

though 14 ft. high, and weighing 2800 lbs., it turns with the slightest breeze. It bears the *Labaro*, or banner of Constantine. This belfry is the home of a colony of the twittering, careering hawk, the *Falco tinunculoides*. The first Christian knight who ascended the Giralda after the conquest was Lorenzo Poro (Lawrence Poore), a Scotchman. His descendant, the Marques de Motilla, still owns the ancestral house in the Calle de la Cuna. A Scotch herald will do well to look at the coats of arms in the Patio.

The Giralda was the great tower from whence the mueddin summoned the faithful to prayers; and here still hang his substitutes, the bells, for they are almost treated as persons, being all duly baptized, before suspended, with a peculiar oil, which is consecrated expressly during the holy week, and they are christened after saints. The largest is called *Santa Maria*, or *La Gorda*. When Spanish *campanas* are rung, the performance is called a *repique*, which is totally unlike our sweet village bells, or impressive cathedral peal. In no country was the original intention of bells, *per cacciare il diavolo*, to scare away the devil, more piously fulfilled than in the Peninsula: all are doleful, from the dull tinkle of the muleteer's *cencerro*, to the passing toll of the steeple. There is no attempt at melody in their *repique*, no chime, no triple bob majors. The *music* is devoid alike of ringer science, rural rustic melody, or the solemn association of sounds, the poetry of the steeple, the "highest bordering on heaven." The *campanas* are headed with cross beams of wood, almost of the same weight as the bells themselves, and are pulled at until they keep turning round and round, head over heels, except when they are very large; then the clapper is agitated by a rope, *á golpe de badajo*. Any orchestral discipline and regularity is not a thing of Oriental Spain; the bells are all pulled their own way, like a company of guerilleros, or a Dutch concert, where each performer plays his own tune. Each bell, be it said,

is struck singly for its special purposes: *La Gorda*, for instance, at the *Ave Maria*. A solemn peal is called *clamor de campanas*; and a requiem for a dead pope or king, a *tocando á muerto*.

The Giralda is under the especial patronage of the two *Divæ*, the *Santas Justina y Rufina*, who are much revered at Seville, and not at all anywhere else. In a thunderstorm, 1504, they scared the devil, who unloosed the winds to fight against this church: this, their standing miracle, is the one so often carved, and painted by Murillo and others: and, due proportions considered, these young ladies must have been at least 500 ft. high, and a tolerable match for the father of all lies. The Royal Academy of Seville, however, published in 1795 (!) a learned dissertation to prove the authenticity of this miracle. (!) No wonder, therefore, in July, 1843, when Espartero bombarded Seville, that the people believed that the Giralda was still encompassed by invisible angels, headed by these Brobdignac tutelars, who turned aside every shot. These ladies were the daughters of a potter in Triana, a low suburb, in which coarse earthenware is still made. Morales has written their biography in *Svo.*, Perpiñan, 1598; and Florez, *Esp. Sag.* ix. 108, 375, gives the whole legend. In the year 287 these gentlewomen insulted the *paso* of Venus Salambo, and were put to death. Now-a-days the *Virgen de los Dolores* (Ceres *Αχθια*, of grief, as lamenting the loss of her child Proserpine) has superseded that idol; and were any of the modern potteresses of Triana, or tract-distributing Protestant spinsters, to insult the *sagrada imagen* of the Virgin in the *pasos* of the *Semana Santa*, they would run a better chance of being sacrificed by the mariolatrous Sevillanos than made saintesses.

Of the other Moorish minaret or *mueddin* towers, observe those of San Marcos, Santa Marina, Santa Catalina, and *Omnium Sanctorum*. That of San Pedro has been modernized.

Below the Giralda is the Moorish

Patio de los Naranjos, the court of orange trees, with the original fountain, at which the cleanly Moslem once "performed" what polite writers call "his ablutions," so hateful to the orthodox Spaniard. Only two sides of "this court of the house of the Lord," this *τεμενος*, or "grove" remain. Enter it at the N. by the rich *Puerta del Perdon*, which was modernized in 1519 by Bartolomé Lopez. Observe the Moorish arch and original bronze doors, but the belfry is modern. The *terra cotta* statues are by Miguel Florentin, 1519-22. The "Saviour bearing his Cross" was by Luis de Vargas, for it is ruined by repainting. This subject, the Via Crucis, the Via Dolorosa of the Italians, is commonly called in Spain *la calle de Amargura*, the street of bitterness, from the agony endured by the Redeemer.

"The path of sorrow, and that path alone
Leads to the place where sorrow is unknown."

This door suffered much, Aug. 7, 1839. Entering to the r. is the *sagrario*, or parish church, and in front the Gothic pile, and the Giralda rising like a mast of the nave. To the l. is a stone pulpit, where San Vicente Ferrer, and other instigators of *autos de fe*, have preached (see the inscription). In the l. corner a staircase leads to the chapter library, *La Columbina*, so called because left to the canons and book-worms by Fernando, the son of Columbus. It was then, perhaps, the finest in Europe, and destined by him to be a nucleus—a future Bodleian, but the chapter grossly neglected their trusts, although largely endowed. About 60 years ago the *tineæ et blattæ* were dusted out, and what they had not destroyed, re-arranged. It still contains about 18,000 volumes; among them inquire for a damaged MS. of the founder's travels, and for those books which contain notes written by the great Columbus himself, *e. g.* in a *Tractatus de Imagine Mundi*, Petri de Aliaco, his cabin companion during his eventful voyage; also look at the MS. tract drawn up by him when in prison, to satisfy the Inqui-

sition and prove that his discovery of the New World was predicted in the Scriptures. The fine set of the works of Handel were given by Lord Wellesley, whose recreation (worthy son of Lord Mornington, a musical sire) was listening to the high mass in the cathedral. Above the book-shelves are hung portraits of archbishops, and the pictures themselves mark the rise and decline of church power. The older, the Tello, Albornoz, Luna, Toledo, Fonseca, and Mendoza, are men of master mind, who bore their great commissions in their looks; the latter, in their blue and white ribands and periwigs, are mere stall-fed courtiers, or boudoir-frequenting Abbés. The "cretinised" Bourbon Cardinal Luis is the climax of the imbecile. Thus the church has degenerated with the state, art, and country. Observe also a portrait of Fr^o. Bonifaz, a physician, by Alo^o. Cano; and a San Fernando by Murillo, not very fine. Inquire for the sword of the great Count Fernando Gonzalez, and used by the hero of Seville's conquest, Garci Perez de Vargas, in cutting Moorish throats, as some verses shown with it detail; read them. The reader of Don Quixote and Spanish ballads will of course remember *Don Diego el Machuca*, the *pounder*, so called from hammering down the Moors. This, the Oriental title of Judas Maccabæus, was also given to Charles Martel. By this *hammer*, who at Tours crushed the crescent, Europe was saved to be Christian instead of Mahomedan; and types of the chivalrous and of individual personal prowess are dear to Spaniards and Asiatics.

On the staircase observe the tomb of Inigo Mendoza, 1497; and in the *Cuarto de los Subsidios*, a Pietá by Juan Nuñez, one of the earliest of Sevillian painters: opposite the *Puerta del Perdon*, in the *Sala de la Hermandad del Santisimo*, is a "Dispute of the Sacrament," by Herrera el Mozo (the *hermoso*, "the beautiful one" of Mr. Inglis!); it is affected and indistinct. The others are by Arteaga: observe a small infant Saviour, by Montañes.

A dark gate, where a horseshoe of the old mosque remains, leads into the interior; here hangs what was the crocodile, or *el Lagarto* (whence our term *alligator*), sent to Alonso el Sabio, in 1260, from the Soltan of Egypt, who requested the hand of his daughter: the Infanta declined a suitor whose first present scarcely indicated the affectionate. Here are buried some of *los conquistadores*, the conquerors of Seville, e. g., Pedro del Acero, 1265.

Before entering the cathedral, walk round the outside, which, with the adjoining buildings, offers a most interesting epitome of the rise, progress, and decline of Spanish church architecture: here are specimens of every style, from the Moorish down to the modern and academical; commence at the N. side: observe the solid *tapia*, Moorish walls, the square buttresses, the bearded or flame-fringed battlements. The elevated steps are called *Las Gradass*, the old English "grees," degrees. The truncated pillars belonged to the mosque, and, previously, to Roman temples. This terrace was long the exchange of Seville. Here, according to Navagiero (*Viaggio 13*), the merchants lounged, *tutto il giorno*, on this *il più bel ridotto de Seviglia*; so the idlers and money-changers, from resorting to the cathedral of old London, were called "St. Paul's Walkers."

Those who wish to see the outside of the cathedral before examining the inside, will turn to the E., to the *Archbishop's Palace*, a Churrigueresque pile, built in 1697. The staircase is handsome; the curious clerical cell, *La Parra*, in which peccant priests once were imprisoned, deserves notice: otherwise the interior contains little worth mention, being meagrely furnished. Here Soult, "Plunder-Master-General" of the French, resided, when the walls were adorned with his precious *collection* of Spanish pictures; fortunately he could not "remove" the Giralda. It was on the plaza opposite that the cloaked patriot Spaniards watched those of their *Afrancesado* countrymen who frequented the *foreigners'* councils

and feasts, and destined them to the knife-stab. Some French officers one day were admiring the Giralda, when a *majo* replied, "*y con todo eso, no se hizo en Paris*;" and yet it was not made at Paris; and fortunately, from its size, it could not be "conveyed" away by the modern Verres.

Passing onward to the l. rise the Moorish walls of the Alcazar, while to the rt. is the semicircular exterior of the chapel of San Fernando, adorned in the heraldic Berruguete style of Charles V.; next comes the *Contaduria*, or chapter counting-house, pilastered in the plateresque balustraded taste, above which soars the sombre Gothic. The S. entrance of the transept is unfinished; in front is the noble *Lonja*, *casa longa*, the exchange, the *long* room. This, although somewhat low, is a fine specimen of the skill of Herrera, by whom it was designed. Formerly, the bill-brokers and gossipers desecrated the cathedral, until the Archbishop, Christobal de Rojas, in 1572 (the year after Gresham had removed our money-changers from St. Paul's by providing them with the Royal Exchange of London), petitioned Philip II, to follow this example, even of heretics, and erect a suitable *casa de contratacion*, or house of contracts, for the growing commerce of Seville. But trusts in it were given to the untrusty, and regulations framed which strangle commerce, in order to favour the smuggler and the fraudulent. After infinite difficulties Juan de Herrera concluded the edifice in 13 years, which was opened for business Aug. 14, 1598, Juan de Minjares was employed in the construction. It is an isolated quadrangle, each side being some 200 ft. wide by 63 ft. high to the *ante pecho*. The stone came from the quarries of Martellila, near Xerez. The pilasters and windows are not pleasing, but the Doric and Ionic *Patio* is magnificent: ascending a marble staircase with modern jasper ornaments and an *altarito* of bad taste, to the upper floor, is *el Archivo de las Indias*, the archives of S. America, which were arranged

here by Charles III. in 1784; the necessary alterations have ruined the proportions of the design of Herrera. The papers were brought together from the archives of *Simancas*, and put in order by Lara and Cean Bermudez; they are stowed away in handsome mahogany Doric bookcases, in docketed bundles, above 30,000 in number, which have never been fully investigated. Official difficulties have been thrown in the way of the "barbarian" eye, eager to pry into the things and secrets of Spain. Observe the marble pavement; the inner corridor is modern and paltry: the portrait of Columbus is quite as apocryphal, and by no means so fine, as that by Parmigianino at Naples. In an end room are some vile portraits of the ungainly Spanish sovereigns since Carlos III. The lower story is appropriated to *el consulado*, the tribunal of commerce. The *Lonja* was scarcely begun before real commerce departed; in the Plaza S^{to}. Tomas, just beyond, No. 15, is said to be the barber's shop of the immortal Figaro; every traveller who has music in his soul should be shaved there, and if any of his molars—*muelas*—are extracted, let him especially take care of them, as according to an old Spanish prejudice, at the Resurrection, all souls who in the flesh have lost their wise teeth, *las de Juicio*, will come to earth to hunt for them.

The W. or grand façade of the *Cathedral* remained incomplete until 1827, when the modern and inferior work was commenced. Few Spanish works of any kind are ever completed chiefly from *want of funds*. Again a fear of the *evil eye* induced the leaving a little something wanting; and the clergy, by keeping portions unfinished, always had an excuse for begging contributions from the pious rich: observe over the side doors the quaint figures in terra cotta, by Lope Marin, 1548; the contrast of expression in the severe faces of the males, and the smirking females, is remarkable.

The enormous over-ornate pile to the l. is the *Sagrario*, or parish-church

annexed to the cathedral, in which many of the archbishops are buried. This was commenced by Miguel de Zumarraga in 1618, when architecture was on the decline, but not finished until 1662. The interior consists of a single nave, the size of which has often rendered doubtful the security of the building. The roof, by Borja, is in bad taste, as are some jasper altars by the notorious Churrigueresque Barbas. The *Retablo* raised by him was so absurd that the chapter at last took it down and replaced it by a grand Reredos, which came from the Franciscan convent, and is known in books of art, as that of the *Capilla de los Vizcaínos*. The sculptured Sa. Veronica and San Clemente are by Pedro D. Cornejo; the Virgin with Christ, St. John, and the Magdalen, are by Pedro Roldan, and very fine, although their effect has been much injured by vile tinsel crowns and glories; by the same sculptor is the basso relievo of the entrance into Jerusalem. The door leading into the cathedral and adorned with statues and Corinthian pillars is by Joseph de Arce, 1657.

The *Cathedral* itself is one of the largest and finest in Spain: the solemn and grandiose or "*Grandeza*" is its distinctive quality, as elegance is of Leon, strength of Santiago, and wealth was of Toledo. The site is that of the successive temples of Astarte, Salambo, Mahomet, and Maria. The original mosque, on whose peculiar oblong quadrilateral form it is built, was erected by Abu Yusuf Jacob-Al-Mansúr, 1163-1178, and remained uninjured until 1480, when it was pulled down, and this cathedral commenced, which was opened for divine service in 1519. The chapter in their first conference determined to "construct a church such and so good that it never should have its equal. Let posterity, when it admires it complete, say that those who dared to devise such a work must have been mad." There was method in such madness.

The name of the architect is not known. His was no Deo exiit Voltaire vanity, he worked, with no thought

of *self*, for the sole love and glory of God. The gigantic expense of the colossal cathedrals, raised in days of poverty, contrasts with the paltry pew-pens contracted for in this age of capital; and how different are the benefactions! Now the gift of half an acre from one who owns half a county, is trumpeted forth as magnificent, and 20*l.* is a donation from a sovereign. The old Spaniards trod in the steps of the early Romans, and reserved their splendour for the house of God. "In supplicis Deorum magnifici, domi parci" (Sall. 'B. C.' ix.). The sacred edifice is inside and outside a museum of fine art in spite of foreign and native church spoliations. It preserves the Basilica form of the original mosque, and is an oblong square, some 431 ft. long by 315 ft. wide; it has 7 aisles—the two lateral are railed off into chapels; the centre nave is magnificent, the height amazing, being 145 ft., while the *comborio* or transept dome rises 171 ft.; and the offices connected with the cathedral and chapter are built outside to the S.; the superb pavement, in black and white chequered marble, was finished in 1793, and cost the then enormous sum of 155,304 dollars.

On entering the cathedral, at the W. end of the centre aisle, lies buried Fernando, son of Columbus, or *Colon*, as Spaniards call him, and one who would have been a great man had he been son of a less great father. Observe the quaint *caravels*, or ships of the navigator; how small their size, for the mighty journey over vast and unknown seas! No Cunard line then: and the motto again how short, but the greatness of the deed suffices: *A Castilla y a Leon, mundo nuevo dió Colon*; read also the touching epitaph of his son. Many careless writers describe this as the tomb of Columbus himself, who died at Valladolid, and whose bones at last rest in the Havana, while the ever inaccurate Châteaubriand observes, "Christophe Colomb, après avoir découvert un monde, dort en paix à Seville, dans la Chapelle des rois" (Congr. de Ver. 45).

Over this grave-stone, during the holy week, is erected the *monumento*, an enormous wooden temple in form of a Greek cross, in which the host is deposited. It was designed and executed in 1544, by Antonio Florentin, and originally consisted only of three stories, terminated by a cross, but subsequent additions were made in 1624 and 1688, which have injured the effect, and rendered the whole out of proportion for the cathedral, being some 130 ft. high. However, when lighted up during the night of Thursday and Good Friday, after the host is enclosed in the silver *custodia*, the effect is most marvellous, and there are few things like it in Spain or Italy.

The cathedral, is lighted by 93 windows; the painted ones are among the finest in Spain: the earliest are by Micer Christobal Aleman, 1504. Observe the "Ascensions," the "Magdalen," a "Lazarus," and an "Entry into Jerusalem," by Arnao de Flandres and his brother, 1525; and the "Resurrection," in the Capilla de los Doncelles, by Carlos de Bruges, 1558. These artists were foreigners and Flemings, as their names denote. Advancing up the aisle, the grandeur of which is broken up by the *coro*, observe its *trascoro*, a rich frontage of Doric work, with precious marbles. The picture over the altar is extremely ancient. The poor "San Fernando" is by Pacheco, 1633. Two doors on each side lead into the *coro*; the 4 bas-reliefs were made at Genoa. Above rise the enormous organs: the palisades of pipes and cumbrous ornaments are churrigueresque and inappropriate, but as instruments the deep-swelling tones are magnificent; that to the l., *al lado de la Epistola*, was made by Jorge Bosch in 1792: it is said to have 5300 pipes and 110 stops more than that of Haerlem.

Before entering the *Coro* observe its *Respaldos* and the *cinque-cento capilla* de San Agustin, and the exquisite Virgin carved by Juan Martinez Montañes, the Phidias of Seville (ob. 1640). This sweet and dignified model was the

favourite of his great pupil Al^o. Cano. The tasteless chapter have disfigured her gentle serious dignity with vile tinsel gewgaws, repugnant alike to good taste as to the lowly character of the Lord's handmaid; but the spirit of real devotion, as well as that of superstitious idolatry, is quite irrespective of fine art: the most hideous fetish or the gaudiest doll is more worshiped than the finest M. Angelo, just as a true religious feeling purifies the coarse and elevates the low, and generates a devotion altogether distinct from mundane or critical admiration.

The *coro* is open to the high altar, and is railed off by a fine *reja*, the work of Sancho Muñoz, 1519. The *Silleria del Coro* was carved by Nuño Sanchez, 1475, Dancart, 1479, and Guillen, 1548. Of the 117 stalls observe the archiepiscopal throne in the centre: the elegant *facistol* is by Bartolomé Morel, 1570. In the *entre los coros* is put up during Easter week the exquisite bronze candlestick, 25 feet high, called *El Tenebrario*, and wrought, in 1562, by the same Morel: when the miserere is sung in the holy week, it is lighted with thirteen candles: twelve are put out one after another; indicating that the apostles deserted Christ; one alone of white wax remains burning, and is a symbol of the Virgin, true to the last. At Easter also, the *Cirio pasqual* or "fountain-candle," which is equal to a large marble pillar, 24 feet high, and weighing 7 or 8 cwt. of wax, is placed to the l. of the high altar. Before ascending the steps to it observe the two pulpits and the *reja principal*, made in 1518 by the lay Dominican Fr^o. de Salamanca: those at the side are by Sancho Muñoz, 1518, and are first-rate specimens. The Gothic *Retablo* of the high altar, divided into 44 compartments, is unequalled in Spain in size and elaborate details; designed in 1482 by Dancart, it was finished in 1550: it is said to be made of *alerce* (see Cordova), with which the plain of Tablada, near Seville, was covered in the time of the Goths (Morgado, 96). The carvings

represent sacred subjects from the New and Old Testament and the life of the Virgin. The Alfonsine tables, which are usually placed on the altar, contain the relics collected by Alonso el Sabio. The silver work and frontage of the altar, as also the *atriles*, are the work of Fr^o. Alfaro. The *Respaldo del altar*, of richest Gothic, is by Gonzalo de Rojas, 1522; the terra-cotta figures are by Miguel Florentine, 1523. Here in a small room are some curious pictures by Alejo Fernandez, in the half-gilded Byzantine style. They deserve notice, as Fernandez was the master of Castillo, whose pupils were Cano and Murillo. Here hung the two superb Murillos—the "Birth of the Virgin" and the "Repose in Egypt," which on M. Soult's arrival were concealed by the chapter; a traitor informed him, and he sent to *beg* them as a present, hinting that if refused he would take them by force (Toreno, xx.). The worthy Marshal one day showing Col. Gurwood his "collection" at Paris, stopped opposite a Murillo, and said, "I very much value that specimen, as it saved the lives of two estimable persons." An aide-de-camp whispered, "He threatened to have both shot on the spot unless they gave up the picture."

Walking round the lateral chapels, and beginning at the door of the Sarrario, is that *de los Jacomes*. Observe a Roelas, retouched by one Molina and quite spoilt. In the next chapel, *la de la Visitacion*, is a *Retablo* painted by Pedro Marmolejo de Villegas, born at Seville, 1520-1670, and an imitator of the Florentine school. Observe the portrait of Diego de Roldan, who gave this *Retablo*. In the *Ca. de N.S. del Consuelo* is a "Holy Family," the masterpiece of Alonso Miguel de Tobar, the best perhaps of Murillo's pupils, 1678-1758. Then, passing the grand door, is the precious "*Angel de la Guarda*," the *Genius natale Comes*, a guardian angel holding a sweet child, by Murillo: next, a fine "Nativity," by Luis de Vargas, who may be called the Pierino del Vaga of Seville, 1502-1569.

In *Ca. de San Laureano*, observe the tutelary saint walking without his head: in these miracles, *c'est le premier pas qui coûte*. Many Spanish female saints spoke after decapitation—the ruling passion strong after death. So of old Philomela's tongue vibrated after it was cut off (Met. vi. 556). So says Lane ('Mod. Egypt.' i. 300), a Moslem santon spoke without any head at all. In Dante's '*Inferno*,' xxviii. 121, a gentleman converses holding his own head in his hand like a lantern. Aristosto's Orrillo looks after his own head when cut off, and very sensibly puts it on again as if it had been his hat; and Isabella, of the same romancer, murmurs out after death the name of her loved Zurbino.

In the next chapel of *Santa Ana* is a *Retablo* of the date 1504, with very curious costumes, painted with all the defects of Juan Valdes Leal, 1630-1691, the rival and foe of Murillo. A door now leads to the archives, which are very perfect, as the chapter sent them to Cadiz, and they thus escaped being made into cartridges by M. Soult. Adjoining is the *Mayordomia*. N.B. Examine the splendid choral books. Returning to the cathedral in the *Ca. San Josef*, observe a "Nativity," by Fr. Antolinez, ob. 1676; and a marriage of the Virgin by Valdes Leal; and in the next, a statue of San Herenegildo, by Montañes; and the magnificent tomb of the Archb. Juan de Cervantes, ob. 1453, the work of Lorenzo de Mercandante. In the *Sacristia de la Antigua* are a few paintings by Antolinez, el Griego, Zurbaran, Morales, and some flower-pieces, by Arellano, 1614-1776. The chapel itself is one of the *Sancta Sanctorum*. Observe the marble *Retablo*; the silver railing, with the words "Ave Maria;" and the ancient picture painted in the style of Cimabue, but more probably Byzantine: the sacristan will swear that it is by St. Luke, and that it remained even in the Moorish mosque, and of itself miraculously introduced San Ferdinand into Seville, opening the gates and shutting the sentinel's eyes;

justly therefore a quarto volume was written on this Palladium of the city by Antonio de Solis, Sevilla, 1739. The fine *plateresque* tomb of the "great" Cardinal Mendoza, erected in 1509, is by Miguel Florentin; and, opposite, that of Archb. Luis de Salcedo, a feeble imitation, in 1741. The frescoes were painted by Domingo Martinez. The marble statues in the *Retablo* are by Pedro Duque Cornejo.

Now advance into the transept, and look up at the Gothic balconies of the galleries. The mahogany clock is in the worst French and modern taste. To the rt. of the *Puerta de la Lonja* is the celebrated "*La Generacion*" of Luis de Vargas. The breast of Eve was covered by the prudish chapter. This truly Italian picture, and the painter's masterpiece, is also called "*La Gamba*," from the *leg* of Adam—*ex pede Herculem*—which Mateo Perez de Alesio *is said* to have said was worth more than all his colossal "Saint Christopher," painted opposite in fresco in 1584, and which is 32 ft. high. San Christobal—for thus he is half-Christianised and Punicised—was a Saracen ferryman—*portitor ipse Charon*. He is painted at the entrance of most Spanish cathedrals, of colossal size, that all may see him, because all who look on him cannot come on that day to an evil death.* He carries the infant Saviour, who holds the globe in his hand, across a river. This Baal is the Cœlifer Atlas, *Christoferos*. Few *Relicarios* in Spain are without one of his teeth, of which he must have had more than a crocodile and larger than an elephant, for which some heretic naturalists have taken or mistaken the molars. In the *Ca. de la Santa Cruz* is a "Descent," by Pedro Fernandez de Guadalupe, 1527. Next enter the most elegant *Sacristia de los Calices*, designed in 1530 by Diego de Riaño. Observe the Crucifix by Montañes, the Tintoret-like portrait of Contreras, painted in 1541 by L. de Vargas; and the nun Dorothea, by Murillo, finished

* Christophori Sancti speciem quicumque tuetur
Istâ nempe die non morte malâ morietur.

in 1674; a "Saviour," by Roelas; and a fine "St. Peter," by Herrera el Viejo. The patronesses, *Santas Rufina* and *Justina*, were painted in 1817 by Goya: the fit models for this David-like abomination were two notorious frail ladies of Madrid named *Ramona* and *Sabina*. The picture was meant for a chapel, but was banished by the prudent bishop into this *Sacristia*. Thus of old the mistresses of painters and great men were the models of the pictures of *Venus*; particularly *Flora*, the beloved of *Pompey*; and *Campaspe*, the beloved of *Alexander*; while *Phryne* was the model of both *Apelles* and *Praxiteles* (*Athæn.* xiii. 591). *Arellius* (*Plin. Nat. Hist.* xxxv. 10) was remarkable for painting goddesses from improper models.

The architecture of this *Sacristia* is in the transition style, when the Gothic was giving place to the Græco-Romano and plateresque. Here lie some of the *Conquistadores de Sevilla*. Observe the marble tables and pavement. In the next chapel are four tombs of armed knights and ladies. Enter the *ante-sala* of the *Sacristia mayor*; observe the trunk-like roof and the cardinal virtues in niches. In the *Sacristia*, observe the plateresque carved door, and the *armarios*, or plate-chests, by *Pedro Duque Cornejo*, 1677-1757, pupil of *Roldan*. The *Sacristia mayor*, the triumph of the rich plateresque, was built by *Diego de Riaño*, 1530. The dresses of the clergy are kept in new presses, made in 1819 by order of a barbarian Canon, named *Santos*, who destroyed the glorious old ones of *Guillen*, 1548, a few of whose Michael Angelesque panels are let into the modern wood-work. Observe the colossal silver *Custodia*, finished in 1587, by *Juan d'Arfe*, the *Cellini* of Spain. This masterpiece was unfortunately "beautified and repaired" in 1668, by *Juan de Segura*, during the Immaculate Conception mania, who placed the Virgin in the position of the original figure of Faith. The inscription is by the painter-author *Pacheco*. Another *Custodia*, which weighed above a cwt. of pure gold, was

melted for a royal *donative* in 1796—a mild term for compulsory church appropriation and confiscation: observe especially the exquisite *Tenebrario*, and the two full-length *Murillos*, painted in a bold style in 1655; that representing *San Leandro* was the portrait of *Alonso de Herrera*, *Apuntador del Coro*, and that of *San Isidoro* of *Juan Lopez Talavan*. The "Descent" from the cross, over the altar, is by *Pedro Campana*, who, born at Brussels in 1503, and a pupil perhaps of *Michael Angelo*, was one of the first to introduce the Italian style; and this, painted in 1548, and considered by some his finest work, became the marvel and model of Seville, because new in style to their eyes: now it seems somewhat dark and hard; but such, when it was first exhibited, was its life-like awful character, that *Pacheco* (*Arte* 57) was afraid to remain after dusk alone; and before it *Murillo* used to stand, watching, as he said, until those holy men should have finished taking down the Saviour, and before this picture he desired to be buried; it then decorated the altar of his parish church, *La Santa Cruz*. Soult's vandals levelled that Holy Cross down to the dust, and cast out the ashes of *Murillo* to the winds; they then broke the picture into five pieces, which was left so, until the English drove them out of Seville; then the chapter employed *Joachin Cortes*, who was occupied for three months in the restoration.

Underneath it are kept the usual assortment of authentic bones and relics, bits of the cross, crown of thorns, the Virgin's shift, &c.: observe the identical keys presented to *St. Ferdinand* when Seville surrendered: that given by the Jews is of iron gilt, and the letters on the wards represent "Melech hammelakim giphthohh Melek kolhaaretz gabo,"—the King of kings will open, the king of all the earth will enter; translated by Spaniards *Dios abrira y rey entrará*; the other key of silver gilt was given by *Axataf*, and is inscribed in Arabic, "May Allah render eternal the dominion of Islam in

this city;" these indeed are real relics. The *tesoro* or treasury lies in a court to the rt. It has been sadly thinned by foreign and native spoilers; yet there is a goodly sideboard of church plate and some very fine silver oil vases, candlesticks, &c.: observe the tablets called *Las Alfonsinas*, studded with Marian relics, and a fine cross made in 1580 by Fr^o. Merino: see also a golden *incensario*, and a cross made from a "nugget" of the new world, offered by Columbus. The *Retablo* of the *Ca. del Mariscal* contains some of the latest and finest works of Campana, and shows how much he improved after seeing the elegant L. de Vargas. Notice also an excellent Purification of the Virgin, and some portraits of the founder's family. In the *Ante-Cabildo* are some marble pilasters, statues, and medallions made at Genoa, with inscriptions by Fr^o. Pacheco: in a little court-yard is an inscribed Gothic stone relating to Bishop Honoratus, successor to San Isidoro, A.D. 641.

The *Sala Capitular*, or chapter-house, is another of Riaño's exquisite plateresque saloons, and easier to be described with the pencil than pen, built in 1530, it is elliptical, 50 ft. long by 34 ft.: observe the marble pavement, worked to correspond with the elaborate ceiling. The beautiful "*Concepcion*" is by Murillo; "St. Ferdinand" is by Pacheco; the "Four Virtues, with Shields and Children," are by Pablo de Cespedes, the learned painter-poet of "Cordoba," 1538, 1608, and retouched by Murillo in 1667. The 16 marble medallions were made at Genoa; the eight ovals between the windows are painted by Murillo. In the *Sala Capitular de abajo* are full-length royal portraits from Alonso III. down to Charles V. Observe the cinque-cento cornice, the medallions, the pavement with the No Do device of Seville. Returning through the *Ca. del Mariscal*, to the *Contaduria Mayor*, is a "St. Ferdinand," by Murillo, a "Sacrifice of Abraham," in which the Isaac is evidently taken from one of the sons of the Laocoon, and a "Rufina and Jus-

tina," by Pablo de Cespedes; here are kept the chapter accounts.

The first chapel on the E. end, called de la "*Concepcion grande*," is in degenerate cinque-cento: here lies buried Gonzalo Nuñez de Sepulveda, who, in 1654, richly endowed the September "Octave" in honour of the "Immaculate Concepcion." The ashes of the *conquistadores* of Seville were carted out to make room for this benefactor. Observe the pictures treating of that mystery; the large crucifix has been attributed to Alonso Cano. At this Octave and at Corpus, the Quiristers or *Seises* (formerly they were six in number) dance before the high altar with castanets and with plumed hats on their heads: dressed as pages of the time of Philip III., they wear red and white for Corpus, blue and white for the festivals of the Virgin, who, bodily and verily, so says the Sacristan, appeared in those colours to Santa Brígida. These dances were the ancient *Εμμελεια*, the grave-measured minuet; thus David praised the Lord with a song and the dance. These must not be confounded with the *Κορδαζ*, the jig, and those motus Ionicos of the daughter of Herodias; but nothing has suffered more degradation than the dance.

The *Capilla Real* is almost a church by itself, with its regular staff of clergy. Built in 1541 by Martin de Gainza, it is artistically inferior to the saloons of Riaño, for the plateresque was then going out of fashion; 81 ft. long, 59 wide, 130 high, it is entered under a lofty arch. The statues of the apostles and evangelists were sculptured by Lorenzo del Vao and Campos in 1553, from designs by Campana. The *Reja* is of the bad period of Carlos III.: here are the tombs of Alonso el Sabio and Queen Beatrix, and medallions of Garci Perez and Diego Perez de Vargas. The *Retablo* by Luis Ortiz, 1647, is in vile taste: over the altar is placed the *Virgen de los Reyes*, a miraculous image given to St. Ferdinand by his cousin St. Louis of France. St. Ferdinand, who died May 31, 1252, lies before it stretched out in a silver

and glazed *Urna*, made in 1729: the body nearly perfect, is displayed on May 30, Aug. 22, Nov. 23, and none should fail to attend the most striking military mass, when troops are marched in and the colours lowered to the conqueror of Seville: observe the original sepulchre of the king, on which the *Urna* is placed, with epitaphs in Latin and Spanish to the rt., and in Hebrew and Arabic to the l., with orles of castles and lions; the epitaphs were composed by his son, Alonso el Sabio. Florez has published a quarto explication of them, *Elogios del So. Rey*, Mad. 1754. The Banner of Spain and the sword of St. Ferdinand are kept in this chapel, the sword saved from Soult by a chaplain, used to be taken out on all grand war expeditions; and on his saint's day it is exhibited, and a sermon, *el de la espada*, is preached, in which its virtues are expounded. In this chapel also is buried the gentle and beautiful Maria de Padilla, the mistress of Pedro el Cruel, and the Minister Florida Blanca.

The *Retablo* in the *Ca. de San Pedro*, in the Herrera style, contains pictures by Fr^o. Zurbaran, 1598-1662: observe the lock of the grating "*Cerrojo de la Reja*," made by Cordero, but this corner of the cathedral is too dark to see anything well; in the north transept is a charming "Na. Sa. de Belem," or a delicious "Virgin and Child," by Alonso Cano. In the *Ca. de San Francisco* is the "Assumption of the Tutelar," one of the best works of the presumptuous Herrera *el Mozo*.

The window, painted in 1556, is remarkable. In the *Ca. de Santiago* is a picture of that patron of the Spains, riding over Moors, with miraculous energy, by Juan de las Roelas (1558-1625). The painted window, the "Conversion of St. Paul," 1560, is full of the richest reds and blues; the "San Lorenzo" is by Valdes. Observe the tomb of Archb. Vargas, ob. 1362, era 1400; and in the next chapel, that of Baltazar del Rio, Bishop of Scalas, 1518, a friend of Leo X. The arch is Italian work; the last chapel

contains the *Pila* or font, with the Giralda windows, painted in 1685. Here is the large and much-admired painting, the "San Antonio" of Murillo: the infant Saviour attended by cherubs visits the kneeling monk; unfortunately, in 1833, it was cruelly retouched, and *bañado*, or daubed over, by Gutierrez, an operation we saw performed and vainly protested against. This once noble work was painted in 1656 in Murillo's best period. Mons. Viardot (*Etudes*, 429) and the stupid verger tell an idle tale that "Our Duke" coveted the picture, and offered to cover this gigantic canvas with ounces of gold, but that the chapter declined. "L'Angleterre a gardé son or, et Séville le chef-d'œuvre de son peintre—gloire à Séville." Supposing that this were his chef-d'œuvre, which it is not, and supposing the Duke offered his cash, which he did not, surely English gold is no worse than French iron. It is, however, quite common in Spain, when the value of anything is wished to be enhanced, to say, "An Englishman bid so and so for it." This at least is a compliment to our honesty; we do not rob, but are willing to *pay* for what we have the taste to admire. No offer of cash by M. Soult is ever cited, he found steel and stealing cheaper. This picture disappointed Wilkie, and, to our mind, has always been overrated: but as it is the fashion to praise it, the cuckoo note is repeated.

This cathedral should be visited at different times of the day and evening, in order to fully estimate the artistical changes and effects of light and shade. The interior is somewhat dark, but it is a gorgeous gloom, inspiring a religious sentiment, chastening, not chilling, solemn, not sad. The contrast with all out of doors is striking; and, after the glare, heat, noise, and crowds, the still, subdued, cool quiet soothes body and soul. The sun, about two o'clock, falls on the Holy Rood over the *Retablo*, and produces a splendid effect. The cathedral is always thronged, not only by the devout, but by idlers, beg-

gars, and sinners. The sexes are not allowed to walk about or talk together; the ancient *Silentiarii*, in the form of *celadores*, and *pertigueros*, beadles, and vergers, keep guard, and papal excommunications are suspended *in terrorem*; nor are women allowed to enter after *oraciones*, when the shades of evening come on, and the pretext of "going to church" reminds the scholar of Ovid (*Art. Am.* i. 8. 74, and iii. 638), who teaches women to make the pretence of going to the mass of Isis an excuse to meet their lovers. It was not prudent even to ask what took place before her *Retablo* (*Am.* ii. 2, 25). Juvenal (ii. 6, 487) uses the strong expression, *Isiacæ Sacraria Læncæ!* And the cathedral of mariolatrous Seville is a chosen rendezvous; lovers care little for the presence of the *Imagenes Sagradas*—they are, say they, *Santos muy callados*, and never tell tales.

These evils are, however, easily avoided. Not so another nuisance, common to this and most churches in Spain, the beggar tribe, who, like mosquitos, smell the blood of an Englishman; remember, therefore, the specific phrase, *Perdona Vmd. por Dios, Hermano!* My brother, will your worship excuse me, for God's sake! The beggar bows—he knows that all further application is useless; the effect is certain if the words be quietly and gravely pronounced.

Now visit the Alcazar; but first observe a singular Moorish skew-arch, in a narrow street leading to the Puerta de Xerez, which proves that the Moors knew its use at least eight centuries ago. The *Alcazar* is entered by two gates, either by that *de las Banderas*, where the colours are hoisted when the king is residing, or by that *de la Monteria*, from whence he sallied forth to the chace. The grand portal is apparently Moorish, yet it was built by Don Pedro the Cruel, the great restorer of this palace. At this period the elaborate Oriental decorations of the Alhambra were just completed by Yusuf I.; and Pedro, who was frequently on the best terms with the

Moors of Granada, desirous of adopting that style, employed Moorish workmen. Observe the delicate arabesques, the pillar-divided windows, *ajimezes*, and the carved soffit. The quaint Gothic inscription almost looks like Cufic; it runs thus; "El muy alto, y muy noble, y muy poderoso, y conquistador Don Pedro, por la gracia de Dios, Rey de Castilla y de Leon, mandó facer estos alcazares y estas facadas que fue hecho en la era mil quatro cientos y dos," that is, A.D. 1364.

The royal residence—*Alcazar*—*al-Kasr*, the house of Cæsar, whose name is synonymous with majesty, occupies the site of that of the Roman prætor; it was rebuilt in the 10th and 11th centuries, by Jalubi, a Toledan architect, for Prince Abdu-r-rahman Anna'ssir Lidin-Allah [the defender of the religion of God].

It has been often and much altered by Ferdinand and Isabella, and Charles V., and Frenchified by Philip V., who subdivided the noble soloons with paltry lath and plaster *tabique*. Don Pedro began by repairing the whole of the western side, and his painted ceilings still remain, as the badge of his *Banda* evinces. Isabella erected the pretty chapel up-stairs, with the very interesting *Azulejo* ornaments. Charles V. was here married to Isabella of Portugal, and, being of chilly habits, put up the fire-places in the second-floor to the E. He also repaired the stucco *lienzos* of the grand *patio*. Philip II. introduced the portraits into the hall of ambassadors; Philip III., in 1610, built the armoury, and Philip V., in 1733, raised the pillared *Apeadero*: here he resided in morbid seclusion for 2 years, amusing himself with religious penances and fishing in his pond. The *oficinas* over the baths of Padilla were erected by Ferd. VI. This Alcazar was barbarously whitewashed in 1813, when much of the delicate painting and gilding was obliterated; considerable and creditable restorations were begun by Arjona in 1830, and carried on by the Infanta during her residence here.

On entering, the columns in the vestibule are Roman, with Gothic capitals: these belonged to the original palace. Don Pedro brought from Valencia many other pillars taken out of the royal Aragonese residence, which he destroyed. The grand *Patio* is superb, 70 ft. by 54. It was modernised in 1569. The stucco-work is by Fr^o. Martinez. Many of the doors, ceilings, and *Azulejos* are the genuine Moorish ones; the oldest portion fronts the garden. Visit the pretty *puppet Patio de las Muñecas*, and the adjoining saloons, which have been restored. The hall of ambassadors has a glorious *Media naranja* roof: but the Spanish balconies and royal portraits mar the Moorish character; the baboon Bourbon heads, royal Cretins, are both an insult and injury. Here the contemptible Seville Junta sat until they ran after Ocaña. In the next room it is said that Don Pedro caused his brother, *El Maestro de Santiago*, whom he had invited as a guest, to be murdered. Another anecdote of this Richard III. of Spain deserves mention. Abu Said, *el Bey Bermejo*, who had usurped the throne of Ismael II. of Granada, fled to Seville from the rightful heir, under promise of safe conduct from Pedro, who received, feasted, and then put his guest to death, in order to seize his treasure in jewels, under circumstances of inhospitable and mocking cruelty; (see his *Chronica*, ch. 6). Gayangos found, in an Arabic MS. in the British Museum, a contemporary account of the event. Among the gems is specified "three huge rubies," big as a pigeon's egg—*huevo de Paloma*. One was a Koh-i-noor, to which Pedro attached such value that he specified it in his will, as the "*Balax* of the Red King." (*Balaxi* is a Persian word for Granate, and is taken, says Ducange, from the name of a province, *Balacia*. The old English term, as used by Dugdale, was *Ballace*.) This particular gem was given by Pedro to our Black Prince after the victory at Navarete. This is the "fair ruby, great like a racket-ball," which Queen Elizabeth showed

to Mary of Scots' ambassador, Melville, and which the canny chiel wanted her to give to his mistress, and is the identical gem which now adorns the royal crown of England in the Tower.

Fail not to visit the truly Arabian suite of rooms fronting the garden, and then ascend to the second story, modernised by Charles V.: walk out on the terrace over the garden: visit Isabella's chapel, which lies to the N.W.; it is very small, 15 ft. by 12, but is covered with cinque-cento *Azulejo*, is quite Peruginesque, and perhaps is the finest Christian specimen of this material in Spain. They were painted in 1504 by *Niculoso Francisco*, an Italian. See inscription on a label to l.

Pass next along a corridor to the *Cuarto del Principe*. This truly Alhambraic room is placed over the entrance vestibule. In a long saloon down-stairs were kept, or rather were neglected, in heaps on the floors, those antiquities which chance discovered while a road was making at Italica, and which were not reburied, from the accident of the *Alcaide* Fr^o. de Bruna being a man of taste. The Alcazar was also made by Soult his receiving-house general of stolen goods. When he fled from Seville, after the Duke's defeat of Marmont at Salamanca, more than 1000 pictures were left behind, such was his hurry.

Now visit the cinque-cento gardens, laid out by Charles; they are among the most curious in Europe. Observe the tank where Philip V. fished, and the vaulted *Baños* where Maria de Padilla, mistress of Pedro el Cruel, bathed, and which probably were originally prisons. Maria ruled in this *Alcazar*, and so tamed her royal beast that the vulgar attributed her influence over *Pedro* to magic, but it was nothing but the natural and all-sufficient charms, the *witchcraft* of a fair and gentle woman. The gardens are those of a Hesperus, "not fabulous;" their levels vary, and the plots are divided by orange-clad walls; the balmy air is perfumed by the *asahar* or blossom and by the golden fruit. The

compartments are arranged in quaint patterns cut in box and myrtles, such as the eagles and coats of arms of Charles V., the precise work of the Roman Topiarius; and such were the sunny gardens in which Martial's Cadiz friend Cano loved to sit, inter tepentes buxus (iii. 20, 12). Beware of certain hidden fountains in the walks, with which the unwary traveller will be sprinkled. Visit the semi-Moorish *azulejo*-adorned Kiosk in the under garden; ascend the rustic terrace to the N. for the view.

Among the most remarkable houses in Seville visit the *Casa O'Lea*, 14, *Calle Botica del Agua*. It is a perfect Moorish specimen; the Spanish white-wash was picked off the stucco by an artist named Bejarano, long notorious for repainting and ruining old pictures. After that this house fell into the hands of a Frenchman, one M. Dominic, who destroyed the rich *Artesonado* ceiling, and put up a modern flat one! and, what is worse, this fashion became the rage in Seville, and has laid low many a relic of this class. Soult had turned the room into a stable. In the adjoining *Calle de los Abades*, No. 27, was a singular vaulted Moorish saloon, recently modernised by a Goth. In the same street, *Casa Carasa*, No. 9, is a superb specimen of the Arragonese plateresque, erected in 1526 by canon Pinero; visit it without fail, for the medallions are quite Raphaellesque. But whitewashing with the fatal *Cal* de Moron, the bane of Seville, has much obliterated the delicate outlines of this once fairy *Patio*. Go also to the *Calle de las Dueñas*, a most Moorish palace of the D. of Alba, and now, alas! fast going or gone to ruin; here Lord Holland lived. It consisted once of 11 *Pacios*, with 9 fountains, and more than 100 marble pillars. Walk through its gardens and the forest orange-trees and myrtles. On the *Plaza del Duque* is the palace of the great Guzman family, now cut up and divided into many minor residences. Here is the *Casino*, or club. In the *Casa Cantillana*, *Puerta de Xerez*, Lord Wellesley resided. The

house was afterwards made a diligence-inn, and then a wine-store. How are the mighty fallen in Spain, men and mansions!

The family house of the *Taberas*, which all who read the charming drama of Sancho Ortiz de Roelas will visit, is in the *Ce. de la Inquisicion Vieja*. Here is still shown the garden-door by which Sancho el Bravo intended to carry off the beautiful Estrella de Sevilla. This house, in 1833, was tenanted by a Frenchman, who converted it into a dyeing-factory; and when we were there last, he was meditating trimming up the gardens *à la mode de Paris*; next visit the *Casa de Pilatos*, so called because said to be built in imitation of that of Pontius Pilate at Jerusalem. The black cross in the Patio is the point from whence *Las Estaciones*, the stations to the *Cruz del Campo*, begin. Few Spanish cities are without these stations, which generally lead to the *Calvario*, a Golgotha, or hill with crosses on it, and erected in memorial of the crucifixion. During Passion Week these stations are visited; at each of them a prayer is said allusive to the separate sufferings of the Saviour, which are carved, painted, or indicated at each. This palace was built in 1533, by the great nobleman of the day, Fadrique Enriquez de Ribera, in commemoration of his having performed the pilgrimage to Jerusalem in 1519. He was accompanied by the poet Juan de Encina, who published their tour, *Tribagia*, Roma, 1521, also at Seville, 4to., 1606, and reprinted at Madrid, fol., 1748. The architecture proves how closely the Spaniards of the 15th century imitated the Saracenic forms, and the influence their sensual civilization obtained over the Gotho-Spaniard, who with increasing power began to appreciate elegance and luxury: all is now scandalously neglected. The saloons of state are whitewashed, and turned to base purposes; the gardens are running wild; the sculpture is tossed about as in a stonemason's yard. Observe the Gothic balustrade over the entrance,