spent upon others, he died without owing a single debt, as though "angels" it was said "had ministered to him, supplying all his need." All loved him, and his death was bewailed by hundreds of the poor whom he had relieved. His liberality was not restricted to the beggars lying at his gate; he gave largely to artists; and through his fostering care and appreciation of the talent of Juanes, the Cathedral of Valencia is possessed of some of that painter's finest works.

He was canonised in 1618.

No. 86.—THE ADORATION OF THE SHEPHERDS.
(*Murillo.*)

In the catalogue this picture is styled "The Nativity." A blaze of light irradiates the face of the Virgin, as she sits with tender gaze, looking upon the Infant Saviour lying on her lap, wrapped in a linen cloth.

Critics tell us that the face of the Virgin has been retouched. There is in it, nevertheless, an expression of childlike wonder, and yet of sadness, as though the Mother's joy was subdued by some dim presentiment of coming anguish, which none save critics can view unmoved.

St. Joseph stands behind; an aged shepherd kneels, folding his hands upon his breast in silent adoration;

whilst his younger companions with arms outstretched bow the knee, accepting the new-born babe as their King and Saviour. A child, with a hen flapping its wings, and the sheep and cow, all seem to have a share in the glad tidings announced by the hovering angels.

No. 88.—THE VISION OF ST. FRANCIS OF ASSISI.
(*Murillo.*)

St. Francis in ecstatic devotion before the Cross beholds, according to the legend, the form of the Crucified Saviour graciously bend towards him. Gently one of the pierced hands releases itself, and the entranced Saint is drawn by the arm of his Divine Master into closer communion—deeper fellowship with His sufferings.

Such was the vision, which ended in the Saint being stamped for ever with the sacred wounds of his Crucified Lord.

In the picture St. Francis has risen—the Divine arm is around him, and he clasps the Saviour—his face upturned with a look of unutterable reverence and love.

Those who are unacquainted with monastic legends are often startled by this representation of the Saviour. To them it appears as a falsification of Scripture, and the spiritual truth contained in the Vision of St. Francis is lost upon them.

An instance occurred in our hearing. An English lady and an English gentleman—tourists like ourselves—sat on a bench opposite this picture.

“You know, of course, the beautiful legend of St. Francis?” inquired the lady.

“No, ma’am, I know nothing of St. Francis; but I know my Bible, and there is nothing in that which justifies such a picture.”

Ignorance is not bliss in a picture gallery was my inward reflection.

No. 90.—ST. FELIX OF CANTALICIO. By *Murillo*.

St. Felix was a Capuchin brother who lived in the sixteenth century. The Capuchins were the early patrons of Murillo, and this picture was painted for their convent. In the legend of this Saint it is related that, whilst performing his allotted task of begging from door to door for his convent, he was met one stormy night by a child, its countenance "full of grace and truth," who gave him bread, and then having blessed him, vanished out of his sight.

In this picture the Saint is represented, like another Simeon, receiving the Divine Child into his arms from the Virgin Mother, angels spreading abroad their wings, and fluttering over the young Child—a vision which was granted it is said to St. Felix a few days before his death.

The face of the aged Saint shines with the light shed on him by the heavenly vision, and he seems to say "Lord, now lettest Thou Thy servant depart in peace, for mine eyes have seen Thy salvation."

No. 92.—ST. ANTHONY OF PADUA. (*Murillo*.)

St. Anthony is kneeling before an open book—the Book of Life; and as he prays for light, the figure of the Infant Saviour seems to rise from its pages, and the pure in heart is blessed with the vision of the Incarnate God,

No. 95.—SAINT JUSTA AND SAINT RUFINA. (*Murillo*.)

These are the tutelary Saints of Seville: they are represented holding up the Giralda tower of the Cathedral with palm branches in their hands, and pots of earthenware to mark their trade. Justa and Rufina were sisters, and Christian martyrs, who were put to death at Seville in the fourth century. Their father was a potter, and they maintained themselves by selling earthenware vessels. Poor as they were they ministered to others of their small substance, and

suffered death rather than sell their ware for idolatrous purposes. They are looked upon as the especial guardians of the Giralda tower, having according to the legend, contended with the devil when he would have blown it down in a violent storm of wind!

Having noticed the seven gems by Murillo, on the right of the gallery, we now turn to a picture by the master of Zurbaran.

No. 89.—THE MARTYRDOM OF ST. ANDREW.

(*Roelas.*)

St. Andrew is transfixed to the Cross; around him are grouped men on foot and on horseback; whilst above, angels and archangels, and all the company of heaven watch for the coming entrance of the Saint into the glorious rest prepared for the people of God.

Roelas was a Seville painter, who forsook the profession of a doctor that he might devote himself to painting.

He studied the works of Titian at Venice, and his knowledge of anatomy gave him, it is said, wonderful correctness in drawing the human figure. This is thought to be his best work.

No. 109.—ST. HERMENIGELD, ST. ISIDORE, AND
ST. LEANDER. (*Herrera the Elder.*)

In this painting we have the two brothers Leander and Isidore, and their nephew Hermenigeld—the heir to the Spanish Gothic throne—whom they had won to the orthodox faith, causing him to renounce the errors of Arianism.

Hermenigeld was strengthened in his faith by his wife, Ingonde, a French princess. They held their Court at Seville, whilst King Lenoigild made Toledo his capital.

On hearing of his son's conversion, Lenoigild besieged Seville, and put Hermenigeld to death. Leander was exiled, and only recalled to Spain from Constantinople on the death of the old king, when Recarede, Hermeni-