

this picture for a Franciscan Church in Madrid. He died in 1758.

No. 202.—THE SAVIOUR AND ST. JOHN
BAPTIST. (*Murillo.*)

The Child Jesus holds a shell to the lips of the little St. John. By his side is a lamb. Angels are praising above, whilst Christ gives "the living water" to the future Baptist.

This picture is wonderfully soft and beautiful, shadowing forth those words, "If any thirst, let him come unto me and drink."

Leaving the Sala de Isabella, we return now to the Long Gallery. On the left as you enter is—

No. 721.—THE SCOURGING. (*Ascribed to
Michael Angelo.*)

The Saviour, with eyes bent to the ground, stands stripped of His raiment. His hands are bound behind Him, whilst long furrows are made on His back by the thongs of the executioners. The one gazes on Him with compassion reluctant to strike, the other performs his task with merciless zeal.

On the other side of the door is—

No. 326.—THE APPARITION OF THE VIRGIN
TO ST. ILDEFONSO. (*Murillo.*)

St. Ildefonso was a Benedictine monk, and Archbishop of Toledo, in the seventh century. The legend runs thus. On entering his Cathedral for a midnight service, St. Ildefonso was startled by a blaze of light round the high altar. Approaching nearer he beheld the Virgin seated on the throne he was about to occupy, whilst angel voices chanted the Psalms. Falling to the ground, he heard a voice from the throne, bidding him draw near and receive a robe from the treasury of heaven. In the picture a magnificent chasuble is held

up before the kneeling Archbishop by the Virgin and angels, who, according to the legend, array him in this new robe. From thenceforth no mortal sat with impunity on that ivory chair of state, and none might array himself in that glorious robe and live.

Bartolomé Esteban Murillo was born at Pilas, near Seville, on new year's day, 1613. He studied painting under his uncle Castillo, in that city; the beggars crowding the streets afforded ready subjects for his pencil; and at the annual fair the works of the young Murillo were exposed for sale, and found ready purchasers at so much a dozen. These pictures were exported to Spanish America. His genius could no longer be satisfied with such results, and at twenty-five years of age he determined to visit Madrid, and seek an interview with the famous Don Diego Velazquez. He was received, with that kind courtesy, with which Velazquez charmed all who approached him. After studying for a few years the great works of Titian, Rubens, and Van Dyck, under the guidance of Velazquez, Murillo returned to Seville, and became the boast of his native city. Free from all worldly ambition, and shunning court life, he would never revisit Madrid, but excused himself on the score of age or infirmity, when pressed to do so by the king (Charles II.). His days were spent in quietness and peace, working diligently, giving largely to the poor, and sparingly to himself. He died at his work, an old man of seventy-two, from a fall off a scaffold whilst painting a picture of St. Catherine in a Church at Cadiz.

No. 225.—THE LAST SUPPER. (*Juanes.*)

This painter is considered the Spanish Raphael. He was born in 1523, and may be called the first of that glorious race of Spanish painters of which Murillo was the last. Juan de Juanes went to Rome, and studied the works of Raphael, it is said, under Raphael's pupils. On returning to his native city Valencia, he opened an academy of painting, from which sprung in after years the great school of Seville. Like Fra Angelico, Juanes would kneel for inspiration. His talent was exclusively devoted to sacred subjects, and he presumed not to

paint, till he had brought his mind into harmony with heavenly things, by prayer and the reception of the Holy Sacrament.

Nos. 196, 197, 199, 336, AND 337. (*Juanes.*)

The subjects of these five pictures are from the "Life and Martyrdom of St. Stephen." In one he is represented preaching to the Jews, who gnash their teeth, and are seen stopping their ears.

In another he is looking up steadfastly, pointing with his finger to the vision of Heaven opened, and the glory of the Saviour.

Again the Martyr is bound and dragged along—Saul, the persecutor, with thoughtful face, looking on. Then his death is represented, breathing out his soul in prayer, that this sin may not be laid to the charge of his murderers. Standing by is Saul, with the clothes of the false witnesses lying at his feet. Lastly, there is the interment of St. Stephen—devout men carrying him to his burial, and making lamentation over him.

No. 299.—PHILIP IV. ON HORSEBACK.
(*Velazquez.*)

This picture made the painter's fortune. From the day that it was exhibited in the streets of Madrid, amidst the acclamations of the populace and applause of the court, Velazquez was proclaimed sole portrait painter of the king. Philip was the most expert rider of his day. He is here before us, perfectly mounted, clad in armour, with plumed hat and crimson scarf, and a baton in his hand; his Andalusian charger prancing and curvetting, he himself impassive, imperturbable; his eye as vacant, as that of his charger is bright.—A model of solemn, immoveable gravity.

No. 303.—QUEEN ISABELLA. (*Velazquez.*)

Isabella was the first wife of Philip IV. She was the daughter of Henry IV. of France, and sister to our



Queen Henrietta Maria. She is mounted on a white palfrey, her dress of black velvet, interlaced with pearls. When our Prince Charles was at Madrid, wishing to converse without restraint with the Queen on the subject of his marriage with the Infanta, he addressed her in French. Isabella was now well acquainted with Spanish etiquette, and in low tones replied, "I dare not speak to you in French without permission, but I will try and obtain leave." Charles was afterwards courteously recommended not to address the Queen, as it was an infringement of Spanish rule, and he would assuredly be poisoned if he persisted!

Isabella's daughter, Maria Theresa, married Louis XIV., which marriage led to the War of the Succession in Spain, and to the establishment of the Bourbon dynasty on the Spanish throne. No. 135 is another portrait of Isabella by Velazquez.

No. 332.—DON BALTHAZAR CARLOS.*
(*Velazquez.*)

This picture represents the Prince of the Asturias, son of Queen Isabella and Philip IV. He is galloping on his pony, the boy and pony full of life and spirit. This prince died at the age of seventeen. There are three other pictures by Velazquez of "Don Balthazar Carlos" in this gallery—Nos. 270, 308, and 115. When Philip IV. was informed by his minister, Don Luis de Haro, of his son's death, he immediately retired with becoming gravity to another room—not to weep—but to write circulars, announcing the fact to his generals and ministers.

Balthazar Carlos was affianced to his first cousin, the Archduchess Mariana, daughter of the Infanta Maria†: the Archduchess afterwards became the bride of her uncle, Balthazar's father, Philip IV.

Nos. 246, 255, 279, AND 291. (*Velazquez.*)

These are wonderful as paintings, hideous as subjects. They are the portraits of the court dwarfs and fool.

* In the Dulwich Gallery there is a small repetition of this picture.

† Philip's sister, the Infanta Maria, married the Emperor Ferdinand.

The possession of a miserable piece of deformity was as much coveted in those days as any work of art, and we have here specimens of those mis-shapen beings, whose distortions afforded amusement to the court of Philip IV.

No. 319.—LAS LANZAS. (*Velazquez.*)

This picture is commemorative of the surrender of Breda, in 1625, when, after a desperate siege of ten months, the place was reduced, and the Marquis of Spinola received the keys from Prince Justin of Nassau. Spinola stands bareheaded to meet the vanquished prince. Behind him and his staff are the Spanish pikemen, who give the name to the picture. The Dutch soldiers, in quaint costume, form a background to their prince. Spinola was a Genoese by birth, and had commanded the armies of Spain in the reigns of both Philip III. and his son, Philip IV.

It was Spinola who had carried war and devastation into the Palatinate, and it was the continuance of hostilities in the Palatinate, in spite of remonstrances on the part of England, which afforded our James I. and Prince Charles a pretext for breaking the treaty of marriage with the Infanta. "James liked not to marry his son with a portion of his daughter's tears," the Elector Palatine having married James's daughter, the Princess Elizabeth. In 1625 Breda was taken: five years afterwards the victor of Breda died, broken-hearted at being disgraced, and "robbed of honour" by his ungrateful master Philip IV. Spinola was the personal friend of Velazquez, and to the right of this picture, which celebrates the glory of his friend, Velazquez has inserted his own head, in a plumed hat. With Spinola the military reputation of Spain ended.

No. 96.—THE ADORATION OF THE SHEPHERDS. (*Orrente.*)

One of the shepherds is bearing a lamb on his shoulders, and the oxen are drawing near "their

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

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

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

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

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

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

On your left stands Velazquez with his brushes and easel, and wearing his key as chamberlain. On his breast is a red cross worth observing. Philip IV. came to see this picture when finished, and remarked that it required one thing to make it complete. Taking up a brush, the king painted in with his own hand the Cross of Santiago, and in this manner conferred on the painter the order of knighthood.

No. 114.—Portrait of MARIANA OF AUSTRIA,
Second Wife of PHILIP IV. (*Velazquez.*)

The marriage of this princess took place in 1649, at the time of the unwelcome visit to Madrid of the

English ambassadors from the exiled Charles II. Great rejoicings and magnificent "fiestas" followed, to which the ambassadors (Lords Clarendon and Cottington) were invited. They describe the queen as short, fat, and round faced, speaking so indistinctly they could scarce hear what she said, and much beholden to art. The king who a year afterwards dismissed them so summarily from his court, to make way for his pictures, at this time received them somewhat graciously, calling Charles his "sobrino" (nephew), and assuring them of his readiness to do all in his power to help him. Queen Mariana resembles in slight degree her husband, to whom she was niece. She was unable, however, to acquire his gravity of demeanour, and could not restrain her laughter at the contortions of the court jester, for which Philip would rebuke her, saying that such mirth was unbecoming the dignity of a Queen of Spain. No. 150 is another portrait of Mariana, kneeling at her devotions, also by Velazquez.

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

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

Nos. 230 & 234.—Equestrian Portraits of PHILIP III. and his QUEEN, Margaret of Austria. (*Velazquez.*)

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

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

Queen Margaret is on a piebald steed, and wears a dark dress, the rich trappings of her palfrey falling low as she paces along. Pure and good, Queen Margaret strove to arouse the feeble mind of Philip, to some sense of the degrading servitude in which he was held by the

Duke of Lerma, his minister, but it was all in vain: the silly king only betrayed her upright counsels to the minister. It is related of this queen that she would rise from her bed in the middle of the night to pray for the sick and dying, when her ear caught the sound of a bell announcing that the priest was on his way to administer the viaticum. She adored her silly husband, whose chief delight was to dance the Bolero with her.

Philip III. succeeded his father, Philip II., on the throne of Spain in 1599. For the first few years of his life, the health of this prince was so feeble that from one week to another no one expected he would live, and his mental capacity was so limited, that he was twelve years old before he could master his alphabet. In person he was short and fat, with flaxen hair, pink complexion, and the peculiar under jaw of his family. He had been harshly treated by his father: the only person who had shown him any kindness was his chamberlain, and no sooner was his father dead, than the chamberlain was created Duke of Lerma, and placed at the helm.

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

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

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

sight the king gave an involuntary shudder; and for this touch of humanity, the punishment of bleeding was inflicted on the king, and his blood burnt, by order of the sharp-eyed Inquisition!

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

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

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

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

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

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

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

No. 320.—Portrait of JUANA DE PACHECO.
(*Velazquez.*)

Juana de Pacheco was the wife of Velazquez. This is a profile; her face is not handsome, but intelligent. Nothing can be more simple and unpretending than her appearance, her only ornament a bunch of black ribbon in her dark hair. For five years Velazquez had been pupil to old Pacheco, and in those years he won the love of his master's only daughter, Juana. Pacheco at length gave her in marriage to his pupil, "moved," as he says, "by his virtue, his purity, his good parts, and great genius." For forty years Juana was the faithful companion of Velazquez. On his return to Madrid after the solemnisation of the marriage of the Infanta Maria Theresa with Louis XIV., he was taken ill. The king sent his doctor to attend him, but Velazquez felt that the hand of death was upon him, and desired to make his will. Juana was by his side throughout his illness, her hands closed his eyes, and then when eight more days had passed away she followed him to the grave.

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

In this picture the Infant Saviour reposes on a Cross. The purple robe and crown of thorns are beside Him as he sleeps. Zurbaran was born near Seville in the year 1596. He was a pupil of Roelas.*

It was Velasquez who first introduced him to the

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

notice of Philip IV., in 1630. On one occasion the king came behind Zurbaran as he painted, and, laying his hand gravely on the artist's back, thus greeted him, "Painter to the king, and king of painters." Our National Gallery contains a fine picture by Zurbaran.

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

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

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

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

He was so called from his being deaf and dumb. At three years old he lost his hearing through illness, and

never learnt to speak. He was regarded as the Spanish Titian, having taken that great master for his model, and carefully studied his works at Venice. Philip II. took *El Mudo* into his favour. This picture hung formerly in the prior's cell at the Escorial.

No. 310.—THE VIRGIN AND ST. ANNA.

(*Murillo.*)

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

No. 295.—MERCURY AND ARGUS.

(*Velazquez.*)

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

No. 290.—THE EMPEROR CHARLES V.

(*Pantoja de la Cruz.*)*

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

It is related that whilst in Flanders, and suffering from one of his severe attacks of gout, Charles had an interview with the French ambassador Chastillon, and

* Pantoja must have painted this from some other picture, as he was only born some six years before Charles' abdication in 1556.

bade him look at "the hands which had once held sword and lance with so firm a grasp, now unable even to open a letter;" adding, "This is all that I have gained by the vain and empty titles of Great Captain, and Most Powerful Emperor! Alas! See what a poor reward."

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

No. 278.—DON FERDINAND OF AUSTRIA.

(*Velazquez.*)

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

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

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

The Royal bigot is here old and grey. Round his throat he wears a ruff, his grey hair cut short and close, and hidden by a high cap, and in his hand he holds a rosary. Pantoja has faithfully portrayed the full jaw, and the eyes that never brightened, excepting when he received intelligence of the Massacre of St. Bartholomew: on which occasion the French envoy at Madrid relates that, "Such was His Majesty's contentment, that he laughed," and immediately ordered 6,000 crowns to be given to the murderer of Coligny.

