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BARTOLOMÉ
ESTÉBAN
MURILLO

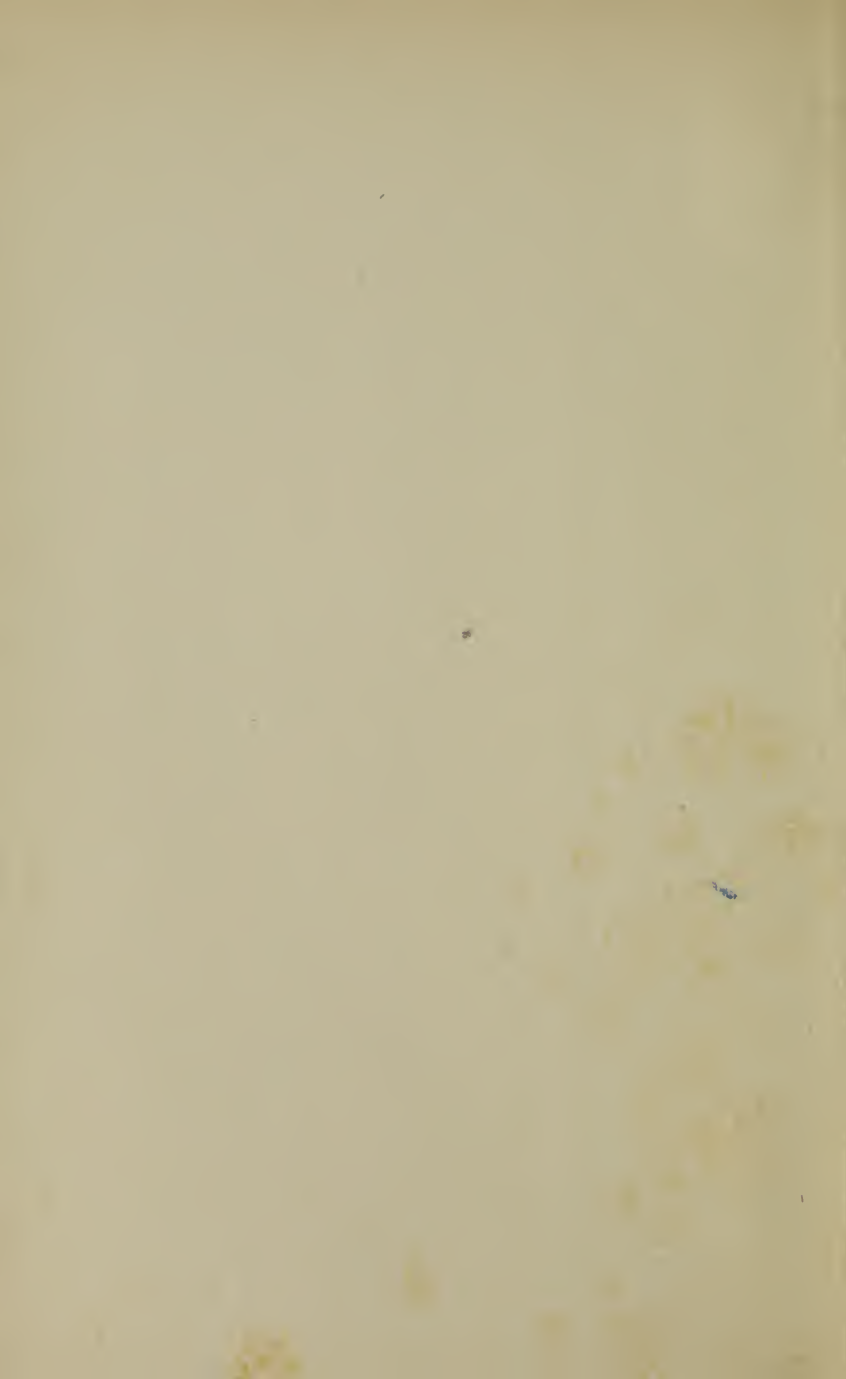


BORN
DECEMBER, 1617



DIED
APRIL 3rd, 1682





THE SPANISH SERIES

MURILLO

BY THE SAME AUTHOR

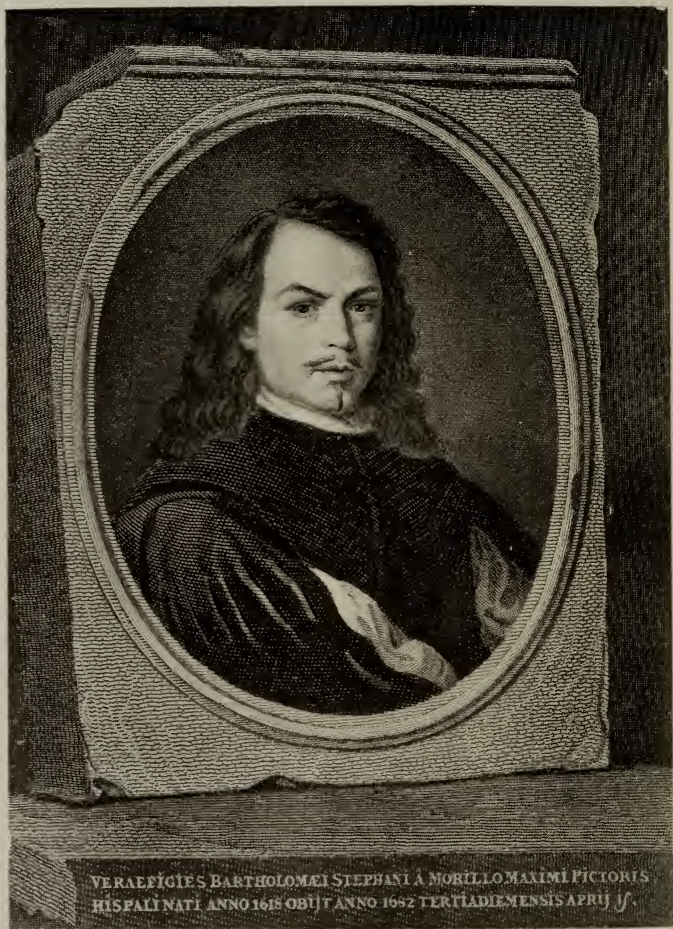
IMPRESSIONS OF SPAIN

LIFE OF CERVANTES

THE ALHAMBRA

MOORISH REMAINS IN SPAIN

ALFONSO XIII. IN ENGLAND



BARTOLOMÉ ESTEBAN MURILLO.

MURILLO

A RECORD AND A REVIEW BY
ALBERT F. CALVERT WITH 155
ILLUSTRATIONS REPRODUCED
FROM THE MOST FAMOUS
OF MURILLO'S PICTURES

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To

THE MARQUIS DE VILLALOBAR,

*Chamberlain to H.M. the King of Spain,
Councillor to His Embassy near His Britannic Majesty.*

My dear Marquis,

When I stop for a moment to think of the many times I have had occasion to express my thanks to you in the course of my work in connection with Spain, I am reminded of an obligation that I find myself powerless adequately to acknowledge. And so, lacking better means of assuring you of my deep appreciation of all your kindness, allow me to claim an author's privilege, and in asking you to accept the dedication of this little book, make a public avowal of my gratitude and add yet another phrase to my frequent and sincere thanks.

Believe me,

My dear Marquis,

Your ever grateful and obliged,

ALBERT F. CALVERT.

PREFACE

IN taking Bartolomé Estéban Murillo as the subject of this first volume of the new Spanish Series I was influenced by two principal considerations. The art of the painter of the Conceptions and of the even more widely-known Beggar Boys has been exhaustively treated in every European language; but in the English, I am not acquainted with any popular and unpretentious biography and guide to the works of Murillo, on the lines of this little work.

Although Murillo and Velasquez have been proclaimed side by side as the "noblest artist" and the "greatest painter" that Spain has produced, the illustrious Court-painter to Philip IV. has ever received the lion's share of popularity. Velasquez has been familiarised to the English public by several inexpensive and adequate volumes, while Murillo has waited long for his introduction to the domestic hearth of the general reader.

The belief that the time has arrived when an attempt to furnish a brief but comprehensive survey of Murillo's masterpieces might of itself be considered a sufficient apology for this publication, but I possess, in addition, the excuse of what has been described as the most complete series of reproductions of any one artist's pictures ever brought together. The delays that have occurred in completing the book, and the postponement of publication, have been occasioned by the tardy despatch of little known examples, or by the substitution of better illustrations for others already selected and printed off.

In this volume the attempt has been made to show the painter's art in its relation to the religious feeling of the Age in which he lived and his own feeling towards his art. Murillo was the product of his religious era, and of his native province, Andalusia. To Europe in his lifetime he signified little or nothing. He painted to the order of the religious houses of his neighbourhood; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were forgotten or never known.

But the romance from which his life was almost

free attaches to his pictures, which, after being immured for two hundred years in shaded cloisters and dim convent recesses, were torn from their obscurity by the commercial greed of Napoleon's generals, and thrust before the amazed and admiring eyes of Europe. The fame of the "Divine Murillo," which grew beneath the shadow of the altar, was re-born amid the clash of arms, and in countries which for two centuries had forgotten his existence, he lived again the triumph which was his in his life-time.

In the text which accompanies the illustrations, I have propounded no new theory regarding the artist's work, and while I have ranged at large over the field of Murillo literature, from Richard Cumberland's "Anecdotes of Eminent Painters in Spain" —1782—to Sir William Stirling-Maxwell's "Annals of the Artists of Spain," and from Cean Bermudez' "Diccionario Historico de los mas ilustres profesores de las Bellas Artes en España," his "Descripcion Artistica de la Catedral de Sevilla," and Francisco Pacheco's "Arte de la Pinturo" to Paul Lefort's "La Peinture Espagnole," and "Murillo et ses Élèves"; I cannot claim to have enriched the biographies of the painter with a single new

fact. But in this volume I have succeeded, with the invaluable assistance of Rafael Garzon, Franz Hanfstaengl, J. Lacoste and other eminent artists and photographers, to whom I desire to express my indebtedness and my thanks, in getting together reproductions of no fewer than 150 of his pictures. On the strength of this modest but unprecedented achievement, I commend my monograph on Murillo to the favour of the public.

A. F. C.

“ROYSTON,”
SWISS COTTAGE,
N.W.

*Chronology of Events in the Life of
Bartolomé Estéban Murillo*

1617. Last week of December. Born in Seville.
1618. January 1st. Baptised in the parish church of La Magdalena.
- 1618-1629. Lost his parents by a malignant epidemic; was adopted by his uncle, Juan Agustin Lagares; apprenticed to Juan del Castillo.
1632. Painted "The Virgin with St. Francis" for the Convent de Regina.
1640. Castillo closed his studio and went to Cadiz.
- 1640-1643. Sold pictures painted on saga-cloth at the weekly fairs in the Macarena of Seville.
1643. Pedro de Moya returned to Seville. Murillo departed for Madrid.
- 1643-1645. Studied in the Royal Galleries of Madrid under the guidance of Velasquez.
1645. Returned to Seville.
1646. Painted his first great cycle of Pictures for the Franciscan Convent.
1648. Married Doña Beatriz de Cabrera of Sotomayor.

- 1648-1652. The period of his *estilo frio*, or cold style.
1652. Commenced his *estilo cálido*, or warm style, in picture of "Our Lady of the Conception," for the Brotherhood of the True Cross.
1655. Painted "St. Leander," "St. Isidore," and a "Nativity of the Virgin."
1656. Painted "St. Anthony of Padua," and commenced his third style, *el vaporoso*, in four pictures for the Church of Santa Maria la Blanca.
1658. Projected his scheme for founding an Academy of Art in Seville.
1660. Academy of Arts established with Murillo and Herrera as first presidents.
1671. Executed the most important decorations of Seville Cathedral for canonisation ceremony of Ferdinand III.
- 1671-1675. Painted his series of pictures for the Hospital de la Caridad.
- 1675-1681. Painted his great series of twenty pictures for the Capuchin Convent, a series for the Hospital de los Venerables, several pictures for the Augustin Friars, "The Guardian Angel," the Louvre "Conception," and many other famous compositions.
1681. Painted "The Holy Family" (National

Gallery) and several small pictures for the Capuchin Convent.

1682. Visited Cadiz to paint some pictures for the Capuchin Convent. While painting "The Espousals of St. Catherine" for the altar, he fell from the scaffolding and contracted the injury which caused his death. Returned to Seville. Died 3rd of April. Buried in the church of Santa Cruz.

MURILLO

DIEGO DA SILVA, who is known to the world as Velasquez, and Bartolomé Estéban, who like his great contemporary is more generally called by his mother's patronymic, Murillo, had many points in common. They were both natives of Seville; both embraced the pursuit of Art with the same whole-souled devotion; both achieved a brilliant career—the unblemished careers of men who, as has been written of one of them, “in the height of worldly success never lost the kindness of heart and simplicity of disposition which had characterised the student years.” But though they had honour and Art in common, and to-day their names are linked together in the annals of Art as Spain's twin contribution to the immortal band of world-painters, their paths in life were placed wide apart. Velasquez, the eagle, soared in the rarefied atmosphere of the Court; he was robed in jewelled velvets and was carried to his last resting-place by nobles as befitted a Knight of Santiago. Murillo's way took him through shady cloisters and the dim-lit stillnesses of convents and cathedrals. From

the practice of a devotional activity in Art and the companionship of priests, he passed to an honoured grave beneath a stone slab, still preserved behind the high altar of the church of Los Menores, on which, by his own desire, was carved his name, a skeleton, and these two words—

VIVE MORITURUS.

But the remains of neither Velasquez nor Murillo survived the vandal reign of the French in the Peninsula. The Church of San Juan in Madrid was pillaged and pulled down in 1811, and the ashes of Velasquez that reposed there, were scattered to the winds, while Soult in Seville reduced the Church of S^{ta}. Cruz to a ruin, and the bones of Murillo were lost beneath a weed-covered mound of rubbish.

Velasquez, says an Italian commentator, was an eagle in art and Murillo an angel; the one all sparkle and vivacity, the other all softness. Velasquez drew his inspiration from his courtly environment; Murillo lived by the composition of altar-pieces and in continual study of the histories of the Virgin and St. Francis. And their styles varied in accordance with their several purposes and the inspiration of the distinctive surroundings in which they laboured. The one, working amongst connoisseurs in art, and enjoying leisure and a fixed salary, was obliged and was able to bestow much

care upon the execution of his works ; while the other, executing large commissions for religious houses, had not the same time to give to the elaboration of details and was satisfied with less technical excellence. Moreover, as Sir William Stirling-Maxwell has remarked, the court-painter, whose pictures were the ornaments of palaces, has been less exposed to have clumsy forgeries fathered upon him than the provincial artist whose works were scattered far and wide among the convents of Andalusia.

Of the styles of the two painters it has been said that they are so different and opposite that the most unlearned could scarcely mistake them, and Sir David Wilkie, in comparing Velasquez and Murillo, has indicated the peculiar merits of each without awarding the palm to either.

“Velasquez,” he says, “has more intellect and expression, more to surprise and captivate the artist. Murillo has less power but a higher aim in colouring ; in his flesh he has an object distinct from most of his contemporaries, and seems, like Rembrandt, to aim at the general character of flesh when tinged with the light of the sun. His colour seems adapted for the highest class of art ; it is never minute or particular, but a general and poetical recollection of nature. For female and infantile beauty, he is the Correggio of Spain. Velasquez, by his high technical excellence, is the delight of all artists ; Murillo, adapting the higher subjects of Art to the commonest understanding, seems, of all painters, the most universal favourite.”

Murillo was born in the last week of 1617 in Seville, and was christened on the 1st of January, 1618, at the parish church of La Magdalena, which was destroyed by the French in 1810. Palomino fixed 1618 as the date of the painter's birth, and for a birthplace allotted him Pilas, a village some five leagues distant from Seville; but these details have been authoritatively corrected by Cean Bermudez. His baptismal register can still be seen in the Church of San Pablo. Murillo's parents, Gaspar Estéban and Maria Perez, were people occupying a very humble station in life, and the narrow, awning-covered street in the Jewish quarter in which he was born is situated in the meanest part of the city. Nothing is recorded of Murillo's life until he had entered his eleventh year, when his parents died of a malignant epidemic, and the lad with his little sister went to live with a needy uncle, a medical practitioner, named Juan Agustin Lagares, who resided in Seville. But Lagares' means were strictly limited, and young Murillo who had already betrayed artistic leanings was speedily transferred, as a non-paying apprentice, to the studio of Juan del Castillo. Here, in the intervals of his menial duties, which would consist in the mixing of paints, the stretching of canvases, and much other less artistic utility work, he studied with unwearied zeal. Castillo, who was brought up in the Florentine

traditions of a much earlier period was, according to Bermudez, a dry and hard colourist, but his design was pure and good. Murillo's immature manner inevitably caught something of his master's style, and it is not surprising to learn that his first known picture, a "Virgin with St. Francis," which was painted at the age of fifteen for the Convent de Regina, impressed Sir Edmund Head, who saw it in the collection of Prebendary Pereria at Seville, as "hard and flat," and "giving little or no promise of the artist's future excellence." Another picture, painted about the same time, depicting "Our Lady attended by Santo Domingo," and hung in the College of St. Thomas, is also described as reflecting the stiff hard style of his master.

In 1640, when Murillo was twenty-three years old, Castillo removed his studio to Cadiz, and his pupil remained in Seville to fend for himself and his younger sister. He was very poor, and, lacking either friends or influence, was hard put to it to satisfy their few modest needs. A small number of poorly paid commissions from unimportant convents and churches came his way, but no priestly patron detected the latent talent in his work, and Seville was full of artists who could cover the consecrated walls of his native city with far greater dexterity and with less regard to the market price of pigments. Murillo was compelled by lack of means to supplement his income by painting rude

pictures on saga-cloth, and hawking them in the Feria or weekly fair held every Thursday in the Macarena. Saga-cloth is a loose-textured material, not unlike bunting, the rough surface making for broad effects, and conducing to the greatest freedom of treatment. The pictures were bright, pleasing, and effective, and they found a ready sale in the Macarena, which is still the slum suburb of Seville, and where, even to-day, the frequenters delight in fierce colour, and have a sublime contempt for truth. Oftentimes the pedlar-painter would revise his studies to suit the taste of the customer, or he would execute a commission to order while the prospective purchaser idled beneath the shade of the awning. A *pintura de la Feria* is a term still applied to a bad painting, while a picture which possesses high merit is still alluded to in Seville as "a Murillo." It is the Andalusian colloquial equivalent in criticism for a work of surpassing excellence, or as the American enthusiast has it, "a peach."

Stirling-Maxwell in his explanation of the use of the term "Murillo," says that in Andalusia the painter holds a place in the affections of the people hardly lower than Cervantes. Like Correggio at Parma, and like Rubens at Antwerp, he is still the pride and idol of his native city. When the great drama of Corneille was yet in the morning of its glory, it became a common expression of praise in France to say of anything admirable that it was "beau

comme Le Cid." In Castile, when the most fertile and versatile of writers was daily astonishing the literary world with some new masterpiece, the word "Lope" came to be used in common speech as synonymous with excellent. The metaphor in the course of time has fallen into desuetude in spoken French, and the epithet has become obsolete in the Castilian. But at Seville to this day they call any picture of extraordinary merit a "Murillo"; not that it may pass for one of his works, but to express its beauty in a word that suggests beauty more vividly than any other in that copious language.

In the Macarena, in the 17th century, many artists congregated to sell their pictures, for the Feria presented a ready market for religious daubs of every kind, and vast quantities were shipped off with great store of relics and indulgences to adorn the thousand churches and convents and the colonial homes of transatlantic Spain. These prentice artists who practised this extempore kind of painting and grappled with the difficulties of the palette before they had learned to draw, have been compared by Bermudez to those intrepid students, who seek to acquire a foreign language by speaking it, and afterwards, if opportunity serves, improve their knowledge of the idiom by means of books. But if the pictures were very bad, the price demanded for them was very small, and it must be admitted that the system has been productive of

some able painters. It was in the Feria that Murillo studied the beggar boys who were to be the subjects of so many of his famous pictures, and he studied them with an obvious eye to the market. One has only to glance at his "impossibly sinless and confiding" little ragamuffins to recognise that he gazed upon them with his senses attuned not to life but to the making of pictures. His vision was limited by the limitations of his larder, and he saw them as possible subjects for pictures which, above all other considerations, must be saleable. In order to sell they must please, and in his attempts to please, the artist transformed these dirty, unkempt, ill-developed and disreputable mendicants of Seville into incarnations of picturesque innocence—smooth, smiling and cherubic. As human documents they have small resemblance to truth, but they are superbly decorative and, outside Spain, are as well known as any of Murillo's pictures.

But the day was approaching when this merchant of the sidewalk, this creator of pictures while you wait, was to make his last descent upon the Feria before starting on his life's work. In the studio of Juan del Castillo, Murillo had made the acquaintance of a fellow apprentice, one Pedro de Moya, of Granada, who is known to students of Spanish art as the soldier-artist. This "insignificant mannerist," as Mrs. Walter Gallichan calls him, was of a roving, adventurous temperament, and he laid aside his

pencil to carry a pike as a foot soldier in the army of Flanders. Or rather, he laid about him with pencil and pike alternately, cultivating art amidst the bustle of the camp, and employing his leisure from military duties in copying the pictures which abound in the churches of the Low Countries. Fired by the pictures of Vandyck, Moya obtained his discharge from the Spanish army, and in the summer of 1641 he crossed over to England to become the pupil of the great Fleming. Vandyck received his Spanish visitor kindly, but he was dead within six months of Moya's arrival in England, and the soldier-painter returned to Spain and to Seville.

Here he fell in again with Murillo, and, insignificant mannerist as the Granadan may have been, his copies of the soft and easy lights of Vandyck were a revelation to the student of Castillo's hard contours. As he pondered these sketches, and listened to the recital of his old studio-companion, the dormant passion of Murillo was awakened, and he determined to adventure himself to Rome or Flanders, and to see for himself the artistic wonders of which he had heard. But in order to travel one must have money, and the young enthusiast was penniless. Italy and the Low Countries were beyond the reach of his most extravagant hopes, but Madrid was comparatively accessible. He purchased a quantity of saga-cloth, and cutting it

into the most marketable sizes, he primed and prepared the little squares, and immediately set to work to cover them with saleable daubs. Saints and Madonnas, flower groups and landscapes, sacred hearts and fanciful cascades—he painted them all and sold them wholesale to a speculative ship-owner for re-sale in the South American colonies. He then placed his sister under the protection of some uncles and aunts, and without informing anybody of his plans or his destination, he disappeared from Seville.

Three years later he returned as mysteriously as he had gone, to be hailed by his admiring countrymen as the first painter in Andalusia. The interval had been occupied in unceasing work, copying the masterpieces of the Venetian and Flemish schools, drawing much from casts and from the life, and following a thorough system of education under the advice and protection of the King's painter, Velasquez. The attitude of the great artist towards his impecunious fellow townsman, the youth of twenty-five with the thick black hair and weather-worn garments, shows Velasquez in a most amiable light. He not only questioned him about his family and his ambitions and his motive for undertaking so long a journey, but he provided him with a lodging in his own house, procured him admission to the Alcazar, Escorial and the other royal galleries, examined the young

man's paintings, pointed out his deficiencies, warned him of the pitfalls most dangerous to his genius, explained the secret of "relief," and submitted specimens of his work to the King and the all-powerful minister, the Count-Duke of Olivares. Had ever young artist so munificent a friend and patron? What the art of Murillo owes to the great-hearted generous Velasquez—"our Velasquez," as Palomino proudly calls him—can never be overstated.

Murillo's spirit responded to the inspiration of the new world which Velasquez revealed to him. By the advice of his master he restricted himself largely to the study of Ribera—better known as Spagnoletto—Vandyck, and Velasquez, and on the return of the latter from Lerida in 1644, he surprised him with some pictures of such undoubted excellence that his judicious critic pronounced him ripe for Rome. He offered him money to cover his expenses and letters of introduction to facilitate his visit, but Murillo declined to leave his native soil. Velasquez advised, persuaded, remonstrated; but to no purpose. For some reason or reasons that have never been explained, he refused to undertake the journey. He may have been recalled to Seville by his sister, or he may have decided that he had learned enough to qualify him for his purpose of portraying Andalusia. His apprenticeship was at

an end, and his beloved province was calling him back to Seville. Where others would have thirsted for the widening inspiration of Italy, he hungered to reproduce himself in his native city. He had learned too early the fascination of turning out pictures, to study longer in unfruitfulness, and he was longing to be back again at his life's work of producing pictures, always pictures, and yet more pictures.

In 1646 he parted from his friend and returned to Seville, never to see Madrid or Velasquez again. An Andalusian he was born, an Andalusian he was to die, and in the charmed atmosphere of the beautiful city he lived and worked to the close of his life, only varied by an occasional journey to Cadiz or to some other town within the province. In point of fact his visit to Cadiz, on which he met with the accident which caused his death, is the only authentic instance we have of his ever again leaving the shadow of the Giralda Tower. Palomino tells us that a "Conception" painted by Murillo created a great stir in the artistic circles of Madrid, and that his presence in the capital was commanded by Charles II. The same authority declares that the painter pleaded as an excuse for not obeying the royal invitation that he was too old to travel, but as Murillo was only fifty-three years of age at the time and the King was still a child, the story is probably a fabrication. The only fact in con-

nection with the incident is that whether the artist was invited or not, he did not go to Madrid.

Towards the close of his life Murillo occupied a house at the corner of the Plaza de Santa Cruz, but on his return to Seville in 1646 he lived at No. 7 Plaza de Alfaro near the Calle Rope de Rueda. He came back as quietly as he had departed and waited, with what patience he might, for an opportunity to reveal to his fellow-townsmen the craftsmanship he had learned in Madrid. Nor had he long to wait for his chance. The friars of the fine Franciscan convent behind the Casa del Ayuntamiento had in hand a small sum of money, collected by one of their begging brotherhoods, which it was decided to expend upon a series of pictures for their small cloister. But it was no slight thing they wanted; nothing less than eleven large pictures were required, and their available capital is described, in default of actual figures, as paltry. Certainly it was not sufficient to enlist the brushes of Herrera or Pacheco or Zurbaran, but to the needy, unknown, employless Murillo, it represented that

. . . "tide in the affairs of men

Which, taken at the flood, leads on to fortune."

Indeed, he was more eager to accept the friars' beggarly pay than they were to engage his services; and it was only the poverty of the

Franciscans that induced them to close with his offer. That dubiously given, ill-paid commission was to make the Franciscan convent of Seville famous throughout the world and to establish the reputation of Murillo for ever. His work burst on the Sevillians as a miracle of wonder; they marvelled at, but could not understand, the amazing transformation of his style. Antonio Castillo Saavedra of Cordova, nephew of Juan de Castillo, and one of the ablest painters of Andalusia, was the first to recognise his power. "It is all over with Castillo!" he cried. "Is it possible that Murillo, the servile imitator of my uncle, can be the author of all this wondrous grace and beauty of colouring?"

None of the Franciscan cycle of pictures are now to be seen in Seville, for Soult, when he gutted the convent, carried off all save one, which was too stiff to roll up, and only two, "The Charity of St. Diego" and "St. Francis listening to the Heavenly Musician," are in Spain; but Cean Bermudez tells us that the influence of his course of study at Madrid was plainly seen in these works. In the colouring of one there was "much of the strength of Ribera, with a super-added softness and delicacy of tone;" another revealed "all the life-like truth and accuracy of detail which distinguished the early studies of Velasquez"; and the face in a third picture, "might have been painted by Vandyck

himself." The figure of St. Francis of Assisi, reclining on his pallet with a crucifix in his hand and listening to the melody of a violin, played near his ear by an angelic musician, is described by Bermudez as finely conceived and no less carefully executed, while the graceful pose of the angel and the devout ecstasy which beams from the countenance of the Saint, were characteristics calculated to exercise an irresistible fascination upon the emotional Sevillian temperament. The group of ragged beggars and urchins who solicit the bounty of San Diego of Alcala, is a study revealing the Feria experiences executed in the manner of Velasquez. Other unnamed pictures are described as containing excellent heads and draperies ; and in one, a distant landscape is flooded with light from a globe of fire, in which the soul of Philip II. is supposed to be ascending into Heaven. It is the head of Santa Clara, as she is represented dying in the midst of a group of virgins, which Bermudez declares might have been painted by Vandyck. Of six others, the same able and indefatigable historian of Spanish art only informs us that one was a composition of two figures, and that another, in size a companion canvas to the Santa Clara, portrayed a Franciscan, seized with a holy rapture while engaged in cooking for his convent, while his culinary functions are being performed by a flight

of ministering angels. The picture bore the signature of the artist, "*B^{mæus} Steph^s de Murillo, anno 1646 me. f.*"

Antonio Ponz, one of the most laborious of Spanish writers on Art, signals out for special praise a composition of six figures, representing San Gil standing in a religious ecstasy in the presence of Pope Gregory II. This picture passed into the gallery of the Marquess Aguado and eventually found its way to England. The canvas which resisted the efforts of Soult to roll it, represents a holy Franciscan praying over the body of a dead grey friar as if about to restore him to life. It is painted in a strong Ribera-like style. It is worthy of remark, though the accident of fate can scarcely be accounted to the credit of the military robber, Soult, that his burglarious attention to the Franciscan Convent saved these Murillos to the world, for the building was destroyed by fire in 1810.

Such were the pictures which reveal to modern eyes—so far as they can be judged by the two that are to be seen in Madrid—a mixture of realism and emotionalism—a religious emotionalism combined with an idealised fidelity to the model, and a passion to please, allied with a mission to make pictures. Murillo accepted the public verdict which ordained him the pictorial exponent of Roman Catholicity, and his success inspired him to greater efforts in the production of yet more pictures. For

the Franciscan series filled the convent with crowds of artistic and critical visitors who worshipped the glory of the new star that had arisen. In a moment Murillo became the most popular painter in Seville, the idol of Andalusia. His fame went abroad, and commissions began to pour in upon the happy favourite. Andalusia was opulent, and could afford to deal liberally with its idols. The fortune of Murillo was made.

Although much has been written in defamation of the collecting propensities of the French generals, Soult and Sebastian, during the Peninsular War, it must be admitted that their robbery achieved a utilitarian purpose in drawing attention to the stores of artistic masterpieces that were stored away in Spain, and in extending the knowledge of her greatness in painting. Twenty-five years before that war Murillo was very little known beyond the boundaries of his own province of Andalusia, where large numbers of his pictures were then immured in the palaces of the nobles. Richard Cumberland, politician and playwright, when secretary to the Board of Trade, made a secret mission to Spain in 1780, which, unfortunate in itself, enabled him to express the following opinion regarding the Spaniards' neglect for their art treasures :—

“As for Murillo, although some pieces of his have been exported from Seville, yet I think I may venture to say that not many of them which pass under his name are legitimate,

and in a less proportion can we find such as are true pictures any of so capital a rank as to impart a competent idea of his extraordinary merit. . . . In private houses it is not unusual to discover very fine pictures in neglect and decay, thrown aside among the rubbish of cast off furniture, whether it be that the possessor has no knowledge of their excellence, or thinks it below his notice to attend to their preservation ; but how much soever the Spaniards have declined from their former taste and passion for the elegant arts, I am persuaded they have in no degree fallen off from their national character for generosity, which is still so prevalent among them that a stranger who is interestedly disposed to avail himself of their munificence, may, in a great measure, obtain whatever is the object of his praise and admiration."

In order to restrain this amiable weakness, Charles III. in 1779 issued an edict prohibiting the exportation of pictures by Murillo, whose beggar boys had obtained a vogue which was denied to his religious works until some time afterwards.

So little was Spanish Art known to the rest of Europe before the Peninsular War that the catalogues of the rich collection of our Charles I. do not contain the name of a single Spanish master. John Evelyn, in his "Memoirs," puts it on record that at the sale of Lord Melford's effects at Whitehall in 1693, "Lord Godolphin bought the picture of the Boys, by Morillio, the Spaniard, for eighty guineas," and he adds by way of comment that it was "deare enough." In his "Anecdotes" of about a century later, Cumberland admits that

Murillo was better known in England than any Spanish master except Ribera, but he "very much doubts if any historical group or composition of his be in English hands."

Europe's estimation of Spanish art in the eighteenth century is revealed in the "Reflections on Poetry and Painting" first published in Paris in 1719 by the Abbé Dubois, who instances Spain as one of those unfortunate countries where the climate is unfavourable to art (!), and remarks that she had produced no painter of the first class and scarcely two of the second—thus erasing from the book of fame by a stroke of his pen, the names of Murillo and Velasquez, Cano, Ribera and Zurbaran!

But the neglect by Europe of the countless treasures of Spanish painting was soon to be dispelled, and the country was literally to be turned inside out to the gaze of the art world. That rich, unexplored field of the dealer and collector was to be exploited by military critics, and its treasure-house was to be prised open by the swords of the French marshals.

"To swell the catalogue of the Louvre," writes Stirling-Maxwell in his 'Annals,' "was part of the recognised duty of the French armies; to form a gallery for himself had become the ambition of almost every military noble of the Empire. The sale of the 'Orleans,' 'Calonne,' and other great collections, had made the acquisition of works of art fashionable in England, and had revived the spirits of the elder Arundels and Oxfords in the Carlises and the Gowers. With the

troops of Moore and Wellesley, British picture-dealers took the field, well armed with guineas. The Peninsula was overrun by dilettanti, who invested galleries with consummate skill, and who captured altar-pieces by brilliant manœuvres, that would have covered them with stars had they been employed against batteries and brigades. Convents and cathedrals—venerable shrines of art—were beset by connoisseurs, provided with squadrons of horse or letters of exchange, and demanding the surrender of the Murillos or Canos within; and priest and prebend, prior or abbot, seldom refused to yield to the menaces of death or the temptation of dollars. Soult at Seville, and Sebastiani at Granada, collected with unerring taste and unexampled rapacity; and having thus signalised themselves as robbers in war, became no less eminent as picture-dealers in peace. King Joseph himself showed great judgment and presence of mind in his selection of the gems of art which he snatched at the last moment from the gallery of the Bourbons as he fled from their palaces at Madrid. Suchet, Victor, and a few of ‘the least erected spirits’ valued paintings only for the gold and jewels on their frames; but the French captains in general had profited by their morning lounges in the Louvre, and had keen eyes as well for a saleable picture as for a good position.”

Before proceeding to the examination of Europe’s estimate of Murillo’s art, it may be opportune to explain the relation of the painter to his pictures by a brief survey of the attitude of Catholic Spain towards the great art movement of the seventeenth century. At that time, when poetry and painting in Italy and France and England were deriving inspiration from the joyous well-springs of romance

Spanish art and culture were recovering from the dominion and influence of the Moslems under the ægis of the church. After centuries of infidel rule, Spain was emancipated by a gigantic effort inspired by Rome and led by a king, who was termed holy during his life and after was enrolled among the saints of the church. The Christian faith, in a barbarous and severe manner, obsessed the minds of soldier and student, of artist and men of science alike. As William B. Scott points out, a red-hot sword of clerical conservatism turned every way in all men's sight from the end of the middle-ages to the close of the seventeenth century. This guiding and restraining influence limited the subjects of the Spanish painter and determined his treatment of them. For Spain there was no renaissance at the period of her artistic zenith. Fancy and imagination was held subject to an austere mentor, and, chained to religious thought, the painter could indulge his love of the beautiful in portraiture alone, and fulfil himself only in the technical development of his art.

It is this superb technique which elevates thousands of its painful and otherwise revolting scenes of martyrdom into noble works of taste, and we are reconciled to the matter of the pictures by the manner in which they are presented. Spanish art was made a servant and minister of the church ; speaking her thoughts and teaching her lessons.

Art for art's sake was a stand that the boldest Spanish artist dared not take up. The church inspired the painter and purchased his pictures; they paid the piper and they called the tune. The paintings were designed to decorate churches and religious houses, and they were undertaken in that spirit. The sculptors carved and painted their marble and wooden saints, which in those days were treated as if they were living gods, having their own attendants to wash, dress, and wait upon them. Richard Ford tells us in his Handbook that—

“no one is allowed to undress the *Paso* or *Sagrada* images of the Virgin. Such images, like queens, have their *camerera mayor*, their mistress of the robes, and their boudoir or camerin, where their toilet is made. This duty has now devolved on venerable single ladies, and thus has become a term of reproach, *ha quedada para vestio imagines*, ‘she has gone to dress the images’; but the making and embroidering the superb dresses of the Virgin still afford constant occupation to the wealthy and devout, and is one reason why this Moorish manufacture still thrives pre-eminently in Spain.”

From this it will be seen that sculpture, even more than painting, existed only as a servant of the Church, and in Spain these two arts have been more closely allied than anywhere else.

It will, moreover, be observed that the characteristics of Spanish art follow the characteristics of the Spanish character. It is grave and ascetic, dark and lurid, and it is invariably natural even to

realism. Their saints are real natural persons, their divinities are strictly human ; the ideal has no existence in their canvases. Murillo's beauty is the beauty of his model ; his saints are women of Seville ; and even the divine persons of the Trinity cool themselves in the deep shadows of the Giralda. Again, Spanish painting was not only without any ascertainable love of the beautiful, but it was uninspired by poetry. Painting was the foster-child of the Church, poetry was its bane and its enemy. The poets of Spain, so far as they dared, emancipated themselves from the narrowing influence of the clergy, but the painters willingly confided themselves and their art into the hands of the Church. As Ford says :—

“To provide painted books for those who could not read printed ones, to disseminate and fix on the popular memory those especial objects by which *her* system was best supported, *her* purposes answered, and what Tacitus calls the ‘*sacra ignoventia*’ of her flocks maintained, was what the Church required of art, treating it in her palmy power, like the priests of Egypt ; it was to be silent, impassive, and immutable. She exacted a stern adhesion to an established model ; she forbade any deviation from her religious type. To have changed an attitude or attribute would have been a change of Deity.”

The sobriety and purity of imagination which distinguished the Spanish painters is mainly to be attributed to this restraining influence of the

Inquisition. Palomino quotes a decree of that tribunal forbidding the making or exposing of immodest paintings and sculptures on pain of excommunication, a fine of fifteen hundred ducats, and a year's exile. The proverbial gravity of the Spanish people has already been quoted as another cause of the severity and decency of Spanish art, and yet a third and very important cause was the sincerity with which the artist regarded his mission as a mouthpiece of the Church.

“We Protestants,” writes Sir William Stirling-Maxwell, “to whom religious knowledge comes through another and a better channel, are scarcely capable of appreciating the full importance of the Spanish artist's functions. The great Bible, chained in the days of King Edward VI. to the parish lectern, silenced for us the eloquence of the altar-piece. But to the simple Catholic of Spain, the music of his choir and the pictures of his ancient shrines stood in the place of the theological dogmas which whetted and vexed the intellect of the Protestant peasant of the north. . . . The Spanish painter well understood the dignity of his task, and not seldom applied himself to it with a zealous fervour worthy of the holiest friar. Like Fra Angelico at the dawn of Italian painting, Vicente Joanes was wont to prepare himself for a new work by means of prayer and fasting and the holy Eucharist. The life of Lewis de Vargas was as pure as his style; he was accustomed to discipline his body with the scourge, and, like Charles V., he kept by his bedside a coffin in which he would lie down to meditate on death.”

The union between religion and painting at this time, as has been briefly noted, was made the

more complete by this acquiescence of the artist in the conditions imposed upon him. Many painters took the priestly vows, and many priests expressed themselves in paint. There were few religious houses that did not possess, at one time or another, an inmate with some skill or ambition as an artist, and it is not surprising to find that much learning and research was devoted to the investigation of rules for representing sacred subjects and personages.

We learn in the "Annals of the Artists of Spain" that the question was handled in every treatise on art. That considerable portion of Pacheco's book which relates to the subject is said to have been furnished by his friends of the Jesuits College at Seville. But the most complete code of sacro-pictorial law is, perhaps, that of Interian de Ayala, which was not, however, promulgated till the race of painters, for whose guidance it was designed, was nearly extinct. This work, it does not amaze one to learn, is a fine specimen of pompous and prosy trifling. For example, several pages are devoted to the castigation of those unorthodox painters who draw the cross of Calvary like a T instead of in the ordinary Latin form. Then the question of the Marys at the Sepulchre on the morning of the Resurrection, as to whether two angels or only one should be seated on the stone which is rolled away, is

anxiously debated. Again, the right of the devil to his horns and tail undergoes a strict examination, of which the result is that the first are fairly fixed on his head on the authority of a vision of Santa Teresa, and the second is allowed as being a probable, if not exactly proven, appendage of the fallen angel.

As was only to be expected, any unnecessary display of the nude figure was strongly reprobated by the severe patrons of the period of Spain's artistic eminence. Ayala censures those artists who expose the feet of their Madonnas. The Austrian princes, descended of Charles V., were all of them rigid formalists in religion, and Philip II. and Philip IV. threw the weight of their influence into the scale against licence of the pencil; and Richard Cumberland declares, in his "Anecdotes," that the Spanish Charles II. permitted some foolish monks of the Escorial to employ Luca Giordane in letting down the robe of Titian's St. Margaret, because she slew her dragon, to their thinking, with a too free exposure of her leg.

Francisco Pacheco, an artist distinguished more by his great knowledge than by genius, and better known as the master and father-in-law of Diego Velasquez than by his pictures, was for a while the agent appointed by the Holy Office to see that no pictures were painted likely to disturb moral or religious ideas. Pacheco was the author of the

much quoted "Art of Painting" and other interesting works on art, in which he gives his advice to his younger brother painters. His strictures on Michelangelo's Last Judgment, introduced as illustrating his views, quoted by Sir E. Head in his "Handbook of Spanish Painting," are highly interesting. He objects to angels without wings and saints without clothes; also to the damned being in the air, because, as they are without the power of grace, they could not leave the solid earth. These criticisms have a manifest propriety from the orthodox point of view; and when he treats of the Virgin Mary, his directions are supported by similar reasons. Her feet are not, on any account, to be visible, and, as his pictures go to prove, this rule was strictly observed by Murillo. Pacheco points out how the incidents of her life are to be treated; for example, she is to be dressed in blue and white in the Immaculate Conception—a peculiarly Spanish subject—and so we find her in the great works of the employé of the brown-frocked friars of St. Francis—Bartolomé Estéban Murillo, the well-beloved. The reason given for this is conclusive; the Blessed Virgin was so dressed when she appeared to Doña Beatrix de Silva, a Portuguese nun, who founded the order called after her. Students, by this counsel, are not to study the nude, and, in regard to the female form, they must see only the hand and faces of their relatives

or honourable ladies when painting the saints. So faithfully was this advice observed, that Ford is able to declare that there is not probably in the whole of Spain such a thing as a painting of a naked female figure of the size of life, or of any other size.

Stirling-Maxwell contends that if Velasquez and Murillo have not equalled the achievements of Titian and Vandyck as portrait artists, it is not that the genius and skill of the Spaniards were less, but that the fields of their famous rivals were less restricted. The Senate of Venice, and the splendid throngs of the imperial court, the Lomellini and Brignoli of Genoa, and the Herberts and Howards of England, afforded better models of manly beauty than the degenerating nobility of the court of Philip IV. and the clergy and gentry of Seville. But the Spanish painters were even more hampered when it came to the portrayal of the aristocratic beauties of the period, which has been termed the highest touchstone of skill. Jealous husbands are not the most sympathetic patrons of portrait painters, and Velasquez and Murillo lived in an age when the nobles cared not to set off to public admiration the charms of their womenkind. Moreover, the beauties of the seventeenth century were robed in the most unsightly costumes, and the fairest forms were disguised in stiff, long-waisted corsets and monstrous hoops. Luxuriant tresses, as we are told

by Madame d'Aulnoy, were twisted, plaited, and plastered into such shape that the fair head that bore them resembled the top of a mushroom; or were curled and bushed out into an amplitude of frizzle that rivalled the cauliflower wig of an abbé. But worse even than the hideous costumes and the unsightly way of dressing the hair was the abomination of rouge which fashion imposed, and which tinged not only the cheeks, but also foreheads, ears and chins, and was also bestowed on the shoulders and hands. The very nymphs and goddesses which figured among the statues on the terrace of the royal palace of Madrid had their marble cheeks and bosoms smeared with carmine. This perversion of taste at the toilet not only destroyed the complexions of the court beauties, but—what is more distressing to lovers of art—spoiled the female portraits of Spain's greatest painters. And with this brief explanatory survey of the conditions of the period let us back to the subject of our sketch!

In the early years of his success Murillo painted assiduously, and many of his canvases of this period, which retain the severity and the dark colours of the realists, are in the Madrid Gallery. As has been said, the colour is generally dark, but the outlines are distinct, and the light and shadow is extremely well handled. This *estilo frio* of Murillo is the first of the styles into which it is usual to divide the painter's artistic expression.

This *frio*, or cold manner, shortly after his marriage, gave place to the *estilo cálido*, or warm style. The earliest work in this second manner noticed by Bermudez—a picture of “Our Lady of the Conception”—hung in the Franciscan convent among the masterpieces of the first manner, was painted in 1652. It reveals its development in its outlines, which have become softer and rounder; in its backgrounds, which have gained in depth of atmospheric effect; and in its colouring, which has gained in transparency. As Reynolds, borrowing the ancient criticism passed by Euphranor on the Theseus of Parrhasius, remarked that the nymphs of Borroccio and Rubens appear to have been fed upon roses, so Murillo’s flesh tints now seem to have been painted, in the phrase of a Spanish critic, *con sangre y leche*—with blood and milk. In 1656, in the four pictures commissioned by the renovated church of Sta. Maria la Blanca, Murillo entered upon his third or vapoury manner (*el vaporoso*), in which the outlines are lost in the light and shade, as they are in the rounded forms of nature. This distinctive style, which is full of that glow and emotion and witchery which made him the adored of the Sevillians, is peopled with those beautifully imagined saints and virgins and angels—sweet, affected in pose, and ultra-ethereal—and made glorious by melting yellows and cool greys and sunlit flesh tones that melt in the mystic lights.

It was in this ability to suggest the transparencies of vapour on canvas, to incarnate air, that Murillo revealed the originality and creative property of his genius, and won the adulation of his contemporaries. Atmosphere in painting has become a trick, and one which is calculated to become a vice rather than a virtue in weak hands. Murillo's gift of *painting air*, as Moratin expresses it, was an entirely different power, and he used it like the great artist he was. M. Charles Blanc points out that Murillo's technique in tones had no affectation about it; his atmosphere did not threaten the solidity of nature in his works, but enhanced its richness. This power to express grey grounds and cool distances, and yet preserve colour and warmth, has been admirably observed by M. Blanc: "Il en conserva de plus un excellent ton gris qui ordinairement sert de fond de Velasquez, où la gravité des personnages vêtus de noir se combine si heureusement avec ce fond tranquille et froid. Mais que dis-je? Les tons froids de l'Espagne sont encore des tons chauds."

In all the pictures of Murillo—in his genius and in his limitations, in his apparent affectations as well as in his palpable truths—we know that he was genuine and sincere. His affectations are merely a part of his nature, his environment, his age. He is local in his conceptions because by birth and mode of life he was a provincial—he saw, felt,

thought, and painted in the spirit of Andalusia. This great and dominant fact must never be overlooked in dealing with the pictures and purposes of Murillo. His inspiration was local, and it was also of the period in which he worked. His treatment of his subjects and his conception of religion belonged not to the wide world, nor could they have any influence upon posterity—they were derived from and belonged to Andalusian Spain of the 17th century. While the mastery of his execution and the charm of his colouring will command admiration and homage so long as his canvas endures, his works beside those of Velasquez, of Rubens, and of Titian, are, by many, regarded as posters or fashion plates—their inspiration is that of a day that is dead. In the religious pictures of Murillo, those embodied expressions of Spanish Catholicism, he reveals himself as a good showman and a devout servant of the Church. Neither views of life nor of religion are universal, and Murillo reveals to us the Andalusian habit of life and the monkish aspect of religion, both idealised, but strictly local, beautiful in technique, but, to our modern ideas, destitute of message. In his day he was adored, and in his own country he will always be supreme. He represented for the people of Andalusia their saintly legends in a manner which brought the moral and the truth straight home to their hearts. He attuned all his work to the sensual, emotional spirit of

Southern Spain. He felt with the heart of the people, and they saw with the eyes of Murillo. His message to Andalusia could not fail—he is, and will always be, their favourite painter.

As a landscape painter Murillo was excelled by no Spaniard save only by Velasquez, and as a religious painter he ranks second only to the greatest masters of Italy. As the artistic genius of Castile blossomed into full beauty and perfection in Velasquez, the artistic genius of Andalusia discovered its highest expression in Murillo. The ablest of their successors are those who most closely followed in their tracks and reflected in their works the greatest portion of their light. These great men, as Stirling-Maxwell points out, acquired their wonderful skill by the same means,—the close and earnest study of nature. The skill so acquired, however, was applied by each to his individual purpose, and in each became modified by the different circumstances of their lives. The principal business of the Court painter being to portray princes and grandees, to represent “the tenth transmitter of a foolish face” to the best advantage, demanded the exercise of great tact and judgment, while the highest qualities of the portrayer of religious compositions were imagination and inspired piety. In ideal grace of thought and in force of style Murillo yields, as all later artists must yield, to that constellation of genius of which Rafael was the principal star. But his pencil was

endowed with a power of touching religious sympathies, and awakening tender emotions, which belonged to none of the Italian painters of the seventeenth century. He did not—to follow Stirling-Maxwell's analysis still further—because he could not, follow the track of the great old masters ; but he pressed forward in the true spirit toward the mark of their high calling. The genius of ancient art—all that is comprehended by artists under the name of the antique—was to him “a spring shut up and a fountain sealed.” He had left Madrid long before Velasquez had brought his collection of casts and marbles to the Alcazar. All his knowledge of Pagan art must have been gleaned in the Alcala gallery, or at second hand from Italian pictures. Athenian sculpture of the age of Pericles, therefore, had directly, at least, no more to do with the formation of his taste than the Mexican painting at the age of Montezuma. All his ideas were of home growth ; his mode of expression was purely national and Spanish ; his model, nature as it existed in and around Seville.

Murillo's art has no restraint. There is in it no selection which limits, focuses, and thereby gains artistic truth. He strove, as it has been written, to unite the actual with the ideal, and to express thoughts beyond the power of his own inspiration. The decorative simplicity that governs all great art is wanting in his work. He poses his figures in atti-

tudes which might be natural as passing movements, but the result is affectation when those postures are imprisoned upon the canvas. His figures are Andalusian men and women, but they are studied into unreality. In spite of all their charm, his beggar boys are always posed, and their rags are more picturesque than true. The very animals in his pictures are painted in arranged positions. Every detail of scene and atmosphere is emotionally interpreted. Murillo's realism was not the actuality of Velasquez and Zurbaran; he was not content simply to record what he saw. Instead, he painted what the Church had taught him men ought to see.

Yet to realise that his message is not dead to all ears, that the calm and gentle endearment of his nature, which he put into his pictures, still has power to draw a tribute of emotion and love from the heart of the modern critic, listen to the appreciation of that susceptible, fervent critic, Edmondo de Amicis:—

“Murillo is not only a great painter,” writes Amicis, “but has a great soul; is more than a glory; is, in fact, an object of affection for Spain; he is more than a sovereign master of the beautiful, he is a benefactor, one who inspires good actions, and a lovely image which is once found in his canvases, is borne in one's heart throughout life, with a feeling of gratitude and religious devotion. He is one of those men of whom an indescribable prophetic sentiment tells us that we shall see them again; that the next meeting

with them is due to us like some prize ; that they cannot have disappeared for ever, they are still in some place ; that their life has only been like a flash of inextinguishable light, which must appear once more in all its splendour to the eyes of mortals.

“In art Velasquez is an eagle : Murillo an angel. We admire the former and adore the latter. His canvases make him known as if he had lived with us. He was handsome, good and pious ; many knew not where to touch him ; around his crown of glory he bore one of love. He was born to paint the sky. Fate had given him a peaceful and serene genius, which bore him heavenward on the wings of a placid inspiration ; and yet his most admirable pictures breathe an air of modest sweetness, which inspires sympathy and affection even before wonder. A simple and noble elegance of outline, an expression full of vivacity and grace, an ineffable harmony of colour are the points which strike one at first sight, but the longer one looks at them, the more one discovers in them, and astonishment is transformed, little by little, into a sweet feeling of gladness. His saints have a benign expression that cheers and consoles one ; his angels, whom he groups with a marvellous mastery, make one’s lips tremble with a desire to kiss them ; his virgins clothed in white and enveloped in their blue mantles, with their great black eyes, their folded hands so willowy, slight and aerial in appearance, make one’s heart tremble with sweetness and one’s eyes fill with tears. He combines the truth of Velasquez with the vigorous effects of Ribera, the harmonious transparency of Titian, and the brilliant vivacity of Rubens.”

One of the best examples of the first manner of Murillo and the most natural of all his Holy Families is the one known as “Del Pajarito”—

"The Little Bird." The simplicity of the scene constitutes its enduring charm. There is a suspicion of affectation in the pose of the dog and in the gesture of Joseph's hand, but the whole conception is graceful, simple and restrained. Mary is sitting at her spinning-wheel in the background, Joseph is in partial shadow, and, in the full light, leaning babylike against his father's knee is the sweet and innocent figure of the little Christ. The colouring is rich and the paint is excellently handled. The picture of "Rebecca and Eleazar" is admirable in its draughtsmanship, but the colouring is hard and dark, and while the colour in the "Adoration of the Shepherds" is exceptionally fine, there is a distinct suggestion of weakness in the pose of the figures. A study of the "Virgin with the Infant Jesus on her Knee," several conceptions of Christ, some studies of different saints and a picture of San Fernando, King of Spain, are representative samples of this period of the painter's growth. The sketch of the Virgin in the Museo of Madrid, which is treated wholly in the realistic spirit, was probably painted before he went to Madrid, and the three studies in the Prado, representing "San Ildefonso receiving the Sacerdotal Vestments from the Hands of the Virgin," "San Bernardo" and "San Geronimo kneeling in his Grotto," betray striking evidence of the influence of Velasquez and Ribera.

Murillo won the favour of the great populace less

by the technical excellence of his colouring than by the homely realism with which he treated his subjects. He amazed and delighted his Andalusian admirers by reflecting the images of themselves on his canvases. Until his advent in Seville, Zurbaran and Pacheco, Herrera and Valdés Leal had accustomed the people to gaze on heroes and gods, and to accept their archaic manner and flat lifeless style as the ideal in art. But Murillo was to depict men as men, to reveal Palestine as a province of Spain, and to people his Spanish Holy-land with Andalusian disciples and apostles. His Eastern backgrounds were taken from familiar Spanish landscapes, he surrounded Scriptural events with a local atmosphere, he dressed his characters in the costumes of his own country, and over all this naturalism he cast the glamour of a strong and fervent emotion.

With Murillo—so different from the case of his great countryman, Cervantes—popularity spelt prosperity. While the public were loud in his praise, priors and noble patrons were overwhelming him with commissions, and in 1648 his worldly circumstances were so flourishing that he was accepted as the husband of a rich and noble lady. Of Doña Beatriz de Cabrera y Sotomayor, whom he married in that year, we know little beyond the fact that she possessed property at Pilas, a village situated five leagues from Seville. That she made

him a discreet and dutiful wife is generally accepted, and there is certainly no evidence to the contrary. There is a kind of legend that Murillo first met her at Pilas, where he was painting an altar-piece for the Church of San Geronimo. The story affirms that he wooed the lady by painting her as an angel in that composition. But it is extremely doubtful whether the painter ever employed his wife as a model in any of his pictures. Murillo appears to have had great affection for his models, and he reproduces their faces as saints, angels, or beggar-boys with unfailing persistence ; but we cannot, with any certainty, recognise Doña Beatriz in any of his compositions. It is somewhat curious that the artist exercised but little invention in the posing and arrangement of his religious figures and situations. The majority of his saintly visions are realised in a set, unvaried style. The figures are the same, the posing is the same ; the same treatment is common to all. For this reason while his Capuchin pictures are dramatic, the inspiration appears to be sentimental rather than saintly. They are weak and lacking in vigour ; they are blurred in luminous vapour, and the colour is frequently luscious even to satiety of sweetness.

One of his favourite models is said to have been the son of Sebastian Gomez, the painter's Mulatto attendant, who profited so well by the instructions of the studio that he was able to finish the head of a

Madonna that Murillo was prevented from completing, and to whom in reward the artist gave his freedom. The juvenile Gomez is immortalised in the head of the "Boy looking out of Window" in the English National Gallery, and he is reproduced in other pictures by Murillo as an angel, a fruit-seller, and a figure in a crowd.

Murillo's marriage was the means of his enlarging the sphere of his hospitality, but while his house became the resort of the brethren of his craft and of the best society in Seville, the artist, instead of limiting his output, devoted himself to the production of pictures with unabated industry and enthusiasm. As his sacred legends increased and found their way into the cathedral and the various religious houses of the city, he gradually lost the realistic method he had acquired in Madrid and surrendered himself to the emotionalism of his religious temperament. His figures took on a spiritual exaltation, their attitudes became picturesquely unreal, his outlines lost their strength and distinctness, and his colours acquired the tones of melting transparency which characterised his later style.

One of the earliest experiments in this second manner that is particularly mentioned by Cean Bermudez is "Our Lady of the Conception," in which the sainted figure is represented with a friar seated, and writing, at her feet. It was executed in 1652 for

the Brotherhood of the True Cross, who paid the artist 2,500 reals for the picture. Some three years later he painted for the Chapter of the Cathedral another large canvas, "The Nativity of the Blessed Virgin," which is regarded as one of the most pleasing examples of the artist's second style. The composition of the picture has been declared to be beyond criticism. In the foreground the new-born babe is being dressed by a graceful group of women and angels, and in the background St. Anne is depicted in bed, with St. Joseph bending over her. A pleasant landscape closes the distant scene, and a cluster of joyous cherubs are seen above in the air. The bare left arm of one of the ministering maidens was, by reason of its perfect roundness of form and beauty of colour, the envy of the ladies of Seville. The public admiration it excited has caused the limb to be quoted as the rival of the leg of Adam in the famous picture "La Generacion" by Luis de Vargas.

But the most celebrated picture in this second manner of Murillo, which still hangs in the chapter of the baptistery of the Cathedral, is the "Vision of the Holy Child by St. Anthony of Padua"—a canvas which, to this day, is greatly venerated in Seville. In the picture the shaven, grey-frocked Saint, kneeling near a table, gazes rapturously aloft at a vision of the naked infant Jesus, who is descending to earth in a golden flood of glory

surrounded by a garland of graceful forms and beautiful cherub faces. Palomino declares that the table, which bears a vase containing white lilies, and the arch, on the left of the picture, disclosing the architectural prospective of the cloister, were painted in by Valdés Leal, but the story is regarded as extremely improbable. For this picture, which was painted in 1656, the artist was paid the sum of 10,000 reals. Despite the high esteem in which it is still held in Seville, the picture, judged by modern standards, must be described as a mystical conception, lacking in simplicity and impressiveness. Compared with the truthful simplicity of the Child in "Del Pajarito," the infant Saviour is a theatrical little angel, and his pose in the sky is affected and unnatural, but the weakness of the composition is redeemed by the colouring, which is fine and glowing, and reveals the master hand in its manipulation. In 1874 the figure of the Saint was cut from the canvas, and although it was discovered in New York and cleverly restored, the picture still bears traces of the injury.

Of this picture of "St. Anthony of Padua" the story is told and implicitly believed in Seville, that the Duke of Wellington—Captain Widdrington in his *Spain and the Spaniards* in 1843 refers to him as "a lord"—had declared himself ready to give £40,000 for the work. M. Viardot in his *Musées D'Espagne* gives the tale on reverend authority, in

the following passage: "Une chanoine qui avait bien voulu me servir de *cicerone*, ma raconta qu'après la retraite de Français, en 1813, le Duc de Wellington avait offert d'acheter ce tableau pour l'Angleterre en le couvrant d'onces d'or; mais l'Angleterre a gardé son or, et Seville le chef-d'œuvre de son peintre." The canvas is about 15 feet square, which, allowing each golden ounce to be worth £3 6s., and to cover a square of 1½ inches brings the Duke's offer to over £47,500.

It is curious to remark that the evidences of weakness and mannerism which this picture betrays pass unnoticed by John Lomas, a critic, who, as will be noticed a little later, could be quite outspoken on the subject of the shortcomings of Murillo. But of "St. Anthony of Padua" he says, "In conception and composition, drawing and colouring, this superb picture is unexceptional, while the smallest accessories are painted with wonderful care. And, although there is something of the inevitable Murillo prettiness about the infant Christ, there is at the same time an unwonted dignity and protecting power, a fine divinity; while the kneeling figure is quite living in its expression of yearning dependency and trustfulness."

To the three divisions of style under which Murillo's work is usually classified, Mrs. Walter

Gallichan ("A Record of Spanish Painting") suggests a new division—

"... that depends upon the thought of the work rather than upon the manner of rendering—one that reverses the order, and places the early and more truthful work first in importance. All the initial religious pieces and the *genre* paintings, may be tabulated as natural work tinged with the unreal. From the hovering between realism and emotion, Murillo's manner gradually changed, until the natural was mingled with the unreal, and it becomes difficult to differentiate between the ideal and the fact. In his last work the natural was lost in the unreal, and all trace of direct rendering of nature faded in mystic emotion."

But the writer admits that the small group of Murillo's portraits cannot be included in this analysis. A likeness of Archbishop Urbina executed for the monks of the Franciscan convent prior to his visit to Madrid, is the earliest portrait of which we have any record. Sir Edmund Head says of it "that the execution is hard, but the head has considerable power." Very few of Murillo's likenesses are to be seen outside Spain, though many regard them as his finest and truest work, for in it he lost his instinct for making pictures, and gave us his real conception of his model. In the Sacristia Mayor of Seville Cathedral are his studies of "St. Leander" and "St. Isidore"; the former is a representation of Alonso de Herrera, the leader of the Cathedral choir; the latter is the portrait of

the licentiate Juan Lopez Talaban. Both are splendid pieces of work, the figures, although somewhat short, being simply posed and magnificently handled, while the technique in every detail reveals great finish and admirable effect. Of these two portraits, which in addition to the faithfulness of the detail, are full of character and truth, Carl Justi writes: "We are struck by the fact that their individual truthfulness is purer and more free from the conventional pattern, than many highly esteemed portrait painters of the century."

There are to be seen in the Prado of Madrid some brilliant and effective portrait studies which reveal the great technical skill and excellence of Murillo's feeling in this branch of art, and in addition to these—a bare-footed monk dressed in the habit of his order, a woman spinning, a Galician woman counting money—and a few portraits in private collections in this country there are also several portraits of the artist painted by himself. One of these, which was bequeathed by Murillo to his sons, and according to Cean Bermudez, came into the possession of Don Bernard Friarte, was subsequently sold by Don Julian Williams to the King of the French and now adorns the Spanish Gallery at the Louvre. The head is painted, with a modishness characteristic of the age, on a stone slab resting on a block, on which is inscribed the name of the artist. The countenance of Murillo as

here depicted in his younger days shows a gentle and thoughtful face, with firm lips and keen intelligent eyes surmounted by a broad intellectual brow. It boasts none of the beauty of feature and courtly air which we find in pictures of Velasquez, but the face is in keeping with his genius, and bears the stamp of that piety and deep humanity which one finds in all his work. At the request of his children, Murillo painted at a later period of his life, a second portrait of himself, which represents him as a somewhat careworn man of middle age. This was copied by his pupil, Miguel de Torbar, and is in the Madrid Gallery. Still another portrait of the painter, a three-quarters length canvas, seems to be an enlarged repetition of the picture in the Louvre, and Don Lôpez Cepero has in Seville an unfinished study of a head which is believed to be another portrait of Murillo executed by himself.

In 1656 the small church of Sta. Maria la Blanca was renovated, and Murillo's powerful friend and patron, the canon Don Justino Neve y Yevenes, commissioned the artist to paint for this church four large pictures of a semi-circular form, two for the nave and one for each of the lateral aisles. These four pictures, which M. Viardot has called "the miracles of Murillo," were carried off by the French and placed in the Louvre, where two of them, a "Virgin of the Conception" adored by churchmen

and described by Stirling-Maxwell as one of the earliest of the painter's Conceptions, and a figure of Faith holding the elements of the Eucharist, still remain. The other two were happily rescued at the Peace, and now hang in the Academy of San Fernando in Madrid. These two canvases, which are named respectively "The Dream" and "The Fulfilment," were designed to illustrate the history of the festival of Our Lady of the Snow. In the picture of "The Dream" are depicted the sleeping figures of the Roman Senator and his rich but childless wife; and the Blessed Virgin, who has been adopted as their heir, is shown seated on a cloud and surrounded by a glory. The Virgin, according to the legend, is revealing to the sleepers her acceptance of their inheritance, on condition of their repairing to the Esquiline Hill and there erecting, on a piece of ground they would find covered with snow, a church in her honour. This scene, drawn with a splendid mastery of technique, is particularly interesting as betraying the first evidence of the artist's third manner. In the companion picture, "The Fulfilment," the devout couple are relating their dream to the dignified, Titian-like Pontiff, Pope Liberius, and in the far distance a procession of priests, accompanied by a great press of people, is seen approaching the snow patch on the Esquiline Hill. A "Mater Doloroso," a "St. John," and a "Last Supper" of Murillo, the latter

painted in his early style, were at one time in the possession of the Church of Sta. Maria la Blanca ; to-day only the "Last Supper" graces its ancient walls.

Although it is difficult to trace in Spanish art the influence of the Public Academy of Art which Murillo conceived in 1658 and established in Seville two years later, the scheme enjoyed the close attention of many of the best years of the painter's life. The artists of Madrid, supported by the art-loving Philip IV. in the previous reign, had vainly endeavoured to surmount the difficulties that beset such a project, and in Seville the conflicting jealousies of the rival painters were even more pronounced. But Murillo's heart was in the enterprise ; he remembered the disadvantages under which he had laboured in his own artistic beginnings, and the importance of painting as an educational and religious influence with the people, nerved him to overcome all obstacles. By enlisting the sympathies of Valdés Leal and the younger Herrera he paved the way for the meeting of twenty-three of the leading artists of the city, who assembled on the 11th of January, 1660, and drew up a constitution for the new society. Murillo and Herrera were elected to the two presidential chairs, and among the other chosen office-holders were Juan de Valdés Leal, Sebastian de Llanos y Valdés, Pedro Honorio de Palencia, Cornelius Schut and Ignacio

Iriarte. The two presidents were to act on alternate weeks as director of studies and the guide, philosopher and friend of the students, and the other officers were to form the council of the president and to superintend the clerical and financial work in connection with the Academy. The working expenses were to be defrayed by the members of the society, whose liabilities were limited to a monthly subscription of six reals each, while the pupils were admitted on the most liberal terms. They were only asked to pay whatever they could afford and to faithfully obey the few simple but strictly enforced rules. Each student, on admission, was to pronounce his orthodoxy in these words—" Praised be the most holy Sacrament, and the pure Conception of Our Lady"—to bind himself to refrain from swearing or loose talk, and to eschew all conversation on subjects not relating to the business of the school.

Students were numerous from the first, but differences among the subscribing members led to many secessions and changes among the office-holders, and in the second year of the Academy's existence Murillo appears to have had unrestricted control in the management of its affairs. But, after a while, the friction which produced these changes died out, and in 1673 the last minute preserved in the original records printed by Cean Bermudez, states that the meeting held on November 5th was

attended by forty-three academicians and by their "most noble protector," Don Manuel de Guzman, who occupied that exalted station in succession to the deceased Count of Arenales. While Murillo was actively interested in the direction of the Academy the institution flourished, but it is evident that after a while the jealousy of envious brethren of the craft inclined him to give fuller heed to the calls of his own studio. Yet even when he withdrew from active participation in the conduct of affairs it continued to exist until his death, when, after a chequered career lasting for a score of years, the school was closed.

Between 1668 and 1671 Murillo was engaged by the Chapter of Seville Cathedral to retouch the allegorical designs of Cespedes in the Chapter-room which was under repair and to execute a full-length Virgin of the Conception and a series of eight oval half-length saints. Ponz finds the saints pleasing yet of no great artistic merit, but the Virgin, with her orthodox escort of lovely cherubs, is described as a dark-haired and magnificent Madonna. About this time he also painted for the sacristy of the Chapel de la Antiguá the infants, Christ and St. John, and the "Repose of the Virgin." As these works were missing after the Peninsular War, it is supposed that they had the misfortune to excite the admiration of one or other of the French military critics. About this

time Murillo was employed by the Cathedral authorities to decorate the Capilla Real in honour of the canonization of St. Ferdinand III. The whole cathedral was adorned for this great ceremony, perhaps the greatest that ever took place in Seville, and the Capilla Real, as sheltering the body of the saint, which still lies stretched out in a silver shrine before the high altar, was apportioned to the city's most illustrious painter. There is no record extant of the nature or scope of the decoration adopted on this occasion, but it is of interest to admirers of Murillo on account of the allusion made to him in Don Fernando de la Torre Farfan's adulatory poem in honour of the new saint. It also affords us an idea of the amity which existed between the painter and the priests and the deep respect in which he was held by the Church, that in such a connection and in such a poem the reverend author should assert: "One dares scarcely trust one's eyes for fear one is looking at a phantom and not at a real thing. We are lost in wonder, when we gaze at the pictures, at the talent of our Bartolomé Murillo, who here has created that which cannot be surpassed." The "Memorial of the Festivals held at Seville on the Canonisation of St. Ferdinand," in which this signal homage to the genius of the artist is preserved, was printed at the expense of the Chapter of Seville for presents, and has been claimed to be one of the most beautiful books of

Spanish local history. In the poem from which we have quoted, Don Fernando, after proclaiming the renown of Murillo's name and the "learning" of his pencil, and eulogising him as a "better Titian," remarks of one of his delineations of the Immaculate Conception "that those who did not know that it had been painted by the great artist of Seville would suppose that it had had its birth in Heaven."

Such was the esteem in which Murillo was held in 1671, when the most glorious period of his career was still before him. During the three following years he was to paint for the Hospital of La Caridad his series of eleven pictures, which have been described as the finest works of the master. In these, Stirling Maxwell finds evidence that the artist determined to leave to posterity an example of the variety of his style, and of the full compass and vigour of his genius.

The project of restoring the forlorn and mouldering ruin of the Hospital of San Jorge and its dilapidated church, had its origin in the pious mind of Don Miguel Mañara Vicentelo de Leca, Knight of Calatrava, a Don Juan of Seville—duellist, boon-companion, rake, roysterer—who had abandoned his profligate life and become a devout pietist. He was born in 1626, and his conversion is the subject of several stories. One annalist has it that Mañara, while stumbling homewards after a

night of carousal, saw a funeral procession approaching him. The priests and the usual torch bearers accompanied the bier. Stepping up to the bearers the young man said: "Whose body is that which you are carrying?" The reply was startling: "The body of Don Miguel de Mañara." The prodigal reeled away, filled with horror; for he had looked upon the corpse and recognised his own features. Upon the next morning Mañara was found insensible in a church. It was the turning point of his life. He became an ascetic, a devotee, and the patron of Murillo. Yet his protrait in the Sala del Cabildo of La Caridad, the man with the sad thin face was executed, not by Murillo, but by Juan de Valdes. In 1661 the desolate shell of the building on the bank of the river, close to the Torre de Oro, attracted the attention of the then devout Knight of Calatrava, and he assumed the heavy responsibility of raising the funds necessary to restore the hospital to the city in a prosperous condition. The first contribution he received towards the purpose was a gift of fifty crowns, the savings of a lifetime, which a beggar named Luis, desired to devote to the service of God and the poor. On this slender foundation Mañara completed his pious work at the cost of over half a million ducats, constructed the church, which boasts an interior more elegant than any in Seville, and the hospital with marble cloisters and spacious

halls, dedicated to the necessities of "our masters and lords the poor." The altars of the church of San Jorge are among the richest in Spain; its pictures included eleven of the matchless canvases of Murillo. Three of these pictures which still adorn the lateral altars, represent the Annunciation of the Blessed Virgin, the Infant Saviour and the Infant St. John, and the remaining eight treat of appropriate scriptural subjects. The names and prices paid for these eight compositions are as follows:—

"Moses striking the Rock"	13,300	reals
"Miracle of the Loaves and Fishes"	15,975	"
"Charity of San Juan de Dios" and "St. Elizabeth of Hungary tending the Sick"	16,840	"
"Abraham Receiving the three Angels," the "Return of the Prodigal," "Our Lord healing the Paralytic" and "St. Peter released from prison by the Angel"	32,000	"

78,115 reals,
or about £800

Of these masterpieces the acquisitive Soutl secured five; four of which went into his own picture warehouse and one he presented to the Louvre. The "St. Elizabeth of Hungary" was happily recovered by the Spaniards and is now in Madrid, the "Release of St. Peter" is at the

Hermitage at St. Petersburg ; " Abraham " and the " Prodigal Son " are in the Duke of Sutherland's collection at Stafford House, and the " Healing of the Paralytic " is supposed to have passed from the Tomline collection at the time of the sale to the United States. Happily for La Caridad the three compositions that remain in their original positions are the " Moses," the " Miracle of the Loaves and Fishes," and the " Charity of St. John of God."

The weight of critical opinion favours " The Charity of St. John of God " as the finest of the three pictures at La Caridad. The figures are strong and finely drawn, and the dark form of the sick man and the sober grey habit of his bearer are in strong contrast to the luminous yellow drapery of the angel and the celestial light which fills the canvas with shimmering colour. The " Moses " has its many admirers ; indeed, Stirling-Maxwell holds that, as a composition, " this wonderful picture can scarcely be surpassed " ; but the coldness and hardness of the tones, and the imperfect blending of the many tints are conspicuous weaknesses. The same judicious critic finds the head of the patriarch noble and expressive, and the figure majestic and commanding, but to some the dignity of the figure of Moses is marred by a suggestion of affectation in the pose, and the groupings of the Andalusian Israelites may, by no great stretch of the imagination, have

been rehearsed by a stage-manager. Wilkie declared that, "Seeing their great reputation, these pictures would at first disappoint you. They are far from the eye, badly lighted, and much sunk in their shadows, and have in consequence a grey, negative effect. The choice of the colour in the 'Moses' is poor, and the chief figure wants relief. The great merit of the work lies in the appearance of nature and truth which he has given to the wandering descendants of Israel." As a matter of fact, the whole conception lacks the dignity and artistic sincerity of his greatest compositions, while the same defects mar the inspiration of "The Miracle of the Loaves and Fishes." The weakness of the figure of Christ, the awkward treatment of the two distinct crowds, and the want of a sustained harmony, is in striking contrast with the "St. Elizabeth."

Most critics are agreed that "The Miracle" is not equal to its twin-picture "Moses," but some judges have praised it without stint, and M. Thoré has expressed his admiration of the composition in the following terms:—

"Si le Christ a nourri cinq mille hommes avec cinq pains d'orge et deux poissons, Murillo a peint cinq mille hommes sur un espace de vingt- six pieds. En vérité, il n'en manque pas un des cinq mille ; c'est une multitude inouïe de femmes et d'enfants, de jeunes gens et de vieillards, une ruée de têtes et de bras qui se meuvent à l'aise, sans confusion, sans gêne,

sans tumulte. Tous contemplent le Christ au milieu de ses disciples, et le Christ bénit les pains, et le miracle est opéré ! Magnifique enseignement de charité que le peintre a magnifiquement traduit."

In the "St. Elizabeth" the figures are simpler, free from affectation of pose, and finely created ; but the attitude of St. Elizabeth is stagey, and betrays a self-consciousness which suggests the camera rather than the faculty of the artist. The execution throughout is particularly fine, and the lighting and colour are extremely good. When this picture was returned to Spain it was detained on some technical pretext at Madrid instead of being restored at once to La Caridad, and, as the result of this organised procrastination, it now hangs in the Academy of San Fernando.

It is greatly to be deplored that a cycle of pictures such as that which Murillo painted for the Hospital of Charity at Seville should have been broken up and its units distributed. The series, as projected by Mañara out of an abounding love of human kind and the painter, was inspired by the same sympathy with the sorrows and sufferings of the people. The canvases told the story and made their appeal on behalf of "our masters and lords the poor." As a series hanging in a palace of charity they fulfilled their mission ; but surrounded by foreign pictures breathing a foreign if not an actively hostile spirit, their lesson is lost. Moreover

the secondary purpose of art is frustrated by this dispersal, for it is now impossible to compare their relative merits. Cean Bermudez, who among writers is the only one who enjoyed the advantage of seeing this collection entire in the places and lights for which they were painted, awards the palm of artistic excellence to "The Prodigal" and "St. Elizabeth," and we of a later century can only echo the general verdict that "the most faulty is full of beauties that would do honour to any painter."

The *Dublin Review* narrates the following facts in connection with this institution of La Caridad. Below-stairs are upwards of 100 beds and always 100 patients, while above reside twelve "venerables," or aged infirm priests, in comfortable apartments. In each ward there is an altar where mass is regularly said ; and there is an outer hall opening on the street, with door left unbarred all night, where any beggar or poor wayfarer may find supper, light, and bed. In 1844 the confraternity forwarded, or assisted on their journeys, 165 poor people ; gave ecclesiastical burial to 70, the number of deaths in the house having been 43 ; carried 162 to the hospitals, and distributed clothes and alms to others ; and 17,398 large loaves of bread, besides abundance of meat, fruits, vegetables, chocolate, cakes, wines, etc., were consumed in the establishment.

When it is remembered that a large percentage

of the revenue of the hospital was derived from the visitors who came to admire these pictures of Murillo and contributed liberally to the funds of the institution, it will be recognised that the French marshal's work of spoliation was a peculiarly cold-blooded piece of burglary. Indeed, the whole story of the long premeditated picture-stealing campaign of Soult fills one with rage and indignation. Spies preceded his army, disguised as travellers, and furnished with Cean Bermudez' *Dictionary* to mark out his prey of plate and pictures. The aged prior of the Convent of Mercy at Seville told Richard Ford that he recognised, amongst Soult's myrmidons one of these *commis-voyageurs* of rapine, to whom he himself shortly before had pointed out the very treasures which they were then about to seize. That a picture, worth the carriage to France, was left to Seville, was no fault of the French general. Hundreds of pictures intended for exportation were left muddled together in the saloons of the Alcazar when the army evacuated the city. To strip dark churches and convents, it may be said, was often to rescue fine works of art from oblivion, or from decay by monkish neglect. But to despoil Mañara's church of its pictures, was, as Stirling-Maxwell protests, to rob not merely Seville of glorious heirlooms, but the poor of the charity of strangers which these pictures attracted to the hospital. He adds with biting

cynicism, "In France, finance ministers have frequently proved themselves 'smart men' on 'Change. Soult enjoys the rarer distinction of having turned his marshal's bâton into the hammer of an auctioneer, and the War Office into a warehouse for stolen pictures."

A few of Murillo's canvases found their way, *viâ* Paris, to Holland, and in the *Art Union* of June, 1841, a story is told of an altar-piece by the Master which a society of Flemish friars turned to excellent account. A bold Briton came, saw, and conquered this picture for a considerable sum, and, by the desire of the vendors, affixed his seal and signature to the back of the canvas. In due time it followed him to England and became the pride of his collection. But, passing through Belgium some years afterwards, the purchaser turned aside to visit his friends the monks, when he was surprised to find his acquisition, smiling in all its original brightness, on the wall where he has been first smitten with its charms. The truth was that the good fathers always kept under the original canvas an excellent copy, which they sold in the manner above related to any rash collector whom Providence directed to their cloisters.

While he was still engaged in completing his pictures for the Hospital of Charity, Murillo must have been pondering the yet greater work he was to undertake for the Convent de los Capuchinos at

the request of his old friends, the Franciscans. It was for the brown-frosted brethren that he had painted his first pictures on his return to Seville in 1645, and although he was rewarded by the smallest sum of money that could have been offered, he seems always to have retained a warm regard for his first patrons. The Capuchin convent, built upon the site of the monastery of St. Leander and the church of Sta. Rufina and Sta. Justina, outside the Carmona Gate of the City, was commenced in 1627. The artists, Herrera and Zurbaran who would have been available for its pictorial adornment if the building had been proceeded with at a normal rate of progress, were dead before the chapel was completed in 1670. But a greater than they was at this date at the height of his fame and eager to accept the commission. For six years Murillo laboured in this building, and during three of them, according to the unsupported statement of Mrs. O'Neill in her "Dictionary of Spanish Painters," he never left the convent. During that period—1674 to 1680—he executed upwards of twenty compositions. Nine of these which adorned the *retablo* of the high altar included the huge picture of the "Virgin granting to St. Francis the Jubilee of the Porciuncula," "Sta. Rufina and Sta. Justina," "St. John the Baptist in the Desert," "St. Joseph with the Infant Jesus," "St. Leander

and St. Bonaventure," the three charming half-length canvases of "St. Anthony of Padua," "St. Felix of Cantalicio" and the "Virgin and Child," and the "Holy Kerchief of Sta. Veronica." On the altar, stood a "Crucifixion" painted on a wooden cross. The lateral altars were enriched with the eight celebrated historical subjects: the "Annunciation of the Blessed Mary," the "Virgin with the dead Saviour in Her Arms," "St. Anthony of Padua with the Infant Christ," the "Virgin of the Conception," "St. Francis embracing the Crucified Redeemer," the "Nativity of Our Lord," the "Vision of St. Felix," and the "Charity of St. Thomas of Villanueva. In addition to various smaller compositions, the Convent also acquired another "Virgin of the Conception" of rare beauty, the "Guardian Angel," and two studies of the Archangel Michael. What pecuniary award the painter received for these pictures, which raised this otherwise unimportant little church among the greatest artistic treasure-houses in the world, we cannot tell. The Franciscans had little worldly wealth, and beyond their famous library of ecclesiastical folios and the works with which Murillo enriched them above any other brotherhood in Spain, they were poor indeed.

The huge canvas of the "Virgin granting to St. Francis the Jubilee of the Porciuncula," with the kneeling figure of the Saint bowing his head

beneath the shower of red and white roses with which the attendant cherubim of the Saviour and the Virgin bless his pious austerity, has been restored and repainted so often that the outlines of Murillo alone remain, overlaid with modern pigments. The gem of the entire series, the beautiful "Charity of St. Thomas of Villanueva," which Murillo was wont to call "his own" picture, afforded in its subject the sharp contrasts that appealed to his national dramatic instinct. The good St. Thomas, beloved of Murillo as he was by the poor of Seville, stands at the door of his cathedral administering alms. At the feet of the prelate, robed in black and with a white mitre, rests a filthy beggar, while other male and female mendicants are grouped in the foreground. Despite their dirt and their rags, they are posed with a fine sense of the picturesque, and the small urchin who exults over the pieces of money which have fallen to his share, is a typical Murillo beggar boy. The piety and benevolence of St. Thomas were exalted several times by the pencil of Murillo; one picture of the Saint is in the collection of Lord Ashburton, another hangs in the Louvre, and yet another is included in the Wallace collection; but his most elaborate and important study of the worthy prelate was the one he painted for his friends, the Franciscans of Seville.

The patron saints of Seville, Justina and Rufina,

also enlisted the highest powers of the painter. These Saints were the daughters of a potter living in the suburb of Triana where coarse earthenware is still made. During the Roman occupation of Seville they suffered martyrdom for their adherence to the Christian faith, and were canonised and made the guardians of the city. During a terrible storm that wrought great havoc in Seville they are supposed to have saved the Giralda from destruction. In Murillo's composition they stand surrounded by their usual pots and palm branches, supporting the fairylike Arabian tower of the Cathedral. The colouring is exquisitely delicate, and the tones—ultramarine blues, peach and pink shades and rich yellows—harmonise with the Seville brown, a rich red brown known as *negro de hueso* (dark bone) made of burnt bones of *olla*. This brown which is still manufactured in Seville, and is, indeed, the distinguishing feature of the Sevillian school, gives an abundant mellowness of colour to this picture, which may also have been tinted, as was Murillo's custom, with liquorice. The composition which is in the Museum of Seville may be compared with the study of the same subject made by Francisco Goya which hangs in the Cathedral. The one is the work of a good churchman and devotee, the other is the expression of a revolutionary. Murillo is said to have taken his wife as the model for his saints. Goya selected

for his purpose, with bitter cynicism, two well-known *majas* of Madrid. "I will cause the faithful to worship vice," was his grim and caustic remark.

The picture of "St. Leander and St. Bonaventure" is remarkable for the somewhat commonplace appearance of the saints, and the magnificent arrangement of their white draperies, while the two studies of St. Anthony with the Infant Christ, and the picture of the "Virgin revealing herself to St. Felix," are exceedingly fine pictures. The two Immaculate Conceptions included in the Capuchin series are of unequal merit, and two other studies which command enthusiastic admiration, both for the nobility of conception and for the majestic manliness and vigour of the models employed, are the "St. John in the Desert," and the "St. Joseph with the infant Jesus." In the representation of the "Nativity of Our Lord," which has been so highly extolled both by Cean Bermudez and Ponz, the Virgin is perhaps the most beautiful of all Murillo's Madonnas. Her sweet face is alight with the reflected glory of the new-born Christ on her lap, and the ethereal Virgin is in contrast with the figure of St. Joseph and the surrounding shepherds, and finds an affinity in the two exquisite cherubs who hover in dim space above the holy mother. The picture of the "Guardian Angel" illustrates the firmly held doctrine preached by St. Isidore that every human

soul is watched over by a celestial spirit, a dogma established by the warning which Christ addressed to his disciples, "Take heed how ye offend one of these little ones, for I say unto you that in Heaven their angels do always behold the face of my Father." The beauty of the child is enhanced by the transparent texture of his garment, and the commanding figure of the angel is emphasised in the rich yellow and purple of the robe and mantle.

The legend of "*la Virgen de la Servilleta*," the "Virgin of the Napkin," as the small picture of the Virgin and infant Saviour, which once adorned the tabernacle of the Capuchin high-altar, is still called in Spain, is not mentioned by either Palomino, Ponz, Cean Bermudez, Cumberland, or any of the leading writers on Spanish art, but it is related in Davies' "Life of Murillo," and is implicitly believed by all good Sevillians. The story, which derives some credibility from the size and shape of the small square canvas, was related to Stirling-Maxwell by the keeper of the museum in Seville, where the picture now hangs, as it is quoted here in his words:—Murillo, whilst employed at the convent, had formed a friendship, it is said, with a lay brother, the cook of the fraternity, who attended to his wants and waited on him with peculiar assiduity. At the conclusion of his labours, this Capuchin of the kitchen begged for some trifling memorial of

his pencil. The painter was willing to comply but had exhausted his stock of canvas. "Never mind," said the ready cook, "take this napkin," offering him that which Murillo had used at dinner. The good-natured artist accordingly went to work, and before evening he had converted the piece of coarse linen into a picture compared to which cloth of gold or the finest tissue of the East would be accounted as "filthy dowlas." The Virgin has a face in which thought is happily blended with maidenly innocence; and the Divine infant, with his deep earnest eyes, leans forward in her arms, struggling as it were almost out of the frame, as if to welcome the saintly carpenter home from his daily toil. The picture is coloured with a brilliancy which Murillo never excelled; it glows with a golden light as if the sun were always shining on the canvas.

Of all the pictures executed with so much loving care and such a wealth of mature genius, not a solitary souvenir remains in the convent "de los Capuchinos." The dingy, desolated chapel now serves as a parish church, in which the visitor is shown a few monkish portraits that yet moulder in the sacristy and the altar where the masterpieces of Murillo once hung. Before the dissolution of the convents the foolish monks had bartered away their immense "Porciuncula" for some modern daubs for their cloister. During the Peninsular War the pictures were sent to Gibraltar to save them

from the rapacity of Soult, and they were only returned to Seville after peace had been declared in 1814. Seventeen of these canvases now occupy one chamber of the Museum at Seville, including the "Sta. Rufina and Sta. Justina," "St. John in the Desert," and "St. Joseph with the infant Christ," the "Nativity," "Sts. Leander and Bonaventure," the "St. Francis at the foot of the Cross," the two studies of "St. Anthony," the "St. Felix," the "St. Thomas of Villanueva," the two "Conceptions," and the "Virgin of the Napkin." It has been denied that Seville is the only place in which Murillo can be best studied and his genius fully appreciated, and writers have declared that the artist himself would have been content to be judged by his compositions which are now to be seen in the Madrid Gallery. Yet it must be admitted that the full development of his utterance can be nowhere better traced than in the Seville Gallery. Here only can one compare his early "Annunciation," with its directness and effort of simplicity, with the three "Immaculate Conceptions," in which, as one critic has described it, "an idealised Mary melts in ethereal mistiness."

In or about the year 1670 Murillo, on the authority of Palamino, who himself is somewhat dubious as to the truth of the story, is supposed to have been summoned to Madrid by King Charles II., who had been greatly impressed by a "Virgin

of the Conception" by Murillo which had been exhibited in the "most ancient, noble and crowned capital" on the feast of Corpus Christi. The story may be devoid of fact, but the issue of the Royal command cannot be dismissed as improbable, since all Andalusia was ringing with the praises of the painter's "Conceptions," and the fame of them must have extended to Madrid.

Murillo painted no fewer than twenty pictures on the subject of this "darling dogma of the Spanish Church," and the unrivalled grace and feeling of his treatment has won for him the title of *el pintor de las Concepciones*. The worship of the Virgin Mother, though appealing irresistibly to the people of Spain, was not an official article of the Catholic faith until 1617, when at the earnest instigation of Philip IV. a papal edict was issued declaring the immaculate nature of Mary. No dogma had ever been so readily accepted or so fervently believed in the Peninsula. According to a contemporary writer,

"Spain flew into a frenzy of joy. Archbishop de Castro performed a magnificent service of Te Deum and thanksgiving in the Cathedral, and amidst the thunder of the organ and the choir, the roar of all the artillery on the walls and river, and the clanging of the bells in all the churches of Seville, swore to maintain and to defend the special doctrine which was held in that See in such particular esteem. No wonder that all the conventual houses vied with each other to obtain from Murillo, the special painter of purity and loveliness,

representations of the Madonna exemplifying this great dogma. All the religious painters of the century sought to celebrate this triumph, to which task Murillo bent all the power and passion of his brush."

The worship of Spain in Murillo's day was, in point of fact, entirely centred in the adoration of the Virgin Mary—the different orders of monks venerated their respective founders and saints, but they were all united in their devotion to the Virgin. The rules for the guidance of painters in their treatment of the Mother of Jesus were strict, but within those limitations, the artist could lavish all the beauty and adoration that his soul could conceive and his brush could transcribe upon the canvas. Every painter in the kingdom was engaged in depicting the worshipped Virgin, but no one approached Murillo in combining the naturalism and mysticism that found its way direct to the heart of the Andalusian religionists. The Italians had portrayed Mary as a great lady in a mansion or a cloister, Murillo showed her in his Annunciations amid humble domestic surroundings. In his Conceptions he assimilates feminine loveliness with virginal character, and by transforming her from an earthly mother to a spiritual being he really threatens the very basis of the biblical teaching. As pictures they are delightful, but they express only the Andalusian comprehension of the Virgin Mother ; and, it must be admitted, reveal an extra-

ordinary and strictly local development of Christian orthodoxy.

It has been said that the rules governing the portrayal of the Virgin were strict, and it is curious and interesting to glance at the directions which Pacheco, "the lawgiver of Sevillian art," laid down for the treatment of this all-important subject. The idea of the holy "woman clothed with the sun and with the moon under her feet, and having upon her head a crown of twelve stars," is of course derived from the vision in the Apocalypse, but "in this gracefullest of mysteries" it was precisely enjoined that "Our Lady is to be painted in the flower of her age, from twelve to thirteen years old, with sweet grave eyes, a nose and mouth of the most perfect form, rosy cheeks, and the finest streaming hair of golden hue; in a word, with all the beauty that a pencil can express." Most people will regard the above directions as an answer to John Lomas's interrogatory: "What basis of belief has Murillo for representing Mary not as a real woman, but as a creature without weight, floating in an undescribed region of air, filled with infants fledged with insignificant coloured wings?"

In these Conceptions, Lomas declares, Murillo shows "as well as can be shown, both his perfections and his shortcomings: his sunshiny luminosity, lacking depth; his slavery to—not quite mastery

of—colour ; his pretty conceptions of characters divine and human, which he lacked power either to raise to heaven or to make incarnate.” As a criticism of the technical excellence and the limitations of the artist’s style this judgment can be defended, but Mr. Lomas’s pen-picture of a representative Virgin betrays his imperfect realisation of the religious feeling of Murillo’s age and the laws laid down by Pacheco :—

“Vested in blue and white,” in the description of this author, “as she appeared to Sister Beatrix de Silva, the drapery flowing down so that all trace is lost of the limbs below the knees, and folded over the moon, which does not support her, but merely adorns the cloud round the region of her feet (if she has any) about the size of a reaping hook, she lays her hand upon her bosom, and looks up through a glory of thick yellow light, that seems to proceed from herself. Round her, innumerable cherubs, not the mystical winged heads of older painters, but infants quite natural (as is the treatment of the Virgin herself) with lovely carnations on their sturdy limbs. These are the zephyrs of Christian mythology that fill the upper air, fluttering round her, and giving her a presentiment of maternity ; some sitting on the more solid clouds approaching the dark below which belongs to the earth, and many above fading away into the golden mist behind her.”

Turning from this half-contemptuous general description of the composition of the Madonna pictures to the very full instructions of Pacheco, what do we find ? That Our Lady’s eyes are to be

turned to Heaven and her arms are to be meekly folded across her bosom ; that the mantling sun is to be expressed by bright golden light behind the figure ; the pedestal moon is to be a crescent with downward pointing horns ; and the twelve stars above are to be raised on silver rays, forming a diadem like a celestial crown of heraldry. The robe of the virgin covering her feet with decent folds, must be white and her mantle blue, and round her waist must be tied the cord of St. Francis, because in this guise she appeared to the noble nun of Portugal, who, in 1511, founded a religious order of the Conception at Toledo. Except that Murillo commonly dispenses with the Franciscan cord and the crown of stars and takes the liberty of reversing the horns of the moon, it will be seen that he has precedent for his presentment of the Madonna. As for those sturdy zephyrs of Christian mythology, they are also provided for by Pacheco, who decides that they are to hover above the figure bearing emblematic boughs and flowers.

To object to Murillo's "Conceptions" on the ground that they follow the prescribed formula is to be unfairly censorious, and it must also be remembered that these Madonnas were in complete accord with the religious training and devout emotionalism of the age. To the seventeenth century mind of Andalusia these greatly beautiful representations of the woman magnified of God

above all women, appealed more directly and forcibly than the virgins of Giotto—to them, divine transport filled those melting blue eyes, and divinity dwelt in the beauty of his Infant Saviour. To-day, we are inclined to deny the religious inspiration and confine our admiration to the superb execution. Yet M. Charles Blanc has written of Murillo's "Young Christ":—

“ Il a su imprimer au fils de Marie un caractère vraiment sur-human. On croit voir autour de la tête de cet enfant une auréole que le peintre n'a point figurée pourtant ; sa belle tête s'illumine ; son regard ouvert, pénétrant a la fois vif et doux, lance des éclairs de génie, et il paraît si grand, même dans la tranquillité du sommeil, qu'on se sent averti de la présence d'un Dieu : *patuit Deus*. ‘ Chez Raphael,’ dit un de nos critiques (M. Thoré) ‘ la Vierge est plus vierge ; chez Murillo, l'enfant-Dieu est plus Dieu.’ ”

Nor is the present age entirely wanting in men of feeling and artistry to whom Murillo's creations are not without their direct and real message. One of the four great “Conceptions” in the Madrid gallery shows only a part of the figure of the Virgin, with the arms folded over the breast and the half-moon across the waist. “Standing before that picture,” wrote Edmondo de Amicis, “my heart softened, and my mind rose to a height which it had never attained before. It was not the enthusiasm of faith ; it was a desire, a limitless aspiration towards faith, a hope which gave me a

glimpse of a nobler, richer, more beautiful life than I had hitherto led ; it was a new feeling of prayerfulness, a desire to love, to do good, to suffer for others, to expiate, and ennoble my mind and heart. I have never been so near believing as at that time ; I have never been so good and full of affection, and I fancy that my soul never shone more clearly in my face than then."

With such confessions of faith as are here embodied in the pronouncements of M. Blanc and Signor de Amicis before us is it possible, in a single sweeping sentence, to entirely wipe out Murillo's mission as a teacher ? Yet Mrs. Gallichan declares that his "religious idylls were conceived for Andalusia and the artistic result to the world would be the same if these pictures had never been painted," and she supports her verdict with the argument that "there is no element of permanence in Murillo's Conceptions, and his work depends for its charm upon its execution, and not upon its inspiration. The painter's handling is at times excellent, and often we are carried away by the witchery of his colour. But intellectually we remain unsatisfied ; instinctively we realise a want in the artistic ideal of his work." And again the same critic says, "Murillo's pictures are the visible result of Catholic Spain in its sensuous and emotional aspect. His art is not an utterance of his own, but of Catholic individuality. Herein was his limitation. His

pictures typify the Andalusian ideal, but they do not reveal universal life. He depicted a phase from the life around him that was transitory and localised. He peopled his scenes with the common types of Andalusia, yet he surrounded them with an idealism of Catholic convention. In seeking to realise this dual counterfeit of natural life and heavenly ideal, Murillo lost dignity and universal truth. His drawing and his colouring delight the eye, but the thought behind what is portrayed is empty." And so we are led to the conclusion, which we may accept or disclaim as we choose, that as translations of the Catholic faith into the common language of the people, as symbols of the development of the national religious life, Murillo's pictures are supreme; that as the pioneer-painter in a new Spanish presentment of sacred scenes, Murillo achieved the greatness of initial accomplishment; but that he missed "that strict fidelity to universal truth necessary to raise him among the great painters of the world." "He painted pictures," we read, "as they had never before been painted in Spain," and immediately after we are asked to believe that while his discovery, as it affected Andalusia, was great, "for the world it was meaningless." A lame and impotent conclusion.

Mrs. Gallicher's deductions are greatly interesting and they possess the added charm of sincerity. She has the art of making her case appear very good,

as indeed it is, until we examine the arguments for the other side. Then we cannot help thinking that if she does not say more than she means, which is always possible in making generalisations, she has judged Murillo by an exalted standard which, if applied to all artists, would rob many, if not most of them, of their universally admitted claims to immortality. There are some aspects of Murillo's art which, if he were to be judged by them alone, would relegate his pretensions to "the Nothing all things end in," and his name would be blotted out of the book of fame. But if some of his Madonnas are sweet even to satiety, and some of his holy children seem designed for an advertisement of somebody's soaps or infant foods, there are many which possess every element of permanence. Would the artistic results to the world have been the same if the "Charity of St. John of God," or "The Guardian Angel," or "El Tiñoso" or "Del Pajarito," or "St. Anthony of Padua" or "The Vision of St. Francis"—to mention no others—had never been painted? Lomas, by no means a weak admirer of Murillo, has said of the two last-mentioned compositions, "There are here two real living Christs and two real living monks. There is no lack of divinity on the one side, or of humanity upon the other. These are perhaps his best, his most powerful pictures in Seville—not to say in the world." It has been said that a perfect picture

must combine the design of Rafael, the lighting of Corregio, and the colouring of Titian; and this unique combination has been traced by some of the most eminent art critics in many of the compositions of Murillo.

To say that Murillo's pictures breathed the life around him, and that such life was transitory is not to label him a superfluous and redundant painter. Hogarth, Velasquez, Vandyck present the same inevitable limitations, and no artist who forsakes the unchanging subjects of plastic nature—sky, and land and water—and the primitive emotions of love and hate and despair, shall appeal to the eyes and the emotions of every generation alike. As a painter of sacred scenes he was a pioneer; he painted pictures not only as they had never been painted before, but as they have never been painted since. There are pictures of Murillo's in Seville and Madrid, in our National Gallery, in the Louvre, and the Hermitage of St. Petersburg, the loss of which would be irreparable to art, and if his name and work were obliterated from the records of Spain, the Peninsula would be shorn of almost a half of its artistic glory. His message for Andalusia has been accepted by the whole civilised world; the meaning and the reality of this passing phase of a national religious development is interpreted more vividly and convincingly in Murillo's canvases than in all the church histories that were ever written,

All Murillo's Conceptions, Stirling - Maxwell declares, breathe "the same sentiment of purity and express, so far as lies within the compass of the painter's art, that high and perfect nature, 'spotless without and innocent within,' ascribed by the religion of the south to the Mother of the Redeemer. Nurtured in this graceful and attractive belief, and, perhaps, kneeling daily before some of these creations in which Murillo has so finely embodied it, well might Sister Ines de la Cruz, the 'cloistered swan of Mexico,' exclaim in her passionate poem which was sung in the Cathedral of Puebla de los Angeles, at the feast of the Conception (1689):—

“Think'st thou the Saviour's mother was ever aught but
 bright,
 That darkness e'er polluted the fount of living light?
 Her queenly throne in heaven, and her beauty cans't thou
 see,
 Yet deem our glorious lady, a child of sin like thee?”

In the Sala de Murillo in Seville there is a large Conception which was commissioned for the cupola of the Franciscans. As the composition was intended to be hung at a distance from the ground the artist painted it with extraordinary bravura and vigour and with a masterful eye for effect. But when the picture was brought into the convent, and before it was raised to its destined position, the Cathedral authorities saw only the bold crudities of

the work and they refused to accept it. Murillo bowed to their decision, but asked as a favour that the work might be adjusted in the cupola that he could judge the work at the distance at which it was intended to be seen. The request was granted, and then the authorities immediately recognised the wonderful effect of the rough execution and begged to be allowed to retain the picture. Murillo demanded double the price that he was to have received for the work, and the fathers paid it rather than surrender the insulted picture.

After his Conceptions, the most popular of Murillo's pictures in Spain are his Holy Children, yet the greatest popular favourites are not of his best work. His greatest compositions, the strong, simple pictures, are frequently passed by in favour of his sweet-pretty compositions—his often theatrical and ultra-sweet Marys, his attitudinising sacred infants and his posing lambs. Among the latter the "Nino Jesus," the "Baptist with a Lamb" and "Los Niños de la Concha," the "Children of the Shell," which hang in the Madrid Prado, are the most admired of his works. Charming, they undoubtedly are, as are the "St. John fondling a Lamb" in our National Gallery and the lovely, auburn-haired "Good Shepherd" in Baron Rothschild's collection, and his frequently repeated studies of the infant Christ and St. John either with or without lambs. But a sweeter and far

finer representation of youth is to be seen at the Madrid Gallery in "Santa Anna giving a lesson to the young Virgin," in which the natural and graceful figure is unmarred by any suggestion of the stagey cherub-child; or in the "Angel de la Guarda," already referred to in the Sacrista de los Cálidos of the Seville Cathedral, in which the tender grace of the tiny child is superbly realised, while the lightness and delicacy of the handling is superb. Lomas declares that this "Guardian Angel" and the "St. Anthony" painted for La Caridad are not only far beyond all the rest in value but stand out like giants among the other art treasures of Seville Cathedral. The grave and learned Pacheco tells us that the inspiration of Murillo's picture of the "Education of the Virgin" was found in a carving in the church of La Magdalena at Seville, and was improved upon by Roclas, who executed for the Convent of Mercy a representation of the domestic scene in which the Madonna, "in a rose-coloured tunic, a blue starry mantle, and an imperial crown," knelt at the knees of her mother and read from the pages of a missal. Pacheco declared against the subject as being unorthodox, because "the Virgin being placed in the Temple in her third year, must have owed her knowledge of letters to the agency of the Holy Spirit." Murillo's conception of the scene, which is now in the Queen of Spain's Gallery at Madrid,

is strong, simple and impressive, and it has been conjectured that the models for the child and the noble head of the mother, were found in Doña Beatriz and the young Francisca, the painter's wife and daughter.

But beautiful and rapturous in expression as these Holy Children of Murillo appear, they are not so well known or so popular outside Spain as those soft-eyed, blooming, artless, picturesque urchins which are to be found in English and continental galleries, and are famous the world over as Murillo's Beggar Boys. In our National Gallery are two of these studies, the "Boy Drinking" and the "Spanish Beggar Boy"; in the Dulwich Gallery there are two groups of "Peasant Boys" and a "Spanish Flower Girl"; while yet other examples are in private collections, in the Louvre, and at Munich and St. Petersburg. In Spain these Beggar Boys are rarely to be met with, and there is not a single work of the kind in the public galleries of either Seville or Madrid. Exquisite as they are as pictures, they have fulfilled themselves in the decorative purpose which they serve so well. Witching and picturesque as the figures may be, they are but posed like models; they wear their rags like actors, and their very tatters are so arranged as to reveal their finely-moulded shoulders or their finely-painted feet and hands. They are self-conscious, graceful, delightful, and aggressively

untrue in the sense of the great impersonal truth of life.

But artificial as these studies indisputably are, and, in some instances, unpleasant in subject, it is surely ungracious and incorrect to conclude that the creator of the Conceptions and the St. Thomases reveals an unrefined mind in occasionally depicting an unpleasing scene in his pictures. William B. Scott, while claiming for Murillo the name of "the greatest painter Spain has produced," qualifies the title with a reservation which most people will regard as unnecessary and untrue. His reference to the "common nature" of Murillo and his "coarseness of mind," are the phrases referred to:—

"Compared to him," Mr. Scott writes, "there are three who may be preferred by those who are exclusive or peculiar in taste. . . . These are Zurbaran, whose sympathies were in the cloister; Ribera, whose power of hand is as great as that of Tintoretto, whose sympathies were cruel; and Velasquez, who was essentially a portrait painter. But Murillo was wider than either or all of them perhaps, and the beauty of his treatment, and mastery of his technique, has made him, in spite of a commonplace character and coarseness of mind that places him below the greatest of the Italian masters, the representative name in the art of Spain."

Mr. Scott proceeds to emphasize and "rub in" the vulgarity of Murillo's nature and the coarseness of his mind in a way that is scarcely justifiable. Although the artist goes to beggars and cripples for many of his subjects, he idealises them with a

refinement and sense of the beautiful which a vulgar or coarse nature could never effect. Here is a passage which is quoted as illustrative of this critic's contention :—

“In a country like Spain, Murillo became easily the favourite of the crowd. He was one of themselves, and had all the gifts they valued. Not, like Velasquez, reproducing by choice only the noble and dignified side of the national character, Murillo preferred the vulgar, but had sufficient versatility to change his theme as often as he chose. He, like all the older Spanish painters, knew how to give the blessed fervour of the devotee, or the ecstasy of the glorified monk, but he could also (and this was his own) paint to perfection the rags and the happiness of the gipsy beggar boys, a flower-girl grinning at you with a lapful of flowers, or the precocious sentiment of the Good Shepherd, with the lamb by his side, painted to a miracle. Pious, and profoundly Catholic, he often prayed for long hours in the church of his parish, and did not fail to remark, after vespers, the donnas and damsels lifting their masks to give him a glimpse of their faces. He mixed happily the mundane and the celestial, and found it possible to enjoy them together; nor was his taste exclusive—the filthy mendicant catching the troublesome vermin is one of his most favourite minor works, and the subject scarcely attracts our attention, the splendour of the colour and chiaroscuro being so complete.”

The author of that disparaging passage should have conceded to the artist that to him the subject was of no more importance than it is to the critic; Murillo saw the artistic possibilities of the study,

and he used them in the composition of a masterpiece. Mr. Scott speaks of this "El Piojoso" as one of the painter's favourite works, leaving it to be inferred or supposed that Murillo so gloried in the act that he immortalised it in a spirit of personal appreciation. Mrs. Gallichan employs the picture to point a very different moral. Murillo's boys, she explains, are all idealised and made beautiful by the fancy and genius of the artist—so much so that "even the lousy boy in the garret searches for the vermin in a picturesque attitude."

In 1656 Murillo had been commissioned by Don Justino Neve to paint the four pictures for the renovated church of Sta. Maria la Blanca, and in 1678 the canon, who had been largely instrumental in building a new hospital for superannuated priests in Seville, known as "Los Venerables," again employed his friend to execute three of the pictures required for the decoration of the institution. These canvases comprise his "St. Peter Weeping," in which Ribera was imitated and excelled, a mystery of the Immaculate Conception, which Cean Bermudez preferred, for beauty of colouring, to all Murillo's pictures on that subject at Seville, and a "Blessed Virgin with her Divine Babe," which Joseph Townsend (*Journey Through Spain in 1786 and 1787*) considered the most charming of all the works of Murillo. This latter picture, which was hung in the refectory of Los Venerables,

was "burgled" by Soult, and the canvas dealing with the subject, which is to be seen in the Museum of Cadiz, is described as only an indifferent copy of the original.

The portrait of Canon Justino Neve, which, after various changes of place and ownership, now belongs to Lord Lansdowne, was painted about this time, and represents the handsome prelate dressed in a black cassock and seated on a red velvet chair. A gold medal is suspended from his neck, and between the leaves of the small breviary he holds, his finger is inserted as a bookmarker. On the stone portal beside him his armorial bearings are sculptured; a small timepiece is on an adjacent table, and the little spaniel which lies at his feet is so naturally represented that Palomino solemnly records that living dogs have been known to snarl and bark as they approached it. The same authority is responsible for the story that birds have been seen attempting to perch on and peck at the flowers that are painted in Murillo's picture of "St. Anthony of Padua." The portrait of Neve has evidently been the subject of the artist's loving care, and the clear, olive face of the benevolent strenuous priest with the dark intelligent eyes and the delicate beard and moustachios, bespeak at once the scholar and the aristocrat.

Soon after he had completed his work for Los Venerables and the portrait of his friend the Canon,

Murillo was engaged upon a series of pictures for the repaired high altar of the conventual church of the Augustines. Two of these canvases had for their subjects scenes in the life of the glorious Bishop of Hippo, the tutelar saint of the order. These are now in the Museum of Seville, and a third, still dealing with the good prelate, is to be seen in the Louvre. According to a note in the catalogue of the Spanish Gallery of that institution, the picture is derived from the story of the interview which Augustine had with a child on the seashore. The youngster was discovered intent upon the task of filling a hole in the sand with water conveyed from the sea in a shell, and when questioned as to his purpose he explained that it was his intention to remove into the hole he had made all the water of the ocean. "But," declared the divine, "the task is impossible," to which the small doubter replied, "Not more impossible than for you to explain the mystery of the Holy Trinity, upon which you are at this moment meditating." In this picture the figure of Augustine is too short, but the head is dignified and admirably painted. For the Augustine Convent Murillo also executed two compositions illustrative of scenes in the benevolent life of St. Thomas of Villanueva. One of these is the one referred to as being in the possession of Lord Ashburton, and the other is the supreme work of art, the "Charity of St. Thomas

of Villanueva," which is regarded by many as the pearl of the collection in the Museum of Seville.

Before the French occupation, the Cathedral of Seville contained two Murillos which are not now to be seen there. On Soult's arrival at Seville, the superb "Birth of the Virgin" and "Repose in Egypt" were concealed by the Chapter, but the Marshal was informed of their existence and he notified the authorities that he "would be pleased to accept them." He further hinted at an alternative method of procuring them: Richard Ford relates that when Soult was showing a guest his picture gallery in Paris, he stopped before a Murillo and remarked, "I very much value *that*, as it saved the lives of two estimable persons." An aide-de-camp whispered to the Marshal's guest, "He threatened to have both shot on the spot, unless they gave up the picture." The "Birth of the Virgin," which has already been referred to, was painted in 1655, and it was acquired for the Louvre from the Duke of Dalmatia, the son of Marshal Soult, in 1858. The picture was then valued at 150,000 francs. The "Flight into Egypt" is one of the score of Murillo's compositions that hang in the public gallery at St. Petersburg.

In 1682 Murillo was sixty-five years of age; he was possessed of a sufficiency of this world's goods, and a repute second to that of no painter in Spain, while an almost passionate love of Seville was one

of his strongest characteristics. It must, therefore, have been his sympathy with and affection for his admiring friends, the Franciscans, and from neither pecuniary motives nor ambition to add to his fame, that induced him to accept an offer to visit Cadiz and paint five pictures for the church of the Capuchin Friars. The principal composition, representing the espousals of St. Catherine, was to adorn the altar, and he was engaged upon it when he met with the accident which caused his death. He had almost completed the dominant figures of the Virgin, the infant Jesus, and the mystical bride, and was mounting a scaffolding to reach the upper part of his canvas when he stumbled so violently as to cause a rupture in the intestines. Palomino tells us that the natural modesty of the master deterred him from revealing the nature of the injury, and his reticence was attended by fatal results. He was brought home to Seville, where he grew rapidly worse. His notary, Juan Antonio Guerrero, received instructions for drawing up his will, but at six o'clock on the evening of the same day, the 3rd of April, 1682, and before he could append his signature to the deed, he expired. His friend and patron, Justino Neve, held him in his arms when the end came, and beside his death-bed was his youthful second son, Gaspar Estéban Murillo, and his pupil, Pedro Nunez de Villavicencio.

During the long days of his painful last illness

Murillo had himself carried into his parish church of Santa Cruz where before Pedro Campaña's famous picture of the "Descent from the Cross" which hung over the altar, he would perform his devotions. This was his favourite picture, and it is related by Ponz, that when asked, one day, why he gazed upon it so long and so expectantly, he replied, "I am waiting till those men have brought down the body of Our Blessed Lord from the Cross." It was his own express wish that his body should be laid beneath this picture, and thither it was conveyed on the day after his decease. Joachim Sandrert says that his funeral was celebrated with great pomp, the bier being borne by two marquesses and four knights, attended by a great concourse of people of all ranks who admired and esteemed the great painter.

Doña Beatriz de Cabrera, Murillo's wife, had predeceased her illustrious husband, but at the time of his death his two sons, a daughter, and his sister were still alive. His daughter, Francisca, had become a Dominican nun in the fine convent of the Mother of God in 1676, when she relinquished her claim to inherit from her father. His eldest son, Gabriel Estéban, who was in the West Indies at the time of Murillo's death, is said to have obtained a benefice worth 3000 ducats, but Palomino does not say when he took orders, or where his preferment was situated. The younger son, Gaspar

Estéban, obtained a benefice at Carmona, and in 1685, before he was fourteen years old, he was made a canon of Seville Cathedral. This speedy promotion was due to the influence of his uncle, Don Joseph de Veitia Linage, who had married Murillo's sister Teresa, or as Palomino styles her, Tomaso Josepho. Don Joseph, who was an hidalgo of Burgos, a knight of Santiago, and a judge of the royal tribunal of the colonies, was a man of varied attainments, who, after his marriage, was summoned to Madrid as Secretary of the Council for the Affairs of New Spain, and subsequently succeeded Eguya as Chief Secretary of State in 1682. His protégé, young Murillo, appears to have distinguished himself little as a dignitary of the Church, but as a painter he became a tolerable imitator of his father's style, and died at Seville on the 2nd of May, 1709.

The fatal altar-piece for the Capuchin Church at Cadiz was completed by Meneses Osorio, who added the glory and the hovering angels, may still be seen over the high altar in the chapel of the convent, now an hospital, at Cadiz. Of the sum of 900 crowns which Murillo was to have been paid for the five pictures, he had already received 350 crowns. This we read in his will, from which it is evident that he did not die a rich man, although for forty years of his life he had received good prices for his pictures. He left only one hundred reals in

money in addition to seventy crowns which were found in a desk, says Palomino, but his will further informs us that he died possessed of several houses in the parish of La Magdalena, besides his wife's olive farm at Pilas, with money, plate and furniture, and many finished and unfinished pictures. This document proclaims his adherence to the faith of the Roman Catholic Church, orders the disposal of his body, and provides for four hundred masses to be said for the repose of his soul—one-fourth in the Church of Sta. Cruz, one-fourth in the Convent Church of Mercy, and the remainder at any church selected by his executors, the Canon Neve and Nuñez de Villavicencio.

In these pages there will, it is hoped, be found an instinctive, unconscious testimony to the simple nobility of the character of Murillo—a tribute that is paid to the Master by all students of his work. His pictures are indeed the true index of the painter's nature; in them he has imbedded a large part of himself. He selected the words "Vive Moriturus" for his admonitory motto, and his choice was justified by the record of his life. As a craftsman he could be strong with the strongest, but without the brutality of strength; his fervour and purity is reflected from the eyes of his Children, his Saints and his Madonnas. His career is a story of "persisting toil, sincere faith, loving friendship and large-hearted kindness." An Andalusian to the

core of his heart he was free from the Andalusian vice of boastfulness, and even at the height of his great renown his humility was unexampled. He rejoiced in the fine work of his fellow artists ; he was too sincere in his devotion to art, as Valdés Leal was too arrogant, to admit of rivalry. Cean Bermudez relates of Murillo that his scholars in all things found him the opposite of the testy Herrera ; a gentle and painstaking master, and in after life a generous and fatherly friend. The prayers and tears of the populace that loved him followed his body to the grave ; his intimates lamented his death as if they had been his children. It has been deplored that Seville has erected no monument to her great son, and neither in stone nor marble is his memory perpetuated in the city of his birth and labours. But his works are the noblest monuments of his fame : the record of his life is a memory that will last while Spain endures.

List of Works of Murillo, with a short description of the paintings, and an indication of where the originals are preserved.

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
1	The Holy Family . . .	The little bird. The Infant Deity, leaning upon the knee of his palatine father, playfully holds a goldfinch from the reach of a little woolly dog. The Virgin suspends her task at the spindle to watch the innocent play. Figures life-size and entire. First style of Murillo. Collection of Isabel Farnese. Palace of San Ildefonso. Canvas, 4 ft. 8 in. by 5 ft. 10½ in.	Prado, Madrid,	854
2	St. Antony with the Infant Saviour seated on an open folio, which the Saint appears to have been reading.	Some cherubs hover in glory above. From the Capuchin Convent. Life-size.	Seville Museum.	
3	La Porciuncula: The Apparition of St. Francis.	The saint, kneeling on the step of an altar, raises his eyes to the celestial apparition which represents Jesus with the Cross and his saint mother surrounded by angels, in a field of light. Figures small life-size. In the so-called calid style. Canvas, 6 ft. 8½ in. by 4 ft. 9 in.	Prado, Madrid.	861
4	Our Lady and St. Elizabeth with Infants Saviour and St. John.	The Eternal Father and the Holy Spirit in the clouds above. There is a good French lithograph of it, in which it is called "La Vierge de Seville." This carefully painted picture, from its want of mellowness of tone and boldness of touch, seems to be a copy executed by a foreigner from a work of Murillo. 2 m. 40 c. high, 1 m. 89 c. wide.	Louvre, Paris.	1713

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
5	Our Lady and St. Elizabeth with Infants Saviour and St. John.	Detail.	Louvre, Paris.	
6	The Child Jesus as Shepherd.	In his right hand he holds the crook, while his left arm rests upon a lamb. This picture belongs to Murillo's better period. Collection of Isabel Farnese. Palace of San Ildefonso. Canvas, 4 ft. by 3 ft. 2½ in.	Prado, Madrid.	864
7	Our Lady of the Immaculate Conception.	Upright in the air, her feet resting on a crescent, the Virgin, dressed in a white robe and a blue floating cloak, turn; in three-quarters profile to the left. On the right, three angels carry a streamer, with the inscription: "In principio dilexit eam"; on the left, six figures in adoration. 1'72 m. high, 2'85 m. broad. G. Life-size. Engraved by Filhol. Bought in 1818 for 6000 frs.	Louvre, Paris.	1708
8	The Annunciation . . .	Mary is kneeling before a small table, in prayer. Gabriel, also kneeling, delivers his message, indicating the Holy Spirit, which appears in the form of a dove. This belongs to Murillo's better period. Acquired in Seville in 1729 for the Palace of San Ildefonso by Isabel Farnese. Canvas, 4 ft. 1 in. by 3 ft. 4 in.	Prado, Madrid.	867
9	Jacob's Dream . . .	Formerly in the collection of the Marquess of Santiago at Madrid. 8 ft. high. 11 ft. 5 in. wide.	St. Petersburg.	
10	Assumption of the Virgin.	. . . . .	Wallace, London.	
11	St. Thomas of Villanueva giving alms at the door of his Cathedral.	. . . . .	Northbrook, England.	
12	Our Lady with the Infant Saviour.	Detail.	Florence, Pitti Palace.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
13	Our Lady with the Infant Saviour.	Seated on her knees near the corner of a wall. Full-length, life-size.	Rome, Corsini Palace.	
14	Girl counting money .	Sitting on a stone paying for fruit out of a boy's basket. Engraved, in mezzotint, by Pichler, and in a G. L. Full-length figures, life-size. 4 ft. 7 in. high, 3 ft. 5½ in. wide.	Munich.	
15	Two boys throwing dice.	A third with a dog stands by eating bread. G. L. Full-length figures, life-size. 4 ft. 6 in. high, 3 ft. 4 in. wide.	Munich.	
16	The Children, Jesus and St. John.	Known by the name of Los Niños de la Concha. The Infant Precursor drinks from a shell held in the hand of the Child Jesus, while the lamb raises his head to watch them. Figures entire and life-size. This picture is one of Murillo's last or vaporous style. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas, 3 ft. 4½ in. by 4 ft.	Prado, Madrid.	866
17	Rebecca and Eliazar .	Genesis xxiv. First transition style of Murillo. Painted at Seville, and carried to Madrid by Philip V. Canvas, 3 ft. 5½ in. by 4 ft. 10½ in.	Prado, Madrid.	855
18	The Child St. John .	Gazing fixedly at the heavens with one hand on his breast, and the other resting on his lamb, holding the ribbon of the Agnus Dei. This belongs to Murillo's better period. Collection of Charles III. New Palace. Canvas, 3 ft. 11 in. by 3 ft. 2½ in.	Prado, Madrid.	865
19	St. John the Baptist .	As a child, with a Cross of Reed in his hand, and a lamb by his side; landscape background. Full-length, life-size. 4 ft. 11 in. high, 3 ft. 5 in. wide.	Vienna.	
20	A boy drinking . . .	. . . . .	National Gallery, London.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
21	The Madonna of the Rosary.	With the Infant Saviour in her lap, enthroned on clouds, and supported by four cherubs. Engraved in mezzotint by Say; without the angels by T. Somerville and R. Graves, and finely engraved at full-length by George Smith. Figures life-size.	Dulwich, England.	
22	Girl	With a white mantilla. Life-size .	Dorchester House, London.	
23	St. Anthony of Padua .	Kneeling with the Infant Saviour in his arms; two cherubs with book and lilies standing at his side and five hovering in glory above. Perhaps the picture mentioned by Cean Bermudez as belonging to the Convent of San Pedro Alcantara at Seville, of which Don Julian Williams possessed a small sketch or study. Life-size. 5 ft. 4 in. high, 6 ft. 5½ in. wide.	Berlin.	
24	A Mystic Subject . .	Alluding to the sweetness and suavity with which St. Bernard wrote praises of the Virgin. The Saint is represented writing in his cell, while the Virgin, with the Infant Jesus, appears to him upon a cloud. Figures life-size. This belongs to Murillo's better period. Collection of Philip IV., Palace of San Ildefonso. Canvas, 10 ft. 1¼ in. by 8 ft. 1 in.	Prado, Madrid.	868
25	Our Lady of the Rosary	Seated with the Infant Saviour on her knee.	N. B.	
26	St. Joseph	Holding the Infant Saviour in his arms.	Seville.	
27	St. Anthony of Padua .	Kneeling at his prayers, is visited by the Infant Saviour. Figures greater than life-size.	Seville Cathedral.	
28	The Marriage of St. Catherine.	The last work of Murillo. Figures life-size.	Cadiz Hospital.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
29	St. Thomas of Villanueva.	Giving alms at the door of his Cathedral. Formerly in the Capuchin Convent. Life-size. 10 ft. 5 in. high, 6 ft. 9 in. wide.	Seville Museum.	
30	St. Joseph	Holding in his arms the Infant Saviour, who has a cluster of lilies in his hand. Half-length. 2 ft. 9 in. high, 3 ft. 2 in. wide.	St. Petersburg.	
31	The Flight of the Holy Family into Egypt.	Our Lady with the Infant Saviour in her arms, rides upon an ass, which is led by St. Joseph. Two cherubs hover overhead. Engraved by Spilisbury. Hough. 3 ft. 2 in. high, 2 ft. wide.	St. Petersburg.	
32	St. Joseph	Leading the Infant Saviour by the hand, two cherubs hovering about their heads. Coes. 2 ft. 4 in. high, 1 ft. 9 in. wide.	St. Petersburg.	
33	Vision of St. Anthony .	. . . . .	St. Petersburg.	
34	Adoration of the Shepherds.	. . . . .	St. Petersburg.	
35	Jacob blessed by his father Isaac, who mistakes him for Esau.	The aged patriarch is sitting in his bed and Rebecca is standing near; all seen through an open doorway. Outside, Esau comes back from hunting, followed by his hounds. Formerly in the collection of the Marquess of Santiago at Madrid. 8 ft. high, 11 ft. 5 in. wide.	St. Petersburg.	
36	The Flight of the Holy Family into Egypt.	Our Lady attended by two cherubs watches the sleeping Saviour; St. Joseph standing behind. Engraved in the Description de l'Hermitage. Figures life-size. 4 ft. 5 in. high, 5 ft. 8 in. wide.	St. Petersburg.	
37	St. Bonaventure and St. Leander in white robes.	One of them holding the model of a church; a cherub holds the mitre of the second. Formerly in the Capuchin Convent. Life-size.	Seville Museum.	
38	St. Alphonsus	Receiving the chasuble from the hands of the Virgin. Figures full-length and life size. This belongs to Murillo's better period. Collection of Philip V., Palace of San Ildefonso. Canvas, 10 ft. $\frac{1}{2}$ in. by 8 ft. $\frac{1}{2}$ in.	Prado, Madrid.	869

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
39	Allegorical representation of the well-known dilemma of St. Augustin.	"Placed in the middle, I know not whither to turn." The holy priest, kneeling on the steps of an altar, fluctuates between the images of the Virgin and Christ. Figures life-size. In the so-called calid style. Collection of Charles III., New Palace of Madrid. Canvas, 8 ft. 10 $\frac{1}{4}$ in. by 6 ft. 4 in.	Prado, Madrid.	860
40	St. Justa and St. Rufina, patron Saints of Seville.	Holding between them the Giralda of the Cathedral. From the Capuchin Convent Life-size. 7 ft. 6 in. high, 6 ft. 3 in. wide.	Seville Museum.	
41	Charity of St. Thomas	. . . . .	Wallace, London.	
42	St. Anthony of Padua with the Infant Christ.	Detail.	Berlin.	
43	The Martyrdom of the Apostle St. Andrew at Patras.	The Martyr, on his X-shaped cross and bathed in glory, occupies the centre of the picture; groups of men and women and two mounted troopers, one holding a red flag, cherubs with the palms and crown above. 4 ft. 5 $\frac{1}{2}$ in. high, 5 ft. 9 $\frac{1}{2}$ in. wide.	Prado, Madrid.	881
44	The Annunciation of the Virgin.	The angel Gabriel on bended knee, delivers the message to the kneeling Virgin. Cherubs and the mystic dove hovering overhead. Figures life-size. Second style of Murillo. Collection of Charles III. Canvas, 5 ft. 11 $\frac{1}{4}$ in. high, 7 ft. 3 $\frac{1}{2}$ in. wide.	Prado, Madrid.	856
45	St. Elizabeth of Hungary, Duchess of Thuringia, tending the sick in her hospital.	Formerly in the Hospital of Charity at Seville, whence Marshal Soult carried it to the Imperial Louvre. When restored to Spain in 1814, with many other pictures, it was detained at Madrid by the Government as a hostage for the expenses of the transport from Paris, which it appears the Brotherhood either could not or would not pay. C. L. and F. L. Figures life-size.	St. Ferdinand, Madrid.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
46	Two boys seated on the ground.	One eating grapes and the other a water melon. G. L. Full-length, life-size. 4 ft. 6 in. high, 3 ft. 4 in. wide.	Munich.	
47	Three ragged boys . . .	One of them a negro, who appears to be begging for a share of a cake in the hands of one of the others. Figures full-length, life-size.	Dulwich, England.	
48	St. Roderick . . . . .	. . . . .	Dresden.	
49	Christ on the Cross . . .	Around which stand Our Lady, St. Mary Magdalene, and St. John. Hough. Engraved by Spilsbury. 3 ft. 1 in. high, 2 ft. 2 in. wide.	St. Petersburg.	
50	St. Felix of Cantalisi . . .	Restoring to Our Lady the Infant Saviour, whom she had placed in his arms. From the Capuchin Convent. Figures life-size.	Seville Museum.	
51	Adoration of the Shepherds of Bethlehem.	Figures life-size. 10 ft. 6 in. high, 6 ft. 9 in. wide.	Seville.	
52	Our Lord's miracle of the loaves and fishes.	Figures life-size. About 9 ft. high, 21 ft. wide.	Seville Hospital.	
53	Moses striking the rock in Horeb.	Engraved by R. Estave, and on a small scale and in part (Moses and Aaron and the figures to their left), by Blanchard at Paris. Figures life-size. About 9 ft. high, 21 ft. wide.	Seville Hospital.	
54	St. Isidore, seated	A portrait of the Licentiate, Juan Lopez Talaban. Full-length, life-size.	Seville Cathedral.	
55	St. Leander, seated	A portrait of Alonso de Herrera, Apuntador del Coro to the Cathedral. Full-length, life-size.	Seville Cathedral. Sacristy.	
56	Our Lord on the Cross.	. . . . .	Czernin.	
57	The Holy Family . . . . .	. . . . .	Northbrook, England.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
58	The Cookery of the Angels.	A Franciscan kneeling in the air, being overtaken by a holy rapture when at work in the Convent kitchen. His functions as cook meanwhile being carried on by angels. A composition of twelve figures. Painted for the small cloister of the Franciscan Convent, whence it was stolen by Marshal Soult. Figures somewhat less than life-size. About 6 ft. high, 10 ft. wide.	Louvre, Paris.	1716
59	Birth of the Virgin		National Gallery, London.	
60	The Guardian Angel		Seville Cathedral.	
61	Our Lord baptised by St. John Baptist.	This seems to be the original of the poor engraving by Matias de Arteaga, 1698. Figures about life-size.	Seville Cathedral.	
62	A Mystic Subject	Detail.	Prado, Madrid.	
63	St. Anne instructing the Virgin.	The mother is seated while the gracious child stands by her side. Murillo painted this picture a few years before his death and after 1674. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas, 7 ft. 1½ in. by 5 ft. 4 in.	Prado, Madrid.	872
64	Melon eaters	Full-length figures, life-size. 4 ft. 2½ in. by 2 ft. 6 in.	Munich.	
65	Spanish Flower Girl	Formerly in the cabinet of M. Randon de Boissy, whence it was sold for 900 louis to M. de Calonne, at whose sale M. Desenfans purchased it for £640. The canvas being too small, appears to have been pieced. Knee-piece life-size.	Dulwich, England.	
66	Vision of St. Francis		Genoa.	
67	St. Thomas of Villanueva healing a lame man.		Munich.	
68	Our Lord as a child asleep.		Munich.	
69	Our Lord as a child asleep.			
70	Our Lady of Sorrows		Gaston London.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
71	Our Lady of the Rosary with the Infant Saviour in her lap.	The Virgin is sitting in three-quarters to the right, dressed in a pink robe, with a yellow-lined blue cloak and a striped white veil. She holds in her lap the Child, who plays with a string of beads. 1'66 m. high, 1'25 m. broad. C. Life-size. Collection of Louis XVI.	Louvre, Paris.	1712
72	The Annunciation of Our Lady.	Cherubs hovering above. Small full-length figures.	Amsterdam.	
73	Mystic Marriage of St. Catherine.	Detail.	Rome Vatican.	
74	The Holy Family . . .	St. Joseph stands holding in his arms the Infant Saviour, who leans towards his Mother; she stretches out her arms to him in return. 9 in. high, 7 in. wide.	St. Petersburg.	
75	The Holy Family . . .	Doubtful. Figures about $\frac{1}{2}$ the size of life.	Chatsworth, England.	
76	St. John	Copy	St. Petersburg.	
77	St. John with lamb . . .	Formerly in the Lassay, Presle, and Robit collections at Paris. Bought from the latter by the late Sir Simon Clark, to whom it was valued, with its companion, "The Good Shepherd," at 4,000 guineas, and purchased at the sale of his pictures in 1840 for £2,100. Full-length, life-size. 5 ft. 5 in. high, 3 ft. 7 in. wide.	National Gallery, London.	
78	The Apostle St. James	In the so-called calid style. Collection of Charles III., 4 ft. 4 in. by 3 ft. 5 $\frac{1}{2}$ in.	Prado, Madrid.	863
79	Ecce Homo	Our Lord crowned with thorns. Life-sized bust. Collection of Charles III., 1 ft. 8 $\frac{1}{4}$ in. by 1 ft. 4 in.	Prado, Madrid	895
80	The Virgin of the Rosary	The Virgin, seated on a stone socle, is embracing her divine Infant. Between the two is seen a rosary, which gives the name to the picture. Figures full-length, life-size. In the so-called calid style. Collection of Charles III., 4 ft. 3 $\frac{1}{4}$ in. by 3 ft. 7 in.	Prado, Madrid.	870

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
81	The Holy Family . . .	The Saviour as a child standing between Our Lady and St. Joseph, and the Holy Ghost descending upon them from the Eternal Father, who appears in the clouds above them. One of Murillo's latest works and painted for the Marquess of Pedroso at Cadiz. It was valued, says Cean Bermudez, in 1708, amongst the effects of the family, at 800 pesos of 15 reals, or 600 crowns. Brought to England after the War of Independence it was purchased, together with Rubens' "Brazen Serpent," No. 59, in 1837, for £7,350. Praised by Palomino, tom iii. p. 625. Figures life-size. 9 ft. 6 in. by 6 ft. 10 in.	National Gallery, London.	
82	St. Joachim, and the Virgin as a Child . . .	. . . . .	Valladolid.	
83	St. Joseph and the Infant Saviour standing.	Formerly in the Capuchin Convent. Full-length, life-size.	Seville.	
84	The Conception . . .	Four beautiful infant angels adorn the throne of the Immaculate, and symbolise her various attributes by roses, palm, olive, etc. Figure life-size. In the so-called vaporous style. Collection of Isabel Farnese, Palace of San Ildefonso. 6 ft. 8½ in. by 4 ft. 8 in.	Prado, Madrid.	878
85	The Conception . . .	Five beautiful angels support the Immaculate Virgin; two of them have symbolic branches of palm, roses, olive, etc. In the vaporous style. Came from the Palace of Aranjuez in 1816. 7 ft. 2½ in. by 3 ft. 10 in.	Prado, Madrid.	880
86	Our Lady of the Immaculate Conception.	Detail.	Prado, Madrid.	
87	Our Lady of the Immaculate Conception.	. . . . .	Prado, Madrid.	
88	Our Lady of the Immaculate Conception.	. . . . .	Seville.	
89	Assumption of the Virgin.			
90	The Conception . . .	With angels. In Murillo's better style. Collection of Isabel Farnese, Palace of San Ildefonso. 3 ft. 1½ in. by 2 ft. 1 in.	Prado, Madrid.	877

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
91	Our Lady of the Immaculate Conception.	Supported by and attended by thirty cherubs. Painted in 1678 for the Church of Los Venerables at Seville, whence it was stolen by Marshal Soult. Engraved at Paris by Cousin. About 10 ft. high, 6 ft. wide.	Louvre, Paris.	1709
92	Our Lady of the Immaculate Conception.	. . . . .	St. Petersburg.	
93	Our Lady of the Immaculate Conception.	. . . . .	Northbrook, England.	
94	Our Lady of the Immaculate Conception.	. . . . .	St. Petersburg.	
95	Our Lady of the Immaculate Conception.	. . . . .	Prado, Madrid.	
96	Our Lady of the Immaculate Conception.	. . . . .	Seville.	
97	Our Lady of the Immaculate Conception.	The Eternal Father is seen in the clouds above, and the head of the dragon beneath the feet of the Virgin. Formerly in the Church of the Capuchins. Life-size.	Seville Museum.	
98	Our Lady of the Immaculate Conception.	. . . . .	Church of the Capuchins at Cadiz.	
99	Our Lady of the Immaculate Conception.	. . . . .	Seville Museum.	
100	St. Peter Nolasque kneeling before Our Lady of Mercy.	. . . . .	Seville Museum.	
101	Our Lady of the Immaculate Conception.	Detail of No. 88	Prado, Madrid.	
102	The Ascension of Our Lord.	Painted for the Chapel of La Espiracion, in the Convent of Mercy (now the Museum) at Seville, and mentioned with praise by Cean Bermudez. Stolen by Marshal Soult, probably for the Louvre. After its restoration in 1814 it was detained in Madrid by the Government, till the expenses of carriage should be repaid by the Friars, who did not, however, find it convenient to redeem it. Figures life-size.	St. Ferdinand Academy, Madrid.	
103	St. John the Baptist in the desert leaning against a rock.	At his feet a sheep. Formerly in the Capuchin Convent. Full-length, life-size.	Seville Museum.	
104	Ecce Homo . . . . .	. . . . .	Cadiz. Provincial Museum.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
105	St. Francis of Assisi supporting the body of Our Lord nailed by the left hand to the Cross.	Above in the clouds, are two cherubs. Formerly in the Convent of Capuchins. Life-size.	Seville Museum.	
106	Our Lady and the Infant Saviour.	Known as "La Virgen de la Ser-villeta." Formerly in the Capuchin Convent at Seville. Engraved by Blas Amettler. Bust, life-size, 2 ft. 8 in. high, 2 ft. 7 in. wide.	Seville Museum.	
107	Head of Christ . . .	Part of the Holy Family Picture .	National Gallery, London.	
108	The Adoration of the Shepherds.	Figures life-size, second style of Murillo. Collection of Charles III. Canvas, 6 ft. 1 in. by 7 ft. 5 in.	Prado, Madrid.	859
109	Marriage of the Virgin	. . . . .	Wallace, London.	
110	Our Lady with the Infant Saviour standing on her knee.	Life-size	The Hague.	270
111	Our Lady of the Girdle	. . . . .	San Telmo, Seville.	
112	The Deposition from the Cross.	An Angel holding His hands.		
113	Christ Crucified . . .	Background, mountainous landscape. In the vaporous style, Brought from the Palace of Aranjuez in 1816. Canvas, 5 ft. 11¼ in. by 3 ft. 5½ in.	Prado, Madrid.	874
114	Deposition from the Cross.	An Angel holding His hands . .	Seville Museum.	
115	St. Anthony with the Infant Saviour, who stands on an open folio which the Saint has been reading.	From the Capuchin Convent. Life-size.	Seville Museum.	
116	The Virgin with the Infant Jesus in her lap.	Figures life-size and full-length. In the so-called calid style. Canvas, 4 ft. 10¼ in. by 3 ft. 4 in.	Prado, Madrid.	862
117	St. Felix of Cantalisi and the Infant Jesus.	Known as "San Felix de las arrugas," of the wrinkles, from the force with which his wrinkled hand is painted. From the Capuchin Convent. Life-size.	Seville Museum.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
118	The Penitent Magdalen	The beautiful sinner is seen in her cave with an open book in her hand. Final transition style. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas 4 ft. 11½ in. by 3 ft. 11¼ in.	Prado, Madrid.	857
119	St. Ferdinand . . .	Crowned and robed, with a sword in his right hand and a globe in his left. Bust, life-size.	Seville Cathedral Library.	
120	Father Cabanillas, a bare-footed friar.	Bust, life-size. 2 ft. 8½ in. high, 2 ft. 8½ in. wide.	Prado, Madrid.	897
121	The Virgin of Sorrows.	Life-sized bust. Canvas, 1 ft. 8¾ in. by 1 ft. 4 in.	Prado, Madrid.	896
122	Peasant Boy looking out of a window.	Formerly in the collection of the Marquis of Lansdowne. Presented to the nation by N. Zachary, Esq. Engraved by Rogers and Humphreys. Bust life-sized. 1 ft. 9 in. high, 1 ft. 3 in. wide.	National Gallery, London.	
123	A Laughing Boy crowned with ivy leaves, and with a pipe in his hand.	Formerly in the collections of M. Lebrun and Sir Thomas Baring, on panel. Bust, life-size. 1 ft. 9 in. high, 1 ft. 6 in. wide.	Northbrook, England.	
124	Ragged Boy, sitting on the ground, hunting for vermin on his own person.	Engraved by Masson. 1 m. 34 c. high, 1 m. 9 c. wide.	Louvre, Paris.	1717
125	Two Ragged Boys . .	One standing munching bread, and the other seated and apparently inviting him to play at chuck-farthing. Engraved in mezzotint by Say. Figures full-length, life-size.	Dulwich, England.	284
126	The Magdalen in her Cave.	Half figure life-size. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas, 4 ft. by 5 ft. 4½ in.	Prado, Madrid.	901
127	Our Lady looking up to Heaven, with the Infant Saviour in her lap.	Life-size	Dresden. King of Saxony. Roy. Gal. P. ii. 539.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
128	The Dream of the Roman Senator and his wife, which produced the Church of St. Maggiore at Rome.	Formerly in the Church of St. Marie la Blanc at Seville. Engraved in outline by Mme. Soyer, in Huard's "Vie complète des Peintres Espagnols"; part ii Figures life-size.	Madrid. Academy of St. Ferd.	
129	The Roman Senator and his wife telling their dream to Pope Liberius.	Companion piece of the above, and painted for the same Church. Figures life-size.	Madrid. Academy of St. Ferd.	
130	St. Augustine in black robe, kneeling, presents a flaming heart transfixed with an arrow to the Infant Saviour, seated on the knee of Our Lady.	Life-size on panel	Seville Museum.	
131	The Annunciation of Our Lady.	Life-size	Seville Museum.	
132	St. Dorothy . . . . .	. . . . .	Seville Cathedral.	
133	The Conception	Background a gloria with three heads of seraphim at each side. Half figure life-size. This belongs to Murillo's better period. Collection of Isabel of Farnese, Palace of San Ildefonso. Canvas, 2 ft. 11½ in. by 2 ft. 2 in.	Prado, Madrid.	879
134	The Eternal Father	From the Church of the Capuchins.	Cadiz.	
135	The Infant Jesus asleep upon the Cross.	Calid style. Collection of Charles III., Canvas, 2 ft. by 2 ft. 10¼ in.	Prado, Madrid.	886
136	. . . . .	. . . . .	Madrid. Roy. Acad. of St. Ferd.	
137	. . . . .	Detail	Gallery of the Vatican, Rome.	
138	Lady with the Infant Saviour in her lap.	An early picture. Life-size	Seville Museum.	
139	St. Ferdinand, King of Spain.	Represented kneeling in prayer, whilst two angels part the curtains, revealing the splendour of the Heavens. In the better style of Murillo. Canvas, 1 ft. 9¼ in. by 1 ft. 2¾ in.	Prado, Madrid.	876
140	St. John of God sinking under the weight of a sick man, and assisted by an Angel.		Seville Hosp. La Caridad.	

Order of Plates reproduced.	Title.	Description.	Gallery.	Gallery number.
141	Martyrdom of St. Peter the Dominican; kneeling at his prayers, he is killed by two assassins.	This is probably the picture which Godoy carried off from the Church of the Inquisition at Seville, leaving in its place a copy by Joaquin Cortes.	St. Petersburg.	
142	Boy with a basket and a dog.	Half-length. 2 ft. 5 in. high, 1 ft. 4 in. wide.	St. Petersburg. Herm. No. 1.	
143	Girl in a green and red dress, with a basket of fruit, wiping her face with a corner of the handkerchief which covers her head.	Engraved by Weisbrod. 2 ft. 6 in. high, 1 ft. 11 in. wide.	St. Petersburg. Herm. No. 10.	
144	Old woman picking vermin from the head of a boy, supporting his head on her lap, while he feeds his dog with a crust.	Etched by Houber and Weiss; engraved in mezzotint by Pichler. Full-length figures. Life-size. 4 ft. 5 in. high, 3 ft. 4 in. wide.	Munich. Roy. Pin. No. 382.	
145	Celestina and her daughter.	. . . . .	St. Petersburg.	
146	St. Peter delivered from prison by an Angel.	. . . . .	St. Petersburg.	
147	St. James distributing soup to the poor.	. . . . .	St. Ferdinand.	
148	Portrait of his wife, Dona Beatrix de Cobrera y Sotomayor.	. . . . .	
149	The Galligan of the Coin.	Extended bust; life-size. Canvas, 2 ft. by 1 ft. 4½ in.	Prado, Madrid.	893
150	The Virgin, with the Infant Jesus in her lap.	In the so-called calid style.		
151	Our Lady seated, with the Infant Saviour in her lap.	An early picture. Life-size.	Seville Museum.	
152	The Nativity of Our Lady.	Painted for the Cathedral of Seville, whence it was stolen by Marshal Soult. This is the picture to which Col. Gurwood's anecdote relates	Louvre, Paris.	1710
153	Death of St. Clara .	. . . . .	Dresden.	
154	St. Francis in ecstasy .	. . . . .	St. Ferdinand.	
155	St. Francis de Paula kneeling at prayer.	Life-size	Cadiz Hospital.	

Title.	Description.	Gallery.	Gallery number.
St. Jerome, with arms crossed, kneeling in his cave before a crucifix, meditates upon the suffering of Christ.	Figure entire; life-size. Calido style of Murillo. Canvas, 6 ft. 1 in. by 4 ft. 3½ in.	Prado, Madrid.	858
The Conversion of St. Paul.	Saul, thrown from his horse and smitten with sudden blindness, raises his face and hand to the heavens, from whence come the words, "Why persecutest thou me?" In the midst of the splendour Jesus appears with the Cross. In Murillo's better style. Canvas, 4 ft. 1 in. by 5 ft. 5¼ in.	Prado, Madrid.	871
St. Anne instructing the Virgin.	Sketch, with variation for picture No. 872. Canvas, 1 ft. 6½ in. by 9¼ in.	Prado, Madrid.	873
Jesus Christ Crucified .	In Murillo's third style. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas, 2 ft. 3½ in. by 1 ft. 9 in.	Prado, Madrid.	875
The Prodigal Son . .	Receiving his portion in sacks of money from his father. St. Luke xv. 12. Canvas, 10½ in. by 13 in.	Prado, Madrid.	882
The Prodigal Son . .	Departing from his home. St. Luke xv. 13. Companion to No. 882. Canvas, 10½ in. by 13 in.	Prado, Madrid.	883
The Prodigal Son . .	St. Luke xv. 13. The youth is drinking at a table with two courtesans, while another youth plays on a guitar. Companion to preceding two. Canvas, 10½ in. by 13 in.	Prado, Madrid.	884
The Prodigal Son . .	St. Luke xv. 15-20. Alone in the wilderness, with the swine, the youth kneels, and with eyes raised to heaven, prays for mercy. Companion to preceding three. Canvas, 10½ in. by 13 in.	Prado, Madrid.	885
The Head of St. John the Baptist on a golden platter.	In Murillo's third style. Canvas, 1 ft. 7½ in. by 2 ft. 6 in.	Prado, Madrid.	887
The Head of St. Paul the Apostle on a pedestal.	Companion to No. 887. In the third style of Murillo. Canvas, 1 ft. 7½ in. by 2 ft. 6 in.	Prado, Madrid.	888
St. Jerome, reading . .	This belongs to Murillo's second period. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas, 4 ft. 1 in. by 3 ft. 6½ in.	Prado, Madrid.	889
St. Francis of Paula . .	Leaning on his staff and observing the heavens. In Murillo's second style. Collection of Charles III. Canvas, 3 ft. 4½ in. by 3 ft. 3 in.	Prado, Madrid.	890
St. Francis of Paula . .	Kneeling in the field and directing his gaze to the heavens. Came from the Palace of San Aranjuez in 1815. Canvas, 3 ft. 7½ in. by 2 ft. 8½ in.	Prado, Madrid.	891

Title.	Description.	Gallery.	Gallery number.
An old Woman, spinning	Extended bust; life-size. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas 2 ft. by 1 ft. 7½ in.	Prado, Madrid.	892
St. Francis of Paula.	Life-sized bust. Canvas, 2 ft. 3 in. by 1 ft. 7¼ in.	Prado, Madrid.	894
Mountainous Landscape, with river.	Canvas, 3 ft. 1 in. by 4 ft.	Prado, Madrid.	898
Landscape, with a river and a boat.	Companion to the preceding picture. Canvas, 3 ft. 1 in. by 4 ft.	Prado, Madrid.	899
The Cook	Amusing herself in watching a little dog, while she plucks a fowl, on the kitchen floor. Life-size. Collection of Isabel Farnese, Palace of San Ildefonso. Canvas, 4 ft. by 5 ft. 4½ in. (School of Murillo.)	Prado, Madrid.	900
The Head of St. John the Baptist upon the charger which was presented to Herodias.	Life-size. Canvas, 1 ft. 9½ in. by 2 ft. 4½ in. (School of Murillo.)	Prado, Madrid.	902
The Head of St. Paul upon the sword.	Life-size. Companion to No. 902. Canvas, 1 ft. 9½ in. by 2 ft. 4½ in.	Prado, Madrid.	903
Jesus Christ in the Garden of Olives.	In the middle, Christ, on his knees, looks to the left, at an angel who holds out to him a cross and a chalice; in the middle distance, on the right, the Apostles, asleep. 0·36 m. h., 0·28 m. br. Marble. Fig. 0·28 m. Engr. by Filhol and Landon.	Louvre, Paris.	1714
Christ at the Column .	Tied up to a column, Christ turns to the left and looks at St. Peter, who bows before him. 0·56 m. h., 0·28 m. br. Marble. Fig. 0·25 m. Engr. by Landon. Bought, at the same time as the number before, at the sale of Count de Vaudreuil, by Louis XIV.	Louvre, Paris.	1715
Portrait of the Poet Quevedo (1580-1645).	In three-quarters profile, to the right, with spectacles on his nose. Black garment, with a white band. A landscape in the background. Diam. 0·29 m. G., round-shaped. Breast-piece.	Louvre, Paris.	1718
Portrait of the Duke of Ossuna (1579-1624).	Half-figure, in three-quarters profile, to the left. His fair hair flows on his black garment; round his neck, the Golden Fleece; on his side, a sword. Landscape in the background. Diam. 0·29 m. G., round-shaped. If the designation is correct, the portrait is not from life, as the painter was only six years old when the Duke of Ossuna died.	Louvre, Paris.	1719

MURILLO

III

Title.	Description.	Gallery.	Gallery number.
Abraham receiving the three Angels.	Chap. XII. p. 1028. Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. Figures, life-size. 7 ft. 9 in. high, 8 ft. 6 in. wide.	London. Duke of Sutherland, Stafford House. No. 49.	
Abraham about to sacrifice his son Isaac, and prevented by an Angel.	The ram, caught in the thicket, being seen in the background. Figures, half-life-size.	Paris. Ml. D. de Dalmatie, R. de l'Université.	
Isaac blessing Jacob .	The left side of the picture is occupied by a white cottage with a dilapidated roof, up the side of which are creepers, &c. This side of the cottage is in deep shadow. Through a large opening in the cottage-wall, left, is seen a room, in the centre of which is a bed with a green coverlet and a reddish canopy, on which is Isaac in a sitting position, with his body inclined to the right. His hair and beard are white, and he wears a white cloth round his head. He wears a greyish shirt, and with his right hand is in the act of blessing Jacob, who kneels on his right knee before him. The latter wears a light green sleeveless jacket and buff trousers, which are torn, showing the left leg. By his side, left, stands his mother Rebecca, in a long loose robe and with her hair down her back, and her right hand extended towards her son. Through an opening at the far end of the room another chamber is seen, in which the back of a white figure is visible, with a fire burning beyond. A girl, right centre, in a long, thin, white garment, open round the neck, and with short sleeves, is approaching the entrance to the cottage from the right. Her hair is light and dishevelled; she is leaning forward as if to listen. Her right hand is raised to her waist, and in her left hand she carries a basket with a white cloth in it. She wears bracelets on both wrists, and her feet are bare. Behind her, at the end of the cottage, is a rustic gate. On the farther side of a ravine, right, on the summit of a hill, is a lofty ruin in the middle distance. There is a range of mountains	Ml. D. Duke of Wellington, Apsley House, London.	253

Title.	Description.	Gallery.	Gallery number.
Portrait of a Gentleman.	<p>beyond a plain in the far distance. Three white pigeons are flying past the side of the cottage. The sky is blue and hazy. Although this picture (captured at Vittoria) is attributed to Murillo in the 'Wellington Heirloom Catalogue,' it is more likely to be one (No. 995) of the three pictures of the same subject by Giordano mentioned in the MS. Inventory of the Royal Spanish Collections, &c., 1772, none of which are at present in the Madrid Collection. It agrees with it in subject and dimensions. The picture, No. 995, is entered in the Inventory above-mentioned as then hanging in the Princess's ante-chamber in the Royal Palace, Madrid. Captured at Vittoria, 1813. Canvas, 35½ in. by 60½ in. Genesis xxvii. 15.</p> <p>Canvas 47 in. by 38½ in. Three-quarters length. Life-size, facing front, and about thirty years of age. He has dark hair, low on the forehead and reaching to the shoulders, well defined eyebrows, large brown eyes, spare moustache and good mouth. Complexion sallow. He wears a sleeved waistcoat (chupa) of yellow brocaded silk, and a black cloth doublet (jubon), partially unbuttoned to show the chupa. The sleeves of the doublet are tight at the wrists, and are slashed open upwards on the inner sides to show the tight yellow sleeves, with deep lace-edged cuffs beneath. He has a plain lawn waistcoat collar over a stiff band or low golilla. The sleeveless surcoat (ropilla) is black, with a black brocade turned-back lining. His right hand is slightly raised, with the forefinger extended. His left hand hangs down by his side, back to the front. Background dark. Details of dress, especially with regard to manner of wearing the hair and the size of the sleeves, indicate that this picture was painted after 1650; probably about five years later.</p> <p>In a letter to the first Duke of Wellington, dated 17, Somerset Street, 10th August, 1838, Mrs. Hicks, after expressing pleasure at the purchase by the Duke</p>	Apsley House, London.	189

Title.	Description.	Gallery.	Gallery number.
Head of the Virgin	<p>of her "Murillo Portrait," states that it came to her from the collection of Lord Cremorne, her great-uncle, who died 1813, and that he had purchased it from a reduced Spanish gentleman. She does not know the date of purchase, but believes she saw it in Lord Cremorne's collection for some years prior to 1800.</p> <p>The Lord Cremorne above referred to was a collector, and left to his widow, who survived him about ten years, his villa, "Chelsea Farm" (which afterwards became Cremorne Gardens), and all it contained, including many pictures. As Mrs. Hicks is known to have been on very intimate terms with Lord and Lady Cremorne, it is probable that she inherited this picture from the latter. Bought by Messrs. Yates and Son for the first Duke of Wellington, 1838, for £126. Exhibited—British Institution, 1837, when it was called "A Portrait of a Spanish Gentleman."</p> <p>Canvas, oval. 18 in. by 13 in. Head and shoulders, three-quarters to the right. She wears a grey drapery (which falls to her right shoulder and crosses her chest) over her brown hair. Her forehead is broad. Her eyebrows are dark and straight. Her eyes are dark, and she is weeping. Her nose is straight and fine. Her mouth is small and well-formed. Her chin is fine. Complexion pale. She wears a lilac robe with a blue drapery over her right shoulder. Background dark. Captured at Vittoria, 1813.</p>	Apsley House, London.	105
Portrait of a Spanish Gentleman.	<p>Canvas 20 in. by 16½ in. Bust. Life-size. Body and head inclined to the right. His hair is brown and scanty, the little that is visible being seen on the sides over the ears. His head is massive. The eyebrows are short and somewhat bushy. The upper eyelids are deep, and the eyes large, very dark and piercing; they are turned to the front. His nose is straight, and he has a short coarse moustache tinged with grey. His mouth is small and straight, with full lower lip. There is a small tuft of hair tinged with grey on his chin. The face is broad and massive. Complexion fair. He wears a grey coat fastened in front</p>	Apsley House, London.	116

Title.	Description.	Gallery.	Gallery number.
Portrait of himself . . .	<p>by a single row of small silver buttons, over which is a grey cloak with a thin white border. Round his neck is a white linen collar, fastened in front with a white ribbon and tassels. Background dark. 332 or 339 is painted in white at the bottom of the canvas centre, but is scarcely visible. Captured at Vittoria, 1813.</p>	Duke of Wellington, Apsley House.	106
St. Anthony of Padua . . .	<p>The bust of an elderly man, in an oval frame (painted) of stone, facing front, with body turned slightly to the right. His complexion is fair, forehead high and countenance open. His dark hair, parted a little to his right, and inclining to grey, falls to his shoulders. His eyebrows are arched and well defined, and his eyes large and dark. His lips are full, and he has a very slight grey moustache. He wears a black doublet, with deep, soft linen collar, edged with fine lace. His right hand rests on the lower portion of the stone frame. Background dark. "406" is painted in white in the left lower corner. Captured at Vittoria, 1813. 14 in. by 11 in.</p>	Duke of Wellington, Apsley House.	6
St. Catherine	<p>26½ in. by 17½ in. Bust life-size. The body is inclined right with face looking upwards. The hair is white and dishevelled. The eyebrows are white. The eyes are dark and upturned in prayer. The nose is aquiline. The cheek bones are high and the lips are slightly parted. The moustache, whiskers, and beard are white. His face is weather-beaten and wrinkled. Complexion somewhat ruddy. He wears a hooded brown habit, and his right hand is raised to his chest. Background dark, except in the right top corner, where a <i>tau</i> cross (the emblem of St. Anthony) is seen. Captured at Vittoria, 1813.</p>	Duke of Wellington, Apsley House.	111
	<p>21½ in. by 18½ in. Bust, nearly life-size, of St. Catherine, with body and face inclined to the left, and the latter slightly upwards. She wears a crimson bodice, with a transparent gauzy material round her shoulder. Over her left shoulder is a heavy yellow mantle. Her hair is brown and parted in the centre. In it she wears a pink rose on the left side, and towards the back a small gold-</p>	Duke of Wellington, Apsley House.	

Title.	Description.	Gallery.	Gallery number.
St. Francis of Assisi receiving the Stigmata.	<p>celestial crown. A piece of white material hangs from the back of her head. Her complexion is fair and pale. Her eyes are brown and large, and turned upwards in prayer. Her eyebrows are dark, thin, low, and well defined. Her nose is straight, and beneath a long upper lip is a small, well-shaped mouth with lips slightly parted. Her neck is bare and white. From beneath the right sleeve of her gown is seen the sleeve of a white linen undergarment. Her right hand is raised to her chest, and in her left she holds a palm, the emblem of her martyrdom, while the steel hilt of a sword, the emblem of the manner of her death, rests against her body above the waist. Background dark. Captured at Vittoria, 1813.</p> <p>21½ in. by 18 in. The right centre of the picture is occupied by the figure of St. Francis Assisi habited in the brown-hooded garment of the Franciscan Order. He is kneeling on a rocky eminence over a ravine, with his body turned to the left. Above his head is a halo. His face is pale and expressive of anguish and prayer. His hair is scanty and dark, and he has a dark moustache and beard. His ears are large and prominent. His eyes are uplifted. His hands, bearing the marks of the stigmata, are outstretched. Behind him is a tree. In a cleft in the clouds, left, an angel with outspread wings descends towards him in a flood of light. Background dark and vague. "637" is painted in white in the left-hand corner. A white fleur-de-lis is painted in the right lower corner; this mark is found on pictures of the Royal Spanish Collections acquired during and after the reign of Philip V. This picture, therefore, formed part of one of the Royal Collections in Spain—most probably that of the Palace of San Ildefonso. Ponz mentions a St. Francis with an angel "in the style of Murillo" as being in the Princess's Reception Room in that palace. As this picture has disappeared from the Royal Spanish Collection, it is probably the picture described above, with which it agrees in</p>	Duke of Wellington, Apsley House.	68

Title.	Description.	Gallery.	Gallery number.
Old Woman eating Porridge. (La Vieja.)	<p>dimensions as well as in subject. Captured at Vittoria 1813. Between Nos. 1734 and 1760.</p> <p>55½ in. by 41¼ in. In the foreground, right, is an old woman, sitting in front of a low wall at the foot of a precipitous rock which rises abruptly behind her, right. Her hair is nearly white, and a white cloth covers her head. Her forehead is square, her nose aquiline, and her chin protruding. The face is emaciated. Complexion sallow. Her bodice is tattered, and the right sleeve of her shift is seen through it. Her left shoulder is covered by a blue material. Her skirt is russeted. Her left hand grasps a metal dish of porridge, and in her right hand is a wooden spoon. She has evidently been surprised eating, as her head is thrown back towards a broad-faced boy with dishevelled brown hair, who is leaning over the wall behind her, left. He has a grin on his face, and his lips are parted, showing his teeth. Complexion dark. He wears a loose grey garment over a white shirt, open at the neck. His left hand hangs over the wall behind the woman's shoulder. His right elbow rests on the wall, and with the hand of the same arm he points towards her. Immediately beneath him, left, on this side of the wall, sits a small brown and white dog, with eyes riveted on the porridge. In front of it are an overturned basket containing a white cloth, and a white pitcher. There is a glimpse of distant indistinct landscape between the two figures. Figures nearly life-size. The sky is cloudy. Bought by the first Duke of Wellington, in 1847, for £250, from a dealer who purchased the picture at Mr. Anderson's sale (Christie and Manson, 1847, lot 16) for £202 10s. There is another painting of the same subject, formerly at Dudley House, but now in the possession of Herr Adolf von Carstanjen, Berlin, which is said by some to be the original work. This painting was purchased by the late Earl of Dudley at the Salamanca sale in Paris, in 1867, for 85,000 fr., and in the catalogue it was stated to</p>	Duke of Wellington, Apsley House.	222

Title.	Description.	Gallery.	Gallery number.
	be from the Gallery of Don Sebastian Martinez. It would seem that Stirling came too hastily to the conclusion that the Leyra and Martinez pictures were one and the same, and that on the contrary they were two distinct works, the former being at Apsley House, and the latter the one bought by Lord Dudley at the Salamanca sale, and now in Berlin.		
The Meeting of Jacob and Rachel.	Background, a pastoral landscape . . .	Dulwich College.	294
Jacob placing the pilld rods in the water-troughs of Laban's cattle.	Very doubtful. Figures life-size. 1 m. 68 c. high, 2 m. 26 c. wide.	Paris. Louvre.	146
Laban seeking for his gods in the tents of Jacob and Rachel.	Formerly in the collection of the Marquess of Santiago at Madrid, and brought to England during the War of Independence, when it was purchased by the late Marquess of Westminster, says Mr. Buchanan, at the price of £1,200, and three pictures, two of them by Claude Lorraine, and one by N. Poussin. "Memoirs," vol. ii. p. 221. A large landscape, with many figures. 8 ft. high, 10 ft. 1 in. wide.	D. of Westminster, Grosvenor House.	47
Joseph interpreting the dreams of his father and brethren.	1 m. 15 c. high, 1 m. 50 c.	Paris. Lou. O. Gal.	1405
Joseph and his Brethren	Offered for sale at Messrs. Christie and Manson's in 1846, and bought in at £1,300.	J. Cave, Bristol.	
Moses striking the Rock	A replica of the picture at Seville Hospital. It is much praised by M. Thoré, <i>Revue de Paris</i> , tom xxi. p. 50.	Paris. Ml. D. de Dalmatie, R. de l'Université.	
Job and his Wife. . . .	The patriarch holds in his hand the abrasive potsherd; in the background are the ruins of his house. About 2 ft. high, 4 ft. wide.	José Madrazo, Madrid.	
Ruth and Naomi departing from Moab.	Orpah in the background returning to the city. Figures full-length, and somewhat less than life. 5 ft. 10 in. by 6 ft. 11 in.	E. of Radnor, Longford Castle, Wilts.	107
Tobit burying the Strangled Man.	Tobit iii. 3-9. A sketch on the top of the <i>tabla de difuntos</i> , or the tablet whereon the names of the dead who are to be prayed for are inscribed. 7 in. high, 1 ft. 7 in. wide.	Seville Hospital, Chapter-room.	

Title.	Description.	Gallery.	Gallery number.
Souls in Purgatory . .	With a cherub hovering above them with a red rosary. In the background two men in black, seated at a table, on which stands a cross. 7 in. by 1 ft. 5 in.	Seville Hospital, Chapter-room.	
An Angel appearing to a Bishop at his prayers.	The latter half-length. Life-size. 6 ft. 6 in. high by 4 ft. 7 in. wide.	Munich. D. of Leuchtenburg.	96
Cherubs scattering flowers.	About 8 ft. high, 9 ft. wide	D. of Bedford, Woburn Abbey, Bedfordshire.	
Two Cherubs hovering in the air.	Doubtful	José Madrazo, Madrid.	
Two Angels adoring the Mystical Lamb, which lies sleeping on a cross.	A small sketch	Seville. Juan Govantes, Calle de A. B. C.	17
Angel with a Cardinal's cap.	2 ft. 10 in. by 2 ft. 8 in.	G. Bankes, M.P., Kingston Hall, Dorset.	
Our Lady of Sorrows and St. John the Evangelist.	As if standing at the foot of the Cross. Perhaps this may be the picture mentioned by Cean Bermudez as existing in the Church of Sta. Maria la Blanca at Seville, for it is not clear whether he meant to imply that the Virgin and the saint were on the same canvas, or formed two separate pictures. Figures, bust, life-size. 2 ft. 8 in. by 2 ft. 7 in.	Seville. J. M. Escazena.	
Our Lady and Angels . .	. . . . .	Rome. D. di Braschi, Braschi Palace.	
Our Lady	Kneeling. A small full-length figure . .	M. of Lansdowne, Lansdowne House.	31
The Queen of Heaven . .	Doubtful. 86 c. by 81 c.	Louvre Sp. G., No. 160. Paris.	

Title.	Description.	Gallery.	Gallery number.
Our Lady and the Infant Saviour.	The Infant holds an apple in his hand, whence the picture was known in Spain as "La Virgen de la Manzana." Purchased from Don Julian Williams at Seville. Full-length. Life-size. 5 ft. 5 in. by 3 ft. 6½ in.	Sir W. Eden, Bart., Windlestone Hall, Durham.	
Our Lady and the Infant Saviour.	The Infant is giving bread to an old man	Vienna. Prince Esterhazy, Esterhazy Palace.	
Our Lady, with the Infant Saviour at the breast.	Unfinished. This picture, which is improperly described as "The Nativity of Our Lord" in the catalogue, may possibly be the picture mentioned in Murillo's will as ordered by a weaver of Seville, who had paid nine yards of satin, on account, towards the price. 73 c. high, 60 c. wide.	Louvre Sp. G., Paris.	110
Our Lady, with the Infant Saviour in her lap, and the Infant St. John by her side, the latter holding in his right hand a goldfinch.	Our Lord is wrapped in a white cloth, with a green and red border and a fringe, like the Moorish stuff, still woven by the peasants in the Serrania del Condado de Niebla, and hence called serrana. Purchased in 1838 from the nuns of La Madre de Dios, at Seville, the Convent in which Murillo's daughter took the veil. Figures life-size, 5 ft. 4 in. by 3 ft. 8 in.	Seville. J. M. Escazena.	
Our Lady, with the Infant Saviour and St. John.	About 1 ft. 6 in. high, 1 ft. 1 in. wide	Lord Ashburton, Piccadilly.	
Our Lady, with the Infant Saviour on her knee.	Seated, and adored by saints. A composition of seven figures. The Virgin receives from a kneeling boy, in the Franciscan habit, two white roses; and behind her stand four angels, in white robes, with palms. Besides these there are four cherubs in the clouds above. In the background a crowd of people gather round a preaching friar; and beyond them is a street, with a church tower. Figures life-size.	Duke of Rutland, Belvoir Castle, Leicestershire.	
The Dream of St. Joseph.	Who lies asleep on a bank, whilst an angel bends over him, whispering in his ear. About 2 ft. high, 4 ft. wide.	Madrid. José Madrazo.	

Title.	Description.	Gallery.	Gallery number.
The Flight of the Holy Family into Egypt.	4 ft. 2½ in. by 5 ft. 4½ in.	Scotland. Earl of Wemyss, Gosford House, East Lothian.	
The Flight into Egypt .	Our Lady is seated on a stone, watching the Infant Saviour, who is asleep at her side; St. Joseph stands behind, holding an ass by the bridle; two cherubs stand by the Virgin's knees; and alforjas, or saddle-bags, and a bottle, lie on the ground. 4 ft. 2 in. by 5 ft. 7 in.	W. Miles, M.P., Leigh Court, Somersetshire.	12
The Holy Family . . .	A highly finished sketch of the picture in the National Gallery. Purchased from Don Francisco de la Barrera Enguidanos, and since sold to some English collector by Mr. Williams.	Seville. Julian Williams, Brit. Consul.	
The Holy Family and the Infant St. John grouped under a tree.	A lamb lying at their side; in the background a tower and pleasant landscape.	D. of Rutland, Belvoir Castle, Leicestershire.	
The Holy Family . . .	Our Lady, with the Infant Saviour in her lap, and St. Joseph standing near, is adored by a kneeling prelate. A greyhound lies asleep beneath a low arch. Small full-length figures. 1 ft. 9 in. by 1 ft. 4 in.	Ld. Heytesbury, Heytesbury House, Wilts.	
The Holy Family . . .	Our Lady holding up the delicate drapery which covers the sleeping Infant Saviour; shows him to the young St. John Baptist. Somewhat less than life. Circular, 3 ft. 9 in. diameter.	Ld. Heytesbury, Heytesbury House, Wilts.	
THREE SMALL STUDIES IN ONE FRAME:—			
The Nativity of our Lord.	Each about 7 in. high, 5 in. wide.	D. of Sutherland, Stafford House.	52
St. John Baptist, with a lamb.			
St. John Baptist, with a lamb.			
St. John the Baptist questioned by the Jews.	The Baptist, in a Roman tunic and a red mantle, and holding a reed cross in his left hand, stands conversing with three men, one of them wearing spectacles. It probably represents the passage of his history recorded in St. Luke x. 10-14, or St. John i. 19-22. A lamb lies in the	Thos. Purvis, Q.C., 2, Stone Buildings, Lincoln's Inn.	

Title.	Description.	Gallery.	Gallery number.
Head of St. John Baptist in a charger.	<p>foreground of the picture, and at the top of the canvas are two small figures of an angel and a winged lion, over which are two scrolls, with the inscription, "Inter Natos Non Surrexit Major," and "Vox Clamantis In Deserto Parate Viam Domino." Formerly in the nunnery of St. Leandro, at Seville, and purchased from the nuns by Mr. Nathan Wetherall, an English merchant of that city, by whom it was sold to Mr. Purvis. 8 ft. 6 in. by 5 ft. 7 in.</p>	E. of Clarendon.	
Head of St. John Baptist in a charger.	. . . . .	1, Grosvenor Cres. Madrid. Roy. Mus.	218
Head of St. John Baptist in a charger.	1 ft. 9½ in. by 2 ft. 9 in.	W. Miles, M.P., Leigh Court, Somersetshire.	42
Adoration of the Wise Men.	2 ft. high, 2 ft. 5 in. wide	D. of Rutland, Belvoir Castle, Leicestershire.	
Our Lord, as a Child, lying asleep, with his head pillowed on a skull.	A composition of eleven principal figures, of life-size.	E. of Clarendon, 1, Grosvenor Cres.	
Our Lord, as a Child, standing on a globe.	. . . . .	Seville Hospital.	
Our Lord, as a Child, with his left hand resting on a globe.	Life-size, on a panel	M. or Lansdowne, Bowood, Wilts.	29
Our Lord, as a Child, seated on clouds, with a Cross in his hand, and attended by three cherubs.	Said to have been transferred from fresco to canvas. Full-length, life-size	George Vivian, Claverton Manor, Somerset.	
Our Lord in his Youth .	Formerly in the collection of Henry Hope, Esq. 3 ft. 2 in. by 2 ft. 4½ in.	Seville Cathedral.	
Our Lord in his Childhood, as the Good Shepherd.	A sketch of his head	Roy. Mus., Madrid.	46

Title.	Description.	Gallery.	Gallery number.
Our Lord, the Good Shepherd, as a Child.	Formerly in the Lassay, Presle, and Robit collections at Paris, and bought from the last by the late Sir Simon Clarke, by whose son it was sold, in 1840, for £3,900. There is an engraving by Major, 1772, which may perhaps have been executed from this or the following picture. 5 ft. 5 ft. in. high, 3 ft. 7 in. wide.	B. de Rothschild, Gunnersbury House, Middlesex.	
Our Lord, the Good Shepherd, as a Child.	A replica of the above. 5 ft. 4 in. high, 3 ft. 8 in. wide.	Scotland. E. of Wemyss, Gosford House, East Lothian.	
Our Lord, the Good Shepherd, as a Child.	With three sheep. Life-size, on panel. 2 ft. 3 in. high, 1 ft. 4 in. wide.	Munich. D. of Leuchtenberg.	94
Our Lord and St. John Baptist standing on the banks of the Jordan.	Bought from Don Antonio Bravo, who purchased it from the nuns of San Leandro at Seville. Figures life-size. 2 m. 68 c. high, 1 m. 80 c. wide.	Lo. Sp. G., Paris.	158
Our Lord baptized by St. John Baptist.	Purchased by Mr. Nathan Wetherall, an English merchant, from the nuns of S. Leandro at Seville, during the War of Independence. 8 ft. 6 in. by 5 ft. 7 in.	Wm. W. Burdon, Hartford House, Durham.	
Our Lord and the Blessed Virgin at the Marriage at Cana in Galilee.	Formerly in the collection of Citizen Robit at Paris, from which it was bought by Geo. Hibbert, Esq., M.P. It was valued to him at 1,200 guineas, and was sold at his sale for 870 guineas. 5 ft. 6 in. by 7 ft. 2 in.	M. of Ailesbury, Tottenham Park, Wilts.	
Our Lord's Miracle of the Loaves and Fishes.	A replica of the picture in Seville Hospital. Highly praised by M. Thoré, <i>Revue de Paris</i> .	Paris. Ml. D. de Dalmatie, R. de l'Université.	
Our Lord's Miracle of the Loaves and Fishes.	A small carefully painted sketch of the above. 1 ft. 1 in. by 2 ft. 6 in.	H. A. J. Munro, 113, Park Street, London.	
Apostle, with lad with two fishes.	Sketch of two of the figures in the above picture at Seville. 1 ft. 4 in. by 1 ft. 1 in.	T. Purvis, Q.C., 2, Stone Buildings, Lincoln's Inn.	

Title.	Description.	Gallery.	Gallery number.
Our Lord healing the Paralytic at the Pool of Bethesda.	Formerly in the Hospital of Charity at Seville, whence it was looted by Marshal Soult. Figures life-size.	George Tomline, 1, Carlton Ho. Ter.	
The Last Supper of Our Lord.	An early picture. Figures life-size .	Seville. Church of Sta Maria la Blanca.	
Our Lord at the column of scourging.	St. Peter kneeling at his feet. 33 c. high, 31 c. wide.	Louvre Sp. G., No. 1128, Paris.	
Our Lord after the scourging.	1 m. 25 c. by 1 m. 46 c.	Louvre Sp., G., No. 113, Paris.	
Our Lord after the scourging.	In the background St. Peter weeping .	Seville Cathedral.	
Our Lord crowned with thorns, and in a brown robe.	Purchased from Marshal Sebastiani in 1815. Bust. Life-size. About 2 ft. 10 in. in height, 2 ft. wide.	Lord Ashburton, Piccadilly, London.	
Our Lord holding the Cross.	Bought from Don Julian Williams, by whom it was purchased from Don Ant. Bravo. 1 m. 6 c. by 78 c.	Louvre Sp. G., No. 161, Paris.	
Our Lord's Countenance.	As impressed on the miraculous kerchief of Sta. Veronica. A fine specimen of Murillo's second manner. Purchased by Richard Ford, Esq., from Don Julian Williams. An oval picture. Face life-size.	S. Jones Lloyd, Wickham Park, Surrey.	
Our Lord crucified between the two Thieves.	St. Mary Magdalene embracing his feet, and many figures grouped around the Cross. About 5 ft. high, 4 ft. wide.	Madrid. José Madrazo.	
Our Lord on the Cross.	On a small cross of panel. Purchased from Don Salvador Gutierrez, a painter at Seville in 1845, and said to have belonged to the Church of the Capuchins. 1 ft. 6½ in. high, 11¼ in. wide.	William Stirling Keir, Perthshire.	
Deposition from the Cross.	Our Lady, the Maries, and disciples grouped around the dead body of Our Lord. Formerly in the Capuchin Convent. Figures life-size.	Seville Pub. Museum.	
The Return of the Prodigal Son to his father's house.	Formerly at the Hospital of Charity at Seville, whence it was looted by Soult. Figures full-length and life-size. 7 ft. 9 in. by 8 ft. 6 in.	Duke of Sutherland, Stafford House.	48
The Prodigal Son . . .	57 c. high, 1 m. 3 c. wide	Louvre Sp. G., No. 178.	

Title.	Description.	Gallery.	Gallery number.
The Prodigal Son, receiving his patrimony, leaving home, spending his substance with harlots, and keeping swine.	Four sketches. Purchased from Don Julian Williams. Each 27 c. high, 37 c. wide.	Louvre Sp. G., Nos. 116, 117, 118, 119.	
The Rich Man and Lazarus.	A study for a large picture	E. of Ellesmere, 18, Belgrave Square.	63
St. Peter delivered from prison by an Angel.	Sketch from the picture in Paris. 1 ft. by 1 ft.	H. A. J. Munro, 113, Park St. London.	
St. Peter	Head. 78 c. by 60 c.	Louvre Sp., G., No. 165. Paris.	
St. Peter repenting	1 m. 65 c. by 1 m. 11 c.	Louvre Sp., G., No. 164. Paris.	
The Head of St. Paul	1 ft. 9½ in. by 2 ft. 9 in.	Roy. Mus., Madrid.	213
St. James the Apostle	In a crimson mantle, and with the pilgrim's scallop and staff, and holding in his left hand a book. Engraved by J. A. Salvador Carmona, and in the C. L. 4 ft. 9½ in. high, 3 ft. 10 in. wide.	Roy. Mus., Madrid.	189
The Martyrdom of St. Andrew.	Apparently a sketch or a small repetition of the picture in Madrid. 4 ft. 3 in. by 5 ft. 6 in.	W. Miles, M.P., Leigh Court, Somerset, No. 11.	
St. John writing the Apocalypse.	From the collection of M. Robit at Paris this picture passed into the hands of Mr. Bryan, who sold it for 500 guineas to Henry Hope, Esq., from whom it was purchased by the late Mr. Miles. 5 ft. 9 in. by 3 ft. 11 in.	W. Miles, M.P., Leigh Court, Somerset, No. 47.	
St. Athanasius	A head	E. of Clarendon, 1, Grosvenor Cres.	
St. Jerome	In purple drapery, and reading a book in the desert. 4 ft. 5½ in. high, 3 ft. 11 in. wide.	Mus. Seville, No. 186.	
St. Jerome in the Desert	Full-length. 6 ft. 8½ in. high, 4 ft. 9 in. wide.	Mus. Seville, No. 550.	
St. Jerome . . . .	. . . . .	Ml. D. de Dalmatie, Paris.	

Title.	Description.	Gallery.	Gallery number.
St. Augustine, with a child, on the sea-shore.	Full-length, life-size. 1 m. 80 c. high, 1 m. 35 c. wide.	Louvre Sp. G., No. 169, Paris.	
St. Augustine, kneeling at prayers.	Behind him a violet curtain and a mitre and crosier; near the top of the canvas, a flaming heart, surrounded by the words, "Inquietum Est Cor Meum Donec Inveniat Ad Te"; some vellum-bound folios lie on the ground. Purchased from Marshal Soult, by whom it was stolen from the convent of the Augustin Friars at Seville. Engraved, on a small scale, at Paris, for an edition of the works of Bossuet. Full-length, life-size.	George Tomline, 1, Carlton Ho. Ter., London.	
St. Augustine, writing .	Life-size.	Seville Museum.	
St. Augustine, writing .	Half-length, life-size	Juan Govantes, Calle de A. B. C.	17
St. Augustine, receiving alms from Our Lord.	58 c. by 70 c.	Louvre Sp. G., No. 112, Paris.	
St. Augustine, washing the feet of a pilgrim, in whom he discovers Our Lord by the stigmata.	Bought from Don Julian Williams, who obtained it from the nunnery of St. Leandro at Seville. This fine specimen of Murillo's second style is by an error, very unusual in a French catalogue, ascribed only to the school of Murillo. 2 m. 50 c. high, 1 m. 70 c. wide.	Louvre Sp. G., No. 135, Paris.	
St. Justa. St. Rufina. St. Ferdinand. St. Leander. St. Laureano. St. Hermenegild. St. Isidore. St. Pius.	Busts; life-size; in oval frames . . .	Seville Cath. Chapter-room.	
St. Gil, standing in the air in an ecstasy, in the presence of Pope Gregory II.	A composition of five figures, painted for the small cloister of the Franciscan convent at Seville, whence it was "removed" by Marshal Soult, from whose hands it passed into the collection of M. Aguado, Marquess de las Marismas, at Paris, where it was engraved, with others of his pictures, by Tavernier. Figures about half life-size. 5 ft. 1 in. by 5 ft. 10 in.	Win. Buchanan, 46A, Pall Mall, London.	

Title.	Description.	Gallery.	Gallery number.
Head of a Monk . . .	A study for the companion of St. Gil, who stands immediately behind him in the above picture. 1 ft. 5 in. by 1 ft.	J. M. Escazena, Seville. Louvre Sp. G., No. 172, Paris.	
St. Bonaventure, writing his Memoirs after death.	Dying, it is said, before the work was finished, he was permitted to return to the world for three days to complete it. Purchased from Don A. Bravo of Seville. Very doubtful. 1 m. 32 c. high, 1 m. 8 c. wide.		
St. Florian	In a deacon's dress, resting his right hand on a millstone attached to his neck by a cord, and his left on an X-shaped cross; and beside him are St. Dominic and St. Peter the Dominican; in the background, through a grated window, his martyrdom, drowning in the sea, is represented. Figures life-size. 8 ft. 6 in. by 5 ft. 9 in.	St. Peters-burg.	29
St. Peter the Dominican, kneeling at an altar.	His head is about to be cut off by two ruffians. Above, an angel and three cherubs wait to receive his soul. 6 ft. 10 in. by 4 ft. 10 in.	T. Purvis, Q.C., 2, Stone Buildings, Lincoln's Inn. Madrid, Nat. Mus.	
St. Ferdinand . . .	Bust. Painted on a medallion, and supported by cherubs.	Cadiz Hospital.	
St. Francis of Assisi praying, and receiving the Stigmata of Our Lord's wounds.	The finest picture in Cadiz, and in Murillo's best manner. Life-size.	Roy. Mus., No. 323, Madrid.	
St. Francis de Paula, with his hands clasped.	Bust. Life-size. 2 ft. 6 in. by 1 ft. 9¼ in.	Roy. Mus., No. 173, Madrid.	
St. Francis de Paula .	In his linen robes, leaning on a stick, and pointing with his right hand to heaven, which opening, discovers a glory, with the word "Charitas" inscribed. Half-length, life-size. 3 ft. 9 in. by 3 ft. 7 in.	Roy. Mus., No. 174, Madrid.	
St. Francis de Paula .	Leaning on his staff, and kneeling on a stone, as if in contemplation. 4 ft. by 3 ft.	Madrid, Nat. Mus.	
St. Francis de Paula .	Full-length, life-size	Madrid, Nat. Mus. Cadiz Hospital.	
St. Francis de Paula, kneeling at prayer.	Life-size.	Louvre Sp. G., No. 121, Paris.	
St. Francis de Paula and two other holy men at sea on a cloak.	After the expulsion of the French from Seville, this picture was hung over the principal altar in the conventual church of San Francisca de Paula. Purchased from Don Julian Williams. Doubtful. Figures life-size. 2 m. by 2 m. 70 c.		

Title.	Description.	Gallery.	Gallery number.
A Franciscan Friar, with a ragged youth kneeling before him, and clinging to the cord round the friar's waist.	Painted for the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult. Figures full-length, somewhat less than life-size. About 8 ft. high, 7 ft. wide.	Ml. D. de Dalmatie, R. de l'Université, Paris.	
A Franciscan praying over the dead body of a Grey Friar.	Formerly in the small cloister of the Franciscan convent at Seville, and the only one not stolen by Soult. Figures life-size.	Richard Ford, Hevitre, Devon.	
St. Anthony of Padua (erroneously called in the catalogue St. Francis of Assisi) receiving the Infant Saviour in his arms.	27 c. high, 19 c. wide	Louvre Sp. G., No. 167, Paris.	
St. Anthony of Padua (erroneously called in the catalogue St. Francis of Assisi) caressing the Infant Saviour.	About 1 ft. 3 in. high, 1 ft. wide	D. of Sutherland, Stafford House.	55
St. John de la Cruz in the white robes of a Carmelite.	Clasping to his breast a wooden cross, and kneeling at an altar, on which is a crucifix and some lilies; over his head a flood of glory, in which appear the heads of cherubs; four vellum folios, lettered "Subida de Mo. (nte) Car. (melo). "Escura Noche," "Cantico del Alma," and "Llama de Amor," lie on the ground. Formerly, says the King of Holland's private catalogue, in a convent at Zaragoza, and supposed to be the portrait of the devout benefactor, by whom it was presented to the brotherhood. Full-length; life-size.	The Hague, Roy. Pal.	
St. Thomas of Villanueva, the Almoner, Archbishop of Valencia, as a boy, dividing his clothes between four ragged urchins.	Building in the background, and figures, amongst which is a white horse standing at a door. Formerly in the collection of Don Manuel Godoy, ex-Prince of the Peace, who presented it (?) to Marshal Sabastiani, from whom it was purchased in 1815. Figures life-size. 7 ft. 1 in. by 4 ft. 9 in.	Ld. Ashburton, 82, Piccadilly.	
St. Thomas of Villanueva dividing his clothes among some beggar boys.	A sketch for the above picture. Purchased at Seville from Don Julian Williams, who picked it up for half a dollar in the Feria. About 2 ft. high, 1 ft. 3 in. wide.	Ld. Ashburton, The Grange, Hants.	
St. Thomas of Villanueva giving his garments to the poor.	A sketch. 27 c. by 36 c.	Louvre Sp. G., No. 120, Paris.	

Title.	Description.	Gallery.	Gallery number.
The Apotheosis of Philip II., King of Spain.	(So called by M. Thoré.) A composition of six male figures, gazing at the ball of fire in which the soul of that monarch is supposed to be ascending to heaven. Formerly in the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Sout. About 8 ft. high, 7 ft. wide.	Ml. D. de Dalmatie, R. De l'Université, Paris.	
St. Diego de Alcalá kneeling, in the act of blessing a copper pot of broth.	Formerly in the small cloister of the Franciscan convent at Seville, pillaged by Marshal Sout. A composition of many figures somewhat less than life-size. About 8 ft. high, 7 ft. wide.	Ml. D. de Dalmatie, R. de l'Université, Paris. Louvre Sp. G., No. 168, Paris.	
St. Diego de Alcalá (erroneously called in the Catalogue, St. Francis of Assisi) bearing the Cross.	Doubtful. 1 m. 75 c. high, 1 m. 7 c. wide.		
St. Diego of Alcalá . . .	Very doubtful. 1 m. high, 78 c. wide . . .	Louvre Sp. G., No. 177, Paris.	
St. Catherine	1 m. 60 c. by 1 m. 12 c.	Louvre Sp. G., No. 174, Paris.	
St. Catherine	Stolen by Marshal Sout from the Church of St. Catherine at Seville. Small half-length figure.	Ml. D. de Dalmatie, R. de l'Université, Paris.	
St. Justa, with pot and palm-branch.	Bust, life-size	D. of Sutherland, Stafford House.	54
St. Rufina, with pot and palm-branch.	Bust, life-size	D. of Sutherland, Stafford House.	53
St. Rosa of Lima and the Infant Saviour.	This picture, on which is inscribed the name of Murillo, was formerly in the collection of the Marquess of Diegma at Granada. A picture on the same subject, but differently treated, was formerly in the Royal Palace at Madrid, and was engraved by Blas Amettler. Figures life-size. 5 ft. 8 in. by 4 ft. 4 in.	Geo. Bankes, M.P., Kingston Hall, Dorset.	
St. Rosa of Lima kneeling with the Infant Saviour.	Inscribed with Murillo's name. Purchased at Cadiz about 1831. Figures full-length, life-size.	The late Sir John Brackenbury, London. Madrid, José Madrazo.	
Two Nuns, in black and white drapery.	One of them kneeling. Life-size . . .		

Title.	Description.	Gallery.	Gallery number.
Young Man playing on a harp.	Very doubtful. 43 c. high, 57 c. wide .	Louvre Sp. G., No. 179.	
Two Boys eating fruit .	A repetition of "The Melon Eaters," at Munich. 4 ft. 5 in. by 4 ft. 8 in.	Scotland. John Balfour, Balbirnie, Fife.	
Two Boys eating fruit .	A repetition of the above picture. 5 ft. 4 in. by 4 ft. 4 in.	Geo. Bankes, M.P., Kingston Hall, Dorset.	
Four Boys, two of them playing cards, at the door of a hut.	G. L. Figures life-size. 3 ft. 7 in. 2 lines high, 2 ft. 11¼ in. wide.	Munich. Roy. Pin. No. 383.	
Boy, herding cattle and ridding himself of vermin.	4 ft. 6 in. by 3 ft. 3 in.	E. of Lonsdale, Lowther Castle, Westmoreland.	
Boy, in a red dress, holding a dog by the ear, hunts for vermin in the body of the beast, greatly to its dissatisfaction.	2 ft. high, 1 ft. 7 in. wide	St. Petersburg, Herm. No. 106.	
Boy eating a pie	By his side a basket of fruit, and a dog snuffing at the meat on its passage to its master's mouth. Small.	E. of Elgin, Broom Hall, Fife, Scotland.	
Beggars regaling . . . . .	. . . . .	M. of Exeter, Burghley House, Northamptonshire.	
Two Beggar Boys . . . . .	. . . . .	D. of Marlborough, Blenheim, Oxford.	33
Four Boys eating fruit .	Figures half-length. Life-size	Ml. D. de Dalmatie. Stockholm, Roy. Mus. No. 261.	
Boys with a basket . . . . .	. . . . .	Stockholm, Roy. Mus. No. 262.	
Boy with a glass of wine . . . . .	. . . . .	Stockholm, Roy. Mus. No. 262. M. of Exeter, Burghley House.	
Diogenes throwing away his cup.	. . . . .	M. of Exeter, Burghley House.	

Title.	Description.	Gallery.	Gallery number.
A Peasant dancing. Man with a spade. Beggar Boy.	. . . . .	Prince Esterhazy, Esterhazy Palace, Vienna.	
A Herd-Boy . . . . .	. . . . .	The Hague, Roy. Mus.	
A Shepherd . . . . .	. . . . .	Manfrin Palace, Venice.	
Old Woman spinning with a distaff.	Bust. Life-size. 2 ft. 2½ in. by 1 ft. 10 in.	Madrid. Roy. Mus.	324
Old Woman with a distaff.	Doubtful. Three-quarter-length. Life-size.	Milan Acad. of Arts, Pin., of Brera.	134
Gipsy Girl	Bust. Life-size. 2 ft. 3 in. by 1 ft. 6½ in.	Madrid. Roy. Mus., No. 313.	
Girl paying a boy for fruit.	A repetition of the picture at Munich .	J. D. Gordon, Brit. Vice-Consul, Xeres de la Frontea.	
Girl with fruit.	Bust. Life-size	D. of Sutherland, Stafford Ho.	50
Girl . . . . .	. . . . .	Prince Esterhazy, Esterhazy Palace, Vienna.	
Female Figure	Half-length	P. Doria Pamphili, Doria Palace, Rome.	
A Bacchante, crowned with grapes and vine-leaves.	A head. Life-size	William Wells, Redleaf, Kent.	
A Cupid, peeping from behind a red curtain.	. . . . .	Julian Williams, Brit. Con., Sevilla.	
A Cupid, standing with his back half turned.	. . . . .	Julian Williams, Brit. Con., Sevilla.	
A square basket containing pomegranates and grapes, placed on a table, on which lie two broken pomegranates and a roll on a folded napkin.	Purchased for ten gns. at the sale of Sir J. M. Brackenbury's pictures, at Messrs. Christie & Manson's, May 26th, 1848. 2 ft. 1½ in. by 2 ft. 7½ in.	W. Stirling, Keir, Perthshire, Scotland.	

Title.	Description.	Gallery.	Gallery number.
Landscape	A lake amongst rugged hills, with some buildings on its banks. 3 ft. 5 in. by 4 ft. 5 in.	Madrid. Roy. Mus.	288
Landscape	Rocky banks of a river, and figures. 3 ft. 5 in. by 4 ft. 5 in.	Madrid. Roy. Mus.	276
Landscape	Very doubtful. 1 m. 8 c. high, 1 m. 87 c. wide.	Louvre Sp. G., No. 181, Paris.	
Rocky Landscape . .	At Mr. Higginson's sale, 6th June, 1846, bought in for £157 10s.	E. Higginson, Salemarsh, Herefordshire.	
Landscape, with a ruined castle on a wooded hill.	In the foreground a goat-herd and goats, and two hunters with their dogs. 4 ft. 4 in. by 3 ft. 9 in.	St. Petersburg. Herm. No. 59.	
Don Justino Neve y Yevenes, Canon of Seville.	Seated. Formerly in the Hospital de los Venerables at Seville, and afterwards sold in 1804 at M. de la Hunte's sale to Geo. Watson Taylor, Esq., M.P., for 1,000 guineas, and again sold, at the sale of that gentleman's effects at Erlestoke, Wilts, in July, 1832, for 840 guineas. Full-length, life-size.	M. of Lansdowne, Bowood, Wilts.	28
A Gentleman dressed in black, with a small white collar, and standing near a table, on which he places a paper.	Called the brother of Murillo; perhaps his brother-in-law, Don J. de Veitia Linage. Half-length. 3 ft. 7 in. high, 2 ft. 9 in. wide.	St. Petersburg. Herm. No. 77.	
Don Andres de Andrade, "Pertigero" or Verger of the Cathedral of Seville, with a white dog.	Bought from Sir John Brackenbury, English Consul at Cadiz, who purchased it from Don Antonio Bravo at Seville. Full-length, life-size. 1 m. 98 c. high, 1 m. 16 c. wide.	Louvre Sp. G., No. 182, Paris.	
Don Andres de Andrade, with a white dog.	Repetition of the above, but much the better of the two. On pedestal of pillar behind are the words, "D. Andres de Andrade y la Cal." Full-length, life-size.	Sir A. Aston, G.C.B., Aston Hall, Cheshire.	
Don Miguel Manara Vicentelo de Leco, Knight of Calatrava, restorer of the Hospital of Charity at Seville.	Purchased, about 1828, from the widow of the Marquess of Loreto, by Don Julian Williams. In the catalogue the name is misspelt, and the picture placed amongst the works of unknown masters, the more usual practice of Louvre catalogue-makers being to ascribe the works of these artists to Murillo. A head, painted within an oval border, inscribed with the good man's name and a date. Life-size. 55 c. high, 41 c. wide.	Louvre Sp. G., No. 215, Paris.	

Title.	Description.	Gallery.	Gallery number.
A Knight of Santiago .	Painted within an elaborate border of marble. Bust. Life-size.	Col. H. Baillie, M.P., 34, Mortimer St., Cavendish Sq., Ldn. Berlin. Roy. Mus. P. i., No. 403c.	
A Cardinal, seated in an arm-chair, in white robes, with scarlet cape, and with scarlet cap in his right hand.	Half-length. Life-size. 3 ft. 9½ in. high, 3 ft. ¾ in. wide.	Duke of Sutherland, Stafford House. Juan Govantes, Calle de A. B. C. No. 17, Seville.	
A Gentleman	Bust. Life-size. Painted within an oval border.	Louvre Sp. G., No. 183, Paris.	51
Father Hortensio Villavizinas, in a black and white habit.	Bust. Life-size	R. Sander-son, M.P., 48, Belgrave Sq.	
Murillo, in his youth .	Formerly in the collection of Don Bernado Iriarte at Madrid, and at the death of that gentleman purchased by Don Francisco de la Barrera Enguidanos, at whose death it became the property of Don Julian Williams, from whom it was bought for £1,000. 1 m. 8 c. high, 76 c. wide.	Louvre Sp. G., No. 123, Paris.	
Murillo	Bought from the Count de Maule at Cadiz. Bust. Life-size. 79 c. high, 65 c. wide.	R. Sander-son, M.P., 48, Belgrave Sq.	
A Lady, with long auburn hair, a loose white robe, and violet mantle.	Formerly in the possession of Lucien Buonaparte, and engraved, in outline, in the work in his gallery, and afterwards purchased by Edward Gray, Esq. "Buchanan's Memoirs," vol. ii. p. 282. Half-length, life-size.	Louvre Sp. G., No. 122, Paris.	
An old Woman, seated .	Called the mother of Murillo, but apparently on slender evidence. It bears the date 1673. Doubtful. Knee-piece. 97 c. high, 71 c. wide.	Louvre Sp. G., No. 180, Paris. Seville Cathedral. Sac. of the Chalices.	
The Maid-servant of Murillo.	A middle-aged woman with a pestle and mortar. Doubtful. Knee-piece. 73 c. high, 57 c. wide.	A head	
Mother Francisca Doro-tea de Villalda, Abbess of the Dominican Convent of Nuestra Senora de los Reyes at Seville.	A head		



SACRA FAMILIA. DEL PAJARITO.
THE HOLY FAMILY. THE LITTLE BIRD.
PRADO, MADRID.



ST. ANTHONY WITH THE INFANT SAVIOUR.
SEVILLE MUSEUM.



LA PORCIÚNCULA.
The apparition of St. Francis.

PRADO, MADRID.



OUR LADY AND ST. ELIZABETH, WITH INFANTS SAVIOUR AND
ST. JOHN BAPTIST, THE ETERNAL FATHER AND
THE HOLY SPIRIT IN THE CLOUDS ABOVE.

LOUVRE, PARIS.



DETAIL OF THE FOREGOING PICTURE.

LOUVRE, PARIS.



THE CHILD JESUS AS SHEPHERD.

PRADO, MADRID.



OUR LADY OF THE IMMACULATE CONCEPTION.
LOUVRE, PARIS.



THE ANNUNCIATION.

PRADO, MADRID.



JACOB'S DREAM,
ST. PETERSBURG.



ASSUMPTION OF THE VIRGIN.
WALLACE COLLECTION, LONDON.



ST. THOMAS OF VILLANUEVA GIVING ALMS AT THE
DOOR OF HIS CATHEDRAL.

NORTHBROOK COLLECTION, ENGLAND.



OUR LADY WITH THE INFANT SAVIOUR.
(Detail.)

PITTI PALACE, FLORENCE.



OUR LADY WITH THE INFANT SAVIOUR.

CORSINI PALACE, ROME.



GIRL BUYING FRUIT FROM A BOY.
KING OF BAVARIA'S COLLECTION, MUNICH.



BOYS THROWING DICE.

KING OF BAVARIA'S COLLECTION, MUNICH.



THE CHILDREN, JESUS AND ST. JOHN, KNOWN BY THE NAME OF
"LOS NIÑOS DE LA CONCHA."

PRADO, MADRID.



REBECCA AND ELIAZAR.

PRADO, MADRID.



THE CHILD ST. JOHN.

PRADO, MADRID.



ST. JOHN THE BAPTIST AS A CHILD.

VIENNA GALLERY.



BOY DRINKING.
NATIONAL GALLERY, LONDON.



THE MADONNA OF THE ROSARY.

DULWICH GALLERY, ENGLAND.



GIRL WITH A WHITE MANTILLA.

DORCHESTER HOUSE, LONDON.



ST. ANTHONY OF PADUA KNEELING WITH THE INFANT SAVIOUR IN HIS ARMS.

ROYAL MUSEUM, BERLIN.



A MYSTIC SUBJECT.

Alluding to the sweetness and suavity with which St. Bernard wrote praises of the Virgin.

PRADO, MADRID.



OUR LADY OF THE ROSARY, WITH THE INFANT SAVIOUR
ON HER KNEES.

NORTHBROOK COLLECTION, ENGLAND.



ST. JOSEPH HOLDING THE INFANT SAVIOUR IN HIS ARMS.
SAN TELMO, SEVILLE.



ST ANTHONY OF PADUA IS VISITED BY THE INFANT SAVIOUR
WHILE KNEELING AT HIS PRAYERS.

SEVILLE CATHEDRAL.



THE MARRIAGE OF ST. CATHERINE.
(The last work of Murillo.)

CADIZ.



ST. THOMAS OF VILLANUEVA GIVING ALMS AT THE DOOR OF THE
CATHEDRAL.

SEVILLE MUSEUM.



ST. JOSEPH HOLDING THE INFANT SAVIOUR IN HIS ARMS.

ST. PETERSBURG.



THE FLIGHT OF THE HOLY FAMILY INTO EGYPT.

ST. PETERSBURG.



ST. JOSEPH LEADING THE INFANT SAVIOUR BY THE HAND.

ST. PETERSBURG.



VISION OF ST. ANTHONY.

ST. PETERSBURG.



ADORATION OF THE SHEPHERDS.



FLIGHT OF THE HOLY FAMILY INTO EGYPT.

ST. PETERSBURG.



ISAC BLESSING JACOB.
ST. PETERSBURG.



ST. BONAVENTURE AND ST. LEANDER.
SEVILLE MUSEUM.



ST. ALPHONSUS RECEIVING THE CHASUBLE FROM THE HANDS OF
THE VIRGIN.
PRADO, MADRID.



ALLEGORICAL REPRESENTATION OF THE WELL-KNOWN DILEMMA
OF ST. AUGUSTINE: "I KNOW NOT WHITHER TO TURN."

MADRID.



ST. JUSTA AND ST. RUFINA, PATRON SAINTS OF SEVILLE, HOLDING
BETWEEN THEM THE GIRALDA TOWER.

SEVILLE MUSEUM.



CHARITY OF ST. THOMAS.
WALLACE COLLECTION, LONDON.



ST. ANTHONY OF PADUA WITH THE INFANT CHRIST

(Detail.)

BERLIN.



THE MARTYRDOM OF ST. ANDREW, THE APOSTLE, AT IPATRAS.
PRADO, MADRID.



THE ANNUNCIATION OF THE VIRGIN.

PRADO, MADRID.



ST. ELIZABETH OF HUNGARY, DUCHESS OF THURINGIA, TENDING
THE SICK IN HER HOSPITAL.

MADRID.



BOYS EATING FRUIT.

KING OF BAVARIA'S COLLECTION, MUNICH.



THREE RAGGED BOYS, ONE A NIGGER BEGGING FOR A SHARE
OF A CAKE.

DULWICH GALLERY.



ST. RODRIG.

DRESDEN.



CHRIST ON THE CROSS.

ST. PETERSBURG.



ST. ANNE INSTRUCTING THE VIRGIN.

¿PRADO, MADRID.



ADORATION OF THE SHEPHERDS OF BETHLEHEM.

SEVILLE MUSEUM.



OUR LORD'S MIRACLE OF THE LOAVES AND FISHES.
SEVILLE HOSPITAL.



MOSES STRIKING THE ROCK IN HOREB.
SEVILLE HOSPITAL.



ST. ISIDORE.
SEVILLE CATHEDRAL.



ST. LEANDER.
SEVILLE CATHEDRAL.



OUR LORD ON THE CROSS.

CZERNIN.



THE HOLY FAMILY.

NORTHBROOK COLLECTION, ENGLAND.



A FRANCISCAN KNEELING IN THE AIR, BEING OVERTAKEN BY A HOLY RAPTURE WHILE AT WORK IN THE CONVENT KITCHEN, HIS FUNCTIONS AS COOK MEANWHILE BEING CARRIED ON BY THE ANGELS.

LOUVRE, PARIS.



ST. FELIX OF CANTALISI RESTORING TO OUR LADY THE INFANT SAVIOUR, WHOM SHE HAD PLACED IN HIS ARMS.

SEVILLE MUSEUM



THE GUARDIAN ANGEL.

SEVILLE CATHEDRAL.



OUR LORD BAPTISED BY ST. JOHN BAPTIST.

SEVILLE CATHEDRAL.



A MYSTIC SUBJECT.
(Detail.)

PRADO, MADRID



BIRTH OF VIRGIN
NATIONAL GALLERY, LONDON.



BOYS EATING MELON.

MUNICH.



SPANISH FLOWER GIRL.
DULWICH GALLERY, ENGLAND.



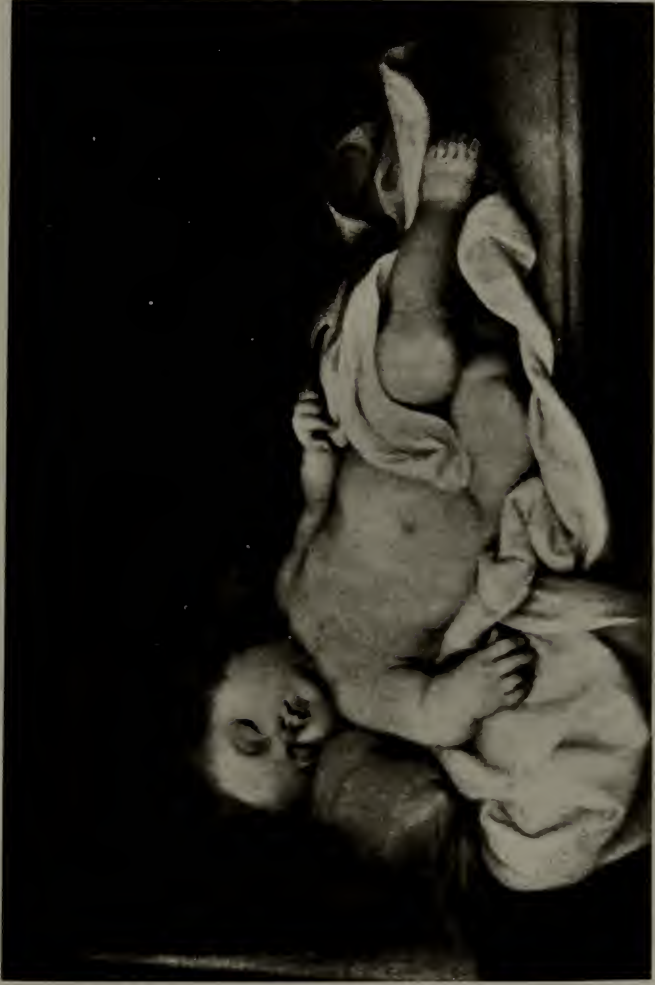
VISION OF ST. FRANCIS.
PALAZZO BIANCO, GENOA.



ST. THOMAS OF VILLANUEVA HEALING A LAME MAN.
MUNICH.



OUR LORD AS A CHILD ASLEEP.
NORTHBROOK COLLECTION, ENGLAND.



OUR LORD AS A CHILD ASLEEP.



OUR LADY OF SORROWS.
GASTON LINDON.



OUR LADY OF THE ROSARY, WITH THE INFANT SAVIOUR IN
HER LAP.

LOUVRE, PARIS.



THE ANNUNCIATION OF OUR LADY.

AMSTERDAM.



MYSTIC MARRIAGE OF ST. CATHERINE.
(Detail.)

VATICAN, ROME.



THE HOLY FAMILY.

ST. PETERSBURG.



THE HOLY FAMILY.

(Doubtful.)

CHATSWORTH, ENGLAND.



ST. JOHN.
(Copy.)

ST. PETERSBURG.



ST. JOHN WITH LAMB.
NATIONAL GALLERY LONDON.



THE APOSTLE JAMES.

PRADO, MADRID.



ECCE HOMO.
PRADO, MADRID.



THE VIRGIN OF THE ROSARY.

PRALÒ, MADRID.



THE HOLY FAMILY.
NATIONAL GALLERY, LONDON.



ST. JOACHIM AND THE VIRGIN AS A CHILD.

VALLADOLID, SPAIN.



ST. JOSEPH AND THE INFANT SAVIOUR STANDING.

SEVILLE MUSEUM.



THE CONCEPTION.

PRADO, MADRID.



THE CONCEPTION.

PRADO, MADRID.



OUR LADY OF THE IMMACULATE CONCEPTION.

PRADO, MADRID.



OUR LADY OF THE IMMACULATE CONCEPTION.

PRADO, MADRID.



OUR LADY OF THE IMMACULATE CONCEPTION.

SEVILLE MUSEUM.



ASSUMPTION OF THE VIRGIN.



THE CONCEPTION.

PRADO, MADRID.



OUR LADY OF THE IMMACULATE CONCEPTION.

LOUVRE, PARIS.



OUR LADY OF THE IMMACULATE CONCEPTION.

ST. PETERSBURG.



OUR LADY OF THE IMMACULATE CONCEPTION.

NORTHEROOK COLLECTION, ENGLAND.



OUR LADY OF THE IMMACULATE CONCEPTION.
ST. PETERSBURG.



OUR LADY OF THE IMMACULATE CONCEPTION.

PRADO, MADRID.



OUR LADY OF THE IMMACULATE CONCEPTION.
SEVILLE MUSEUM.



OUR LADY OF THE IMMACULATE CONCEPTION.
SEVILLE MUSEUM.



OUR LADY OF THE IMMACULATE CONCEPTION.
CHURCH OF THE "CAPUCHINOS," CADIZ.



OUR LADY OF THE IMMACULATE CONCEPTION.
SEVILLE MUSEUM.



ST. PETER NOLASQUE KNEELING BEFORE OUR LADY OF MERCY.

SEVILLE MUSEUM.



DETAIL OF, CHERUBS IN THE PICTURE OF OUR LADY OF THE IMMACULATE
CONCEPTION.

PRADO, MADRID.

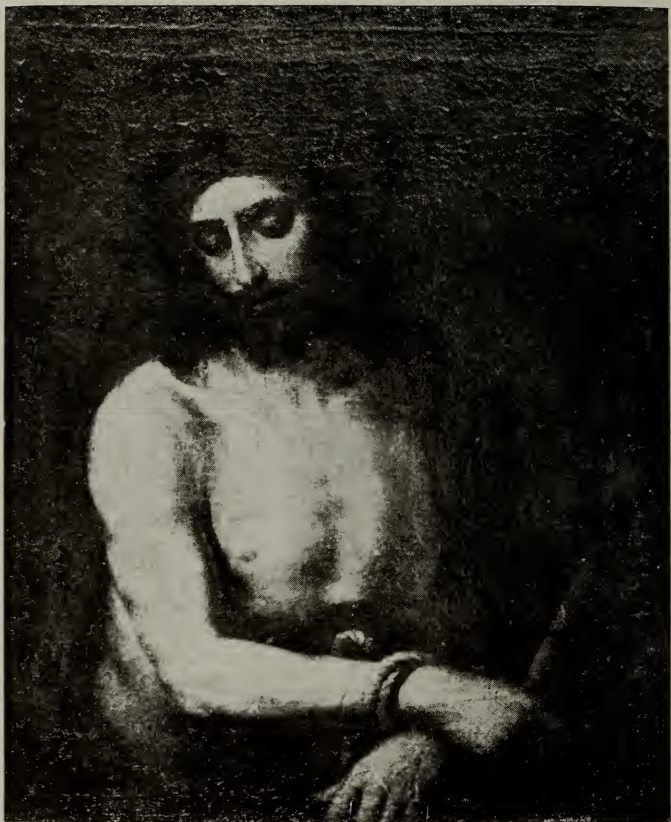


THE ASCENSION OF OUR LORD.

MADRID.



ST. JOHN THE BAPTIST IN THE DESERT LEANING
AGAINST A ROCK.
SEVILLE MUSEUM.



ECCE HOMO.

CADIZ.



ST. FRANCIS OF ASSISI SUPPORTING THE BODY OF OUR LORD
NAILED BY THE LEFT HAND TO THE CROSS.

SEVILLE MUSEUM.



OUR LADY AND THE INFANT SAVIOUR, KNOWN AS "LA VIRGEN
DE LA SERVILLETA."

SEVILLE MUSEUM.



HEAD OF CHRIST.

Part of the Holy Family Picture.

NATIONAL GALLERY, LONDON.



THE ADORATION OF THE SHEPHERDS.

PRADO, MADRID.



MARRIAGE OF VIRGIN.

WALLACE COLLECTION, LONDON.



OUR LADY WITH THE INFANT SAVIOUR STANDING ON HER KNEE.

THE HAGUE.



OUR LADY OF THE GIRDLE.
SAN TELMO, SEVILLE.



THE DEPOSITION FROM THE CROSS, AN ANGEL HOLDING HIS HAND.



CHRIST CRUCIFIED.

PRADO, MADRID.



DEPOSITION FROM THE CROSS, AN ANGEL HOLDING HIS HAND.
SEVILLE MUSEUM.



ST. ANTHONY WITH THE INFANT SAVIOUR.

SEVILLE MUSEUM.



THE VIRGIN WITH THE INFANT JESUS IN HER LAP.

PRADO, MADRID.



ST. FELIX OF CANTALISI AND THE INFANT JESUS, KNOWN AS
"SAN FELIX DE LAS ARRUGAS."

SEVILLE MUSEUM.



THE PENITENT MAGDALEN.

PRADO, MADRID.



ST. FERDINAND, CROWNED AND ROBED.
SEVILLE CATHEDRAL.



FATHER CABANILLAS.

MADRID.



THE VIRGIN OF SORROWS.

PRADO, MADRID.



PEASANT BOY LOOKING OUT OF A WINDOW.

NATIONAL GALLERY, LONDON.



A LAUGHING BOY, CROWNED WITH IVY LEAVES.

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RAGGED BOY.

LOUVRE, PARIS.



TWO RAGGED BOYS.
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THE MAGDALEN IN HER CAVE.

PRADO, MADRID.



OUR LADY LOOKING UP TO HEAVEN, WITH THE INFANT SAVIOUR
IN HER LAP.

KING OF SAXONY'S COLLECTION, DRESDEN.



THE DREAM OF THE ROMAN SENATOR AND HIS WIFE, WHICH PRODUCED THE CHURCH
OF ST. MARIA MAGGIORE AT ROME.
MADRID.



THE ROMAN SENATOR AND HIS WIFE TELLING THEIR DREAM TO POPE LIBERIUS.

MADRID.



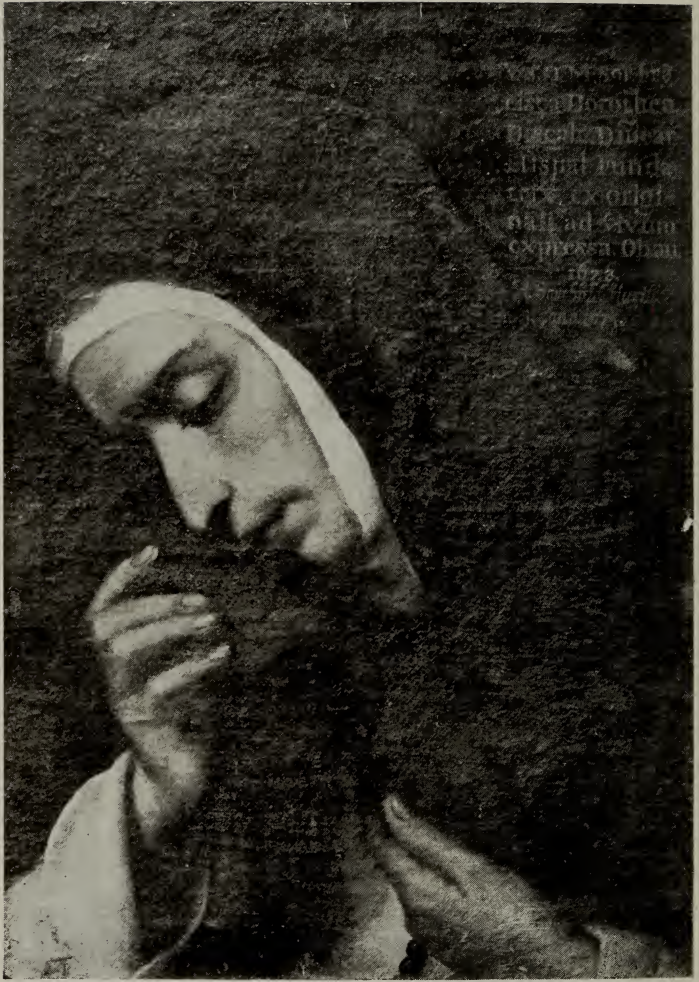
ST. AUGUSTINE, IN BLACK ROBES, KNEELING,
PRESENTS A FLAMING HEART, TRANSFIXED
WITH AN ARROW, TO THE INFANT SAVIOUR*
SEATED ON THE KNEE OF OUR LADY.

SEVILLE MUSEUM.



THE ANNUNCIATION OF OUR LADY.

SEVILLE.



ST. DOROTHY.
SEVILLE CATHEDRAL.



THE CONCEPTION.

PRADO, MADRID.



THE ETERNAL FATHER.
FROM THE CHURCH OF THE "CAPUCHINOS," CADIZ.



THE INFANT JESUS ASLEEP ON THE CROSS
PRADO, MADRID.



ROYAL ACADEMY OF ST FERDINAND, MADRID.



(Detail.)

VATICAN, ROME.



OUR LADY WITH THE INFANT SAVIOUR IN HER ARMS.
(An early picture.)
SEVILLE MUSEUM.



ST. FERDINAND, KING OF SPAIN, REPRESENTED KNEELING
IN PRAYER, WHILE TWO ANGELS PART THE CURTAINS,
REVEALING THE SPLENDOR OF THE HEAVENS.

PRADO, MADRID.



ST. JOHN OF GOD, SINKING UNDER THE WEIGHT OF A SICK
MAN AND ASSISTED BY AN ANGEL.

SEVILLE.



MARTYRDOM OF ST. PETER THE DOMINICAN. KNEELING AT HIS PRAYERS, HE IS KILLED BY TWO ASSASSINS.

ST. PETERSBURG.



BOY WITH A BASKET AND 'A DOG.

ST. PETERSBURG,



GIRL WITH A BASKET OF FRUIT.

ST. PETERSBURG.



OLD WOMAN AND BOY.

MUNICH.



CELESTINA AND HER DAUGHTER.
ST. PETERSBURG.



ST. PETER DELIVERED FROM PRISON BY AN ANGEL.

ST. PETERSBURG.



ST. JAMES DISTRIBUTING SOUP TO THE POOR.

MADRID.



PORTRAIT OF HIS WIFE, DOÑA BEATRIZ DE CABRERA Y SOTOMAYOR.



THE GALLICAN OF THE COIN.

(Extended Bust.)

PRADO, MADRID.



THE VIRGIN WITH THE INFANT JESUS IN HER LAP.



OUR LADY SEATED, WITH THE INFANT SAVIOUR IN HER LAP.
(An Early Picture.)

SEVILLE MUSEUM.



THE NATIVITY OF OUR LADY.
LOUVRE, PARIS.



DEATH OF ST. CLARA.
DRESDEN.



ST. FRANCIS DE PAULA KNEELING AT PRAYER.



ST. FRANCIS IN ECSTASY.

MADRID.



Bart. Murillo seipsum depin-
gens pie filiorum votis a prece-
bus Explendis

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MOORISH REMAINS I N S P A I N

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PUBLISHER'S NOTE.

THE wonderful and irreproducible monuments of the lost art of the Moors, which are gradually disappearing from the four great capitals of Mohammedan Spain, have been made the subject of many books, some inadequate and unsatisfactory, others so rare and expensive as to be practically inaccessible to the general public.

The author of this volume was inspired to undertake the work by the surpassing loveliness of the Moorish monuments of Granada, Cordova, Seville, and Toledo, and by his disappointment in the discovery that no such thing as an even fairly adequate illustrated souvenir of them was obtainable. Keenly conscious of the want in his own experience, he essayed to supply it, and the result was, in the first place, a book upon the Alhambra, that was acclaimed with enthusiasm alike by critics, collectors, artists, architects, and archæologists. His desire was to produce such a pictorial memento of "this glorious sanctuary of Spain," as he had sought for in vain after his first visit to Granada, and his success has been acknowledged in the admission of a well-known reviewer that the book "exercises on the reader something of the fascination which inspired its production," and "conveys much of the subtle and enduring beauty of the place." "It may be doubted," another writer has declared, "If Irving, or any other visitor, would perceive half as much of the beauty of the Alhambra."

The publication of *The Alhambra* was accorded by the Press a reception which was remarkable for its tone of generous appreciation. In England it was welcomed as "a fitting memorial of one of the greatest of human achievements . . . perfect in description, and equally perfect in artistic illustration." In Spain, the author was acknowledged to have produced a book that has "surpassed all those which have up to the present appeared in our country and abroad," and to have "done worthily that which we should have done years ago." The Duke of Mandas, the late Spanish Ambassador in London, in a letter to the author, declared that "the text is even more beautiful than the illustrations"; the King's Chamberlain, the Duke of Sotomayor, wrote in warm terms of "your interesting and beautiful work on the Alhambra," and His Majesty Alfonso XIII., in accepting a copy of the work, expressed his "heartfelt thanks and appreciation."

In subsequent and prolonged visits to Spain, Mr. Calvert realised that while the Alhambra has rightly been accepted as the last word on Moorish Art in

Spain, it cannot be regarded as the solitary monument of the splendour and might with which the Arabs stamped their virile and artistic personality upon Andalus. The Arabian sense of the beautiful put its seal upon Cordova, and made the city its own; it blended with the joyous spirit of Seville; it forced its impress upon the frowning forehead of majestic Toledo. In these three cities Mr. Calvert found the supplement of the art wonders that he had described in *The Alhambra*, and encouraged by the reception accorded to that work in Spain and America, as well as in this country, and by the gracious permission of King Alfonso XIII. to inscribe the work to His Majesty, he undertook to produce the result of his further researches in this volume on *Moorish Remains in Spain*.

For the historical data, and some of the descriptions contained in this book, Mr. Calvert has levied tribute on a large number of authors. Don Pascual de Gayángos, the renowned translator of Al-Makkari; the *Handbook* and the *Gatherings* of Richard Ford; William Stirling-Maxwell's *Don John of Austria*; *The History of the Conquest of Spain*, by Henry Coppee; Washington Irving's *Conquest of Granada*; Miss Charlotte Yonge's *Christians and Moors in Spain*; Stanley Lane-Poole's *The Moors in Spain*; the writings of Dr. R. Dozy, of Leipsic; Muhammed Hayat Khan's *Rise and Fall of the Muslim Empire in Spain*; Hannah Lynch's *Toledo*; Walter M. Gallichan's *Seville*; *The Latin-Byzantine Monuments of Cordova*; *Monumentos Arquitectonicos de España*; Pedro de Madrazo's *Sevilla*—these, and many less important writers on Spain, have been consulted.

In the scheme of this work the author has made the letter-press subservient to the illustrations. From the nature of Arabian art, and the characteristic minuteness of the details of which Morisco decoration is composed, lengthy descriptions of architecture, unaccompanied by illustrations, become not only tedious but positively confusing to the reader, while, on the other hand, a sufficiency of illustrations renders exhaustive descriptions superfluous. Inadequate and misleading as photography and even colour process blocks must prove in conveying a sense of beauty, which is almost untranslatable, it is in these reproductions that the Art of the Moors will be best understood. Mr. Calvert's task, with regard to the illustrations, was entirely confined to that of selection and exclusion, for when his design became known in Spain, he was inundated with offers of pictures of every description. Artists placed their studios at his disposal; collectors begged him to regard their galleries as his own; and students directed his attention to little known publications on the subject. The best illustrations in the *Monumentos Arquitectonicos de España*, and the rare publications of Girault de Prangey, and J. Bourgoin, have been reproduced here for the first time; and while photographers have been employed in Cordova, Granada, and Seville to obtain new views of the various Moslem monuments existing in those cities, libraries and museums have been explored for old prints and pictures illustrative of the same subjects at a previous period of their history. Neither time, labour, nor expense has been spared to make the volume complete and representative, and in this respect it has a distinct technical value to artists, designers, and decorators, apart from its purely artistic beauty. A series of 200 designs, produced to illustrate the composition and development of various schemes of Arabian ornament will be found of special interest to students of Moorish art.

It is in this unique collection of illustrations, rather than in the written word, that the author has striven to do justice to his subject. In his preface he admits that "neither by camera, nor brush, nor by the pen can one reflect with any fidelity the effects obtained by the Moorish Masters of the Middle Ages. In their art it is to be found a sense of the mysterious that appeals to one like the glint of moonlight on running water; an intangible spirit of joyousness that one catches from the dancing shadows of leaves upon a sun-swept lawn; and an elusive key to its beauty which is lost in the bewildering maze of traceries, and the inextricable network of design. The form, if not the fantasy, of these fairy-like, fascinating decorations, may, however, be reproduced, and this I have endeavoured to do."

These illustrations are reproduced by the latest and best methods; and the volume, which is handsomely printed and bound, makes its appeal, both as a work of art and as an exhaustive record of an art that is dead.

THE ALHAMBRA

OF GRANADA, BEING A BRIEF HISTORY OF THE MOSLEM RULE IN SPAIN FROM THE REIGN OF MOHAMMED THE FIRST TO THE FINAL EXPULSION OF THE MOORS, TOGETHER WITH A PARTICULAR ACCOUNT OF THE CONSTRUCTION, THE ARCHITECTURE AND THE DECORATION OF THE MOORISH PALACE, BY ALBERT F. CALVERT, WITH 80 COLOURED PLATES AND NEARLY 300 BLACK AND WHITE ILLUSTRATIONS (NEW EDITION)

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PUBLISHER'S NOTE.

THE first edition of this handsome work having been exhausted within a few months of its publication, it has been found necessary to reprint it in response to the continuous demands for copies from Spain and America, as well as from the collectors of Great Britain. The author was inspired to undertake the work by the surpassing loveliness of the Alhambra, and by his disappointment in the discovery that no such thing as an even moderately adequate illustrated souvenir of "this glorious sanctuary of Spain" was obtainable. Keenly conscious of the want himself, he essayed to supply it, and the result is a volume that has been acclaimed with enthusiasm alike by critics, artists, architects and archæologists. His ambition was to produce such a souvenir of the Red Palace as he had desired to obtain after his visit to Granada, and the achievement of his purpose has been acknowledged in the assertion of a well-known reviewer that the book "exercises on the reader something of the ascination which inspired its production, and conveys much of the subtle and enduring beauty of the place."

The publication of *The Alhambra* was accorded a reception by the Press which was remarkable for its tone of unanimous and cordial appreciation. It has been variously described as "this standard work upon a standard subject"; "among the most important art works that has been published during recent years"; "the most complete record of this wonder of architecture which has ever been contemplated, much less attempted"; "one of the most magnificent books ever issued by the English Press"; "a fitting memorial of one of the greatest of human achievements"; "perfect in description and equally perfect in artistic illustration"; and "one of the most sumptuous of modern tomes." "In

this book," one writer declared, "Mr. Calvert has not only done signal service in the cause of archæology, but has placed British architecture under a deep obligation."

The author's "conscientious industry and literary thoroughness in the exhaustive treatment of an elaborate and worthy theme," have been commended as "contributing as much as anything to bringing home to men's minds the greatness of the Moors and the crowning civilisation of their rule;" and "it may be doubted," another writer has declared, "if Irving or any other visitor would perceive half as much of the beauty of the Alhambra." The Duke of Mandas, the late Spanish Ambassador in London, who was entrusted by Alfonso XII. with the restoration of Granada, in a letter to the author said: "The text is even more beautiful than the illustrations. . . . I spent twenty-seven months very near the Palace of the Arab Kings, and I am reading, eagerly and reflectively, all that you, with so much erudition, have written concerning it." The King's Chamberlain, the Duke of Sotomayor, wrote in warm terms of "your interesting and beautiful work on the Alhambra"; and His Majesty, Alfonso XIII., in accepting a copy of the work, expressed his "heartfelt thanks and appreciation."

In Spain the publication was welcomed with equally gratifying cordiality. *El Graduator*, in acknowledging the "good service rendered to our nation" by the issue of *The Alhambra*, said: "We had previously read all the books dealing with the sumptuous edifice at Granada, but in all truth we must say that Mr. Calvert has, in many ways, surpassed those which up to the present have appeared in our country and abroad." The *Diario de Barcelona*, in a lengthy notice in which the writer "cannot praise the book sufficiently," declares "Mr. Calvert has come and done worthily that which we should have done years ago." Mr. Calvert's task, with regard to the illustrations, was entirely confined to that of selection and exclusion, for when his design became known in Spain, he was inundated with offers of pictures of every description. Artists placed their studios at his disposal; collectors begged him to regard their galleries as his own; and students directed his attention to little known publications on the subject. The best illustrations in the publications of Girault de Prangey, J. Bourgoïn, John F. Lewis, and of James C. Murphy, who spent seven years in the study of the artistic marvels of the Alhambra, are reproduced here for the first time, together with the beautiful plates of Owen Jones, who disposed of a Welsh inheritance in order to produce his great works on the *Plans, Elevations, Sections, and details of the Alhambra*, and his *Grammar of Ornament*, which has been described as "beautiful enough to be the horn-book of the angels."

In his preface to the first edition, Mr. Calvert wrote: "The Alhambra may be likened to an exquisite opera which can only be appreciated to the full when one is under the spell of its magic influence. But as the witchery of an inspired score can be recalled by the sound of an air whistled in the street, so—it is my hope—the pale ghost of the Moorish fairy-land may live again in the memories of travellers through the medium of this pictorial epitome. It was with this end in view that the author devoted himself to his task, and it has been admitted that by the aid of black and white and colours he has achieved his ambition in the production of a tangible remembrancer of the delights of this Granadian paradise,

"Where glory rests 'tween laurels,
A torch to give thee light."

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THE compilation of this series of books, which will form the handsomest and most compendious record of a nation's architecture that has ever been published, is the outcome of a national and patriotic desire to make known the architectural treasures of Spain's glorious past, and of an ambition to carry on and complete the unfinished work, which, under the patronage of the Government, engaged many of the leading artists and archaeologists of the Peninsula from 1850 to 1881. Yet in all those years only eighty-nine parts were issued, at a cost to subscribers amounting to over £100 per set, and in the following year the publication was abandoned.

The idea was first conceived in that memorable Central Commission on Monuments which was created by the first Marquis of Pidal, then Minister of the Interior, on the 13th June, 1844. The proposal that was then originated, to publish a complete descriptive and pictorial record of those art treasures of which Spain is a museum of unequalled richness, was adopted and organised by the State, and in 1859, under the title of *Monumentos Arquitectonicos de España*, the publication was commenced of a work, the splendour of which has never been surpassed. The special commission which was entrusted with its direction and issue consisted of three architects—Don Anibal Alvarez, Director of the High

School of Architecture, Don Francisco Jareño de Alarcón, and Don Jerónimo de la Gándara, and of three such well-known archæologists as Don Pedro de Madrazo, Don José Amador de los Rios and Don Manuel de Assas y Ereño.

This commission announced as its high object "the perpetuation, by means of a graphic and descriptive publication, of the venerable remains of Spanish monumental art" and to make it an analytical work, dealing with the monuments of "all ages, all styles, and all parts of the Peninsula, entering into the region of investigation." The intention was to faithfully make known the chief of these monuments by presenting plans, general views, sections, etc., with particulars as to height and principal dimensions and statements of facts as to the parts which are of primitive construction, and those which are the result of later modification and restoration; by reproducing the most interesting objects in the way of mural paintings, windows, mosaics, retablos, altars, choir stalls, reliquaries, lecterns, sacred vases, etc.; and by shedding over the illustrations the light of history and tradition, facts gathered from unpublished documents stored in the archives, and the results of a careful examination of legends and fables. These different monographs were to be classified according to the divisions of art, time, place, purpose and style, and by this classification reveal the development and vicissitudes of Spanish architecture from the Heroic Ages down to Modern Times.

On the 30th June, 1870, the responsibility of producing the work was transferred to a New Commission appointed by the San Fernando Academy of Fine Arts, and on the 12th May, 1872, the Academy assumed independent control of the publication under a Royal decree of Authorisation, which was formally granted on the 11th May, 1875. Don José Gil Dorregaray, its new editor, carried on the publication with great vigour and intelligence under the supervision of the Academy of Fine Arts for six years, when, owing to various causes, the series was suspended after the eighty-ninth number had been issued. On 11th July, 1882, Señor Dorregaray died, and the work was definitely abandoned.

Despite the regrettable collapse of the enterprise, the immense success achieved, and the prestige gained by the publication of *Monumentos Arquitectonicos de España*, its importance from both an artistic and a national point of view, and the obligation of completing a work that had been carried on at so great a sacrifice of effort and money, has been the inspiration of the present Spanish edition produced under the same title, independent of State aid, and dependent wholly upon the interest of the subject and the artistic, architectural and archæological merits of the volumes.

For the purpose of the new edition, the original plan of general classification has been adopted, and some of the monographs included in the old publication will be reproduced. The Spanish edition, the text of which will be published in Spanish and French, will be under the general direction of Señor Rodrigo Amador de los Rios, of the Royal Academy of San Fernando, and sub-chief of the National Archæological Museum, who will have the assistance of a large number of the most eminent artists and art experts in Spain, including Señors Enrique Serrano Eatigati, General Secretary of the Royal Academy; Señors José Gastoso, José Villamil y Castro, Manuel Perez Villamil, José Romon Melida y Alinari, Elias Tormo y Monzó, Manuel Gomez Moreno, Rafael Domenech Gallissa, Ricardo Velasquez y Bosco, Adolfo Fernandez Casanova, Enrique Maria Repulles y Vargas, Juan Bautista Lezaro, Vincente Lemperez y Romea, Luis Domenech y Montaner, and José Puig y Cadafalch; while among the artists and engravers who have been entrusted with the preparation and productions of the plates are included such well-known names as those of Señors Manuel Alcazar, Eugenio Lemus, Tomas Campuzano, Carlos Verger, Leandro Oroz, José Gisbert, and Joaquin Gonzalez.

The rights of reproducing this work in England in any form having been secured, it has been decided to present the whole of the illustrations in the English edition with a text specially prepared by Mr. Albert F. Calvert. This series of volumes will be produced in the latest style, and the complete work will be one which should be in every public and important private library in the country.

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PUBLISHER'S NOTE

IN the ordinary course of political affairs, the record of the visit to this country of a reigning European Sovereign is confined to official reports and ephemeral newspaper descriptions of public functions connected with the event. In the majority of instances this conventional recognition is doubtless sufficient.

But the unprecedented heartiness of the welcome which all classes of English people extended to the young King of Spain on the occasion of his recent visit to these shores, the extraordinary interest with which his career has been watched in this country, from his birth as the king-born ruler of Spain to the present day, and the peculiar significance of the friendship of a Monarch in whose hands, to a very large extent, the peace of Europe depends, have suggested the desirability of reclaiming the history of his sojourn among us from the archives in which Court Chronicles are preserved and the oblivion into which newspaper appreciation disappears.

For these reasons it was decided to memorise the incidents of the Spanish King's visit in an *edition de luxe*, which may serve to keep us in mind of King Edward's fervent hope that the two countries of England and Spain "may march together for the benefit of peace, progress, and the civilization of mankind," and may, it is also hoped, remind the King of Spain that in a country where the reception of a guest and the welcome of a friend differ so markedly from one another, it was the latter kind of amity which was offered him by every force in this country.

To the people of this country the personality of Alfonso XIII. has always exercised a peculiar fascination. English men and women have learned by their own experience to love and reverence a royal sway wielded by a sovereign lady, and they watched with sympathetic admiration the nobility and courage of the Queen-Mother who, for sixteen years, stood beside the throne of Spain and devoted her life to the task of fitting her son for the high destiny to which he was born. The thrill of the first reverberant cry of "*Viva el Rey!*" that arose from the throng outside the Palace of Madrid on May 17th, 1886, was felt in distant England; it was renewed three years ago, when the young King, amid sounds of universal rejoicing, assumed the reins and responsibilities of sovereignty; and it found vent in the demonstrative heartiness with which the English welcomed His Majesty to our shores. His mother's love and devotion had always ensured him our goodwill, and that same gallant bearing, that easy grace of manner, and that proven courage which have gained for him the confidence and the affection of his own people, won our hearts. Seldom, if ever, has England striven so unanimously or so successfully to impress a guest with the sincerity of its affection and esteem.

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PREFACE.

THREE hundred years ago this month the First Part of *El Ingenioso Hidalgo Don Quixote de la Mancha* was published in Madrid, and the world was made the richer by a book which will last until "the silver chord be loosed or the golden bowl be broken"; until the earth relapses into its original silence and language is no more spoken or read. It is somewhat late to weave new laurels for the brow of Miguel de Cervantes Saavedra—the last word on *Don Quixote* has been spoken. The great contemporary of Shakespeare has long since come into his own among the world's heroes; no country has forborne to do him honour; no literature is complete that does not contain a translation of his book.

But while the career of Cervantes forms as eventful and varied a history as that of the Knight-errant of La Mancha himself—*Don Quixote* might even be read as the sequel of its author's life—the number of biographies of the Spanish writer in the English tongue is curiously limited. It is ten years since Mr. Henry Edward Watts—whose recent demise will be regretted by all Cervantists in this country—issued his new and revised edition of the *Life and Works of Cervantes*, and the scholarly and deeply-interesting *Life* by Mr. James Fitzmaurice-Kelly, Cervantes' most brilliant and discriminating biographer, is already a rare and almost unobtainable work.

Several hundred works of biography, commentary, and criticism of Cervantes' life and writings have been published in various languages, yet I am not without hope that this modest contribution may find an unoccupied niche in the broad gallery of Cervantist literature. I have no new data to offer, but I have put forward my conclusions, where they traverse the judgment of other authors, with all reserve; and on points of fact I have accepted the verdict of the majority of my authorities. Wherever I have quoted, and I have had much resource to Mr. Fitzmaurice-Kelly and others, I have acknowledged my indebtedness; and I have endeavoured to keep always in view my object to present a concise, accurate, and readable life of Cervantes.

I confess that I have less diffidence in submitting for the approval of my readers the illustrations which grace this little book. The reproductions of the title pages of various of Cervantes' books, and the original illustrations to *Don Quixote*, will recommend themselves to lovers of letters and of Cervantes; and, in default of an authentic likeness of our author, I offer a choice of all the best-known attempts to repair the omission.

"ROYSTON," HAMPSTEAD, N.W.,
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A. F. C.

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PUBLISHER'S NOTE.

WHILE the names of Murillo and Velasquez are inseparably linked in the history of Art as Spain's immortal contribution to the small band of world-painters, the great Court-Painter to Philip IV. has ever received the lion's share of public attention. Many learned and critical works have been written about Murillo, but whereas Velasquez has been familiarised to the general reader by the aid of small, popular biographies, the niche is still empty which it is hoped that this book will fill.

In Art, it has been said, Velasquez is an eagle, Murillo an angel; and while one has proclaimed the former as "perhaps the noblest artist who ever lived," the latter has been described in no less confident terms as "the greatest painter Spain has produced." It is not the purpose of the author to compare or to contrast the work of these contemporary painters, this Prince and Priest in the wide realms of Art, but to present the reader with a concise biography and appreciation of Murillo, illustrated by reproductions of his most celebrated pictures.

In this volume the attempt has been made to show the painter's art in its relation to the religious feeling of the age in which he lived, and his own feeling towards his art. Murillo was the product of his religious era, and of his native province, Andalusia. To Europe in his lifetime he signified little or nothing. He painted to the order of the religious houses of his immediate vicinity; his works were immured in local monasteries and cathedrals, and, passing immediately out of circulation, were forgotten or never known.

But the romance from which his life was almost free attaches to his pictures, which, after being immured for two hundred years in shaded cloisters and dim convent recesses, were torn from their obscurity by the commercial greed of Napoleon's generals, and thrust before the amazed and admiring eyes of Europe. The fame of the "Divine Murillo," which grew beneath the shadow of the altar, was re-born amid the clash of arms, and in countries which for two centuries had forgotten his existence he lived again the triumph which was his in his life.

This book, although intended only as an introduction to the study of Murillo, has been prepared with great care, and this series of illustrations, which is perhaps the most complete collection of the pictures of any painter that has ever been published, have been produced by the latest and most perfect processes.



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