In a notice of the comprehensive survey of the "Spanish Masters" by Emelyn W. Washhurn, we made only the most cursory reference to the chapters treating of the two great painters in whose works we behold the some of and eminent a place in the history of not only Spanish, but the European Renaissance to be grouped with those of their less distinguished fellow countrymen in a brief sketch of the masterpieces which must be credited to peninsula. Volumes have been written on their processes and their achievements, and it is a happy omen for the progress of enlightened connoisseurship in this country that a careful, appreciative, and approxi matingly exhaustive account of their productions has recently issued from the American press. We refer to the elaborate descriptive talogue, to which Mr. CHABLES B. CUBTIS has dayoted the patient and vigilant labor of many years, and which is now oublished under the title of Velazques and Murillo by J. W. Bouton. By recourse to this extensive repertory of information gathered at first hand and subjected to rigorous varification, we shall be able to set forth the main facts discoverable with regard to the careers of these famous men of genius and to indicate the circumstances, often curious and interesting, under which some of their chef d'aueres were executed.

Mr. Curtis's book is modestly termed a catalogue, and such in form it is, for the preliminary essay is short, and he has everywhere refrained from critical estimates on the ground that these would be superfluous in the case of acknowledged masterpieces, and would only excite controversy in the case of works less admired. The volume, however, is pervaded with reasons are always given for the admission of me and the rejection of others whose authorticity has been disputed. The author has placed collectors under heavy obligations by his effort to trace the history of every picture Jown from its earliest owner, and to thus supply the muniments of its pedigree. The notes, moreover, which abound on every page, are packed with descriptive and anecdotical materials, which not a little light on the biographical outlines to which the compiler has thought it best to restrict himself. In other words, this catalogue, without professing to assist the student in either direction, is not only a precious manual for the picture buyer, but embraces all the extant materials for blography, and provides the apparatus of intelligent and exact criticism.

Before following these consummate masters

of Spanish art through the paths that led them into widely different spheres of life and of artistie purpose. It may be well to look at some suggestive points of likeness and of contrast. Each was born at Soville, and each passed his youth in the studios of that city which already possessad a celebrated school of painting. They are sometimes regarded as contemporaries, but Murillo was born eighteen years later than Velazquez, and, when he first attained high onor, the productive part of the elder artist's career was almost over. Both treated their fellow craftsmen with a generosity and loyalty that are unfortunately rare in the history of Spanish painters. Each could do with no ordinary felicity the kind of work for which the other was, however, pre iminently distinguish ed: there are landscapes, religious composi sweetness of unstinted homoge in his lifetime. but it came to Murillo from the clergy and the people of his native Andalusia, while it brought titles, rank, and opulence to the courtier Velazquez, who lived and died in the light that beats upon a throne. In respect of birth, education, substantial preofs of favor, and the advantages derived by an artist from foreign travel. Velazquez was far more fortunate; he was enabled to make two journeys to Italy, and, on each occasion, to reside for some two years in that country, whereas the utmost bound of Murillo's voyaging was Madrid, in which he seem to have made but one brief sojourn, before he mplished any of the work by which he is best known. While they both lived there is no doubt that a portrait by the hand of the royal favorite commanded a much higher price than the exquisite visions conjured by Muril lo's brush, and there has never been a time from that day to this when the former's merits would not be rated higher by a jury of artists. But Mr. Curtis justly says that works of art are not created for any such narrow audience, and that if their aim is to please the world at large, especially the great body of men of taste and judgment, by whose patronage art exists. then Murillo, measured by that standard, must stand before Velazquez. Mr. Curtis, of course, would not aver that even in the long run the money test is absolutely conclusive: but he enters into a number of striking details with a view of showing how emphatically the contemporary estimate of the pecuniary value of the pictures painted by these artists has been reversed by posterity. Unquestionably the best pictures of Muritlo have been sold, and could sold to-day, for more than those any fellow craftsman, except Raphael On the other hand, until about forty years ago, no work by Volazquez had ever brought \$3,000. Yet it is nearly half a contury since the Marquis of Stafford bought two paintings by Murillo from Marshal Soult for \$40,000 each and at the Soult sale of 1852 the "Concepcion," by Murilio, now in the Louvre, brought \$123,000 It appears from comparative lists of the highest recorded sales during the last hundred years that the aggregate sum paid for twentyone pictures by Velazquez had failen a little short of \$157,000, while that given for fiftythree pictures by Murillo exceeded \$662,000. We should note another circumstance with regard to these painters that will probably surprise most readers. Just as after the first contury of our era the masterpleces of Greek painting and sculpture had to be looked for at Rome rather than at Athens, so, of the authontic works enumerated in this catalogue, there are, at the present hour, many more in the United Kingdom than in the native country of their authors. Of the 274 pictures attributed on trustworthy evidence to Velazquez, 120 are in Great Pritain against 75 in Spain, while of the 481 paintings in which exterior and internal tostimony attest the touch of Murillo's hand, 220 are the property of Brit showners, while there are but 128 in the whole Iberian Penin-

x. It is a curious fact that the name by which we know the prince of portrait painters was not his father's, and there is good reason, as we shall see by and by, for believing that the same thing may be asserted of Murillo. According to his baptismal certificate, dated June 6. 1599, the former was christened " Diego, son of Juan Rodriguez de Silva, and of Dona Geromina Velazquez." Spanish custom, how-ever, permitted the use of the mother's instead father's name, and the artist dropped the Bodriguez altogether, but in formal documents appended the name of his maternal ancestor to the last half of his patronymic, the signature then running thus: Diego de Bilva Volaz usz. His father was a lawyor in good practice, who was able to give his son an excellent scholastic education, but his artistic proclivities early disclosed themselves, and he became at thirteen a pupil of Herrera of Viero. Next to Roolas and Luis de Vargas, the elder Horrers was the most distinguished master that the Sevillian school had yet produced, and, although the boy Velazquez stayed but a year with him, the impression made was profound One of Horrora's remarkable compositions, a "Last Judgment," is often cited, not only for its reproduction of the rich Venetian color, but for sts broad and vigorous manner and the Ribera-like accuracy of its anatomy. To his masterpleco, the "Triumph of Saint Hermenegild." he owed his release when imprisoned for coining counterfeit money. The King on seeing this picture, sent for Herrera and said: "What need of dishonest wealth has he who owns skill like yours? Go paint in liberty." By his violent temper and brutal treatment, however, every pupil was driven from his studio, as wore his children acteristic of the unflinching realism which re-

from his house. After a hard but not untraitful novittate under this masser, Volumques entered the school of Francisco Pacheco, a painter of considerable skill, and a learned writer upon art, who, a little later, was ap-pointed by the Holy Inquisition official inspechad sufficient insight to divine the capabilities Velazquez, while still a boy, instinctively turned away from academical traditions to learn from nature. 'He kept," says Pacheco, "an apprentice, a young peasant, who served him for a model in innumerable actions and postures, and the youthful artist would keep the lad now crying and now laughing till he had conquered every difficulty in expression." Like Ribalta, Va azques fell in love with his teacher's daughter, but unlike him was not forced to go to Italy to win her. At the age of 19 he married the daughter of Francisco Pacheco, who has left some quaint reflections on the match. "To Diego de Silva Valazquez," he writes, "after ive years of education and instruction, I gave my daughter in marriage, moved thereto by his probity, his purity, and his good parts, as well es by the hopes excited by his great natural genius. It is a greater honor to be his master man his father-in-law, I hold it," he adds, no shame for a master to be excelled by his disciple. Leonardo da Vinci lost nothing by having Baphael for a disciple, nor Giorgione by having Titian." It is not a little surprising that the son-in-law of the inspector of the Inquisition, which imposed a fine of 1,500 ducats, besides excommunication and exile, upon the painter of an immodest picture, must be credited with one of the very few representations of the undraped form produced in Spain. Mr. Curtis tolls us that the husband of Francesca Pacheco painted two pictures of this character, one a "Venus and Adonis," which was destroyed by fire in 1734, and the other a "Psyche teal study. In the classified list of painters, the and Cupid," probably identical with the socalled Venus and Cupid, which was purchased by an English gentleman, Mr. Morrit, on the

recommendation of Sir Joshua Reynolds, In 1622 Velazouez made a first and brief visit o Madrid, and in the following spring he left Seville to reside permanently at the capital, the Count-Duke Olivares, then and for twenty years afterward the all-powerful Prime Minister, having discerned his talent, and supplied him with fifty ducats to defray the expenses of the journey. It is an interesting coincidence that Velazquez reached Madrid about the same time as the Prince of Wales, afterward Charles I., who had come with Villiers to pay his court to the Infanta. We know, on the authority of Pacheco, that Velazquez made a portrait of Charles I. for which he was paid one hundred crowns, a price much larger than Philip IV. gave for the famous picture of Bacchus. Ford, Sterling, Head, and other critics, however, deny that this portrait can be identified with the picture belonging to Mr. Snare, which was at one time made the subject of much legal controversy. That other pictures by Velazquez were afterward sent to England to Charles seems to be attested by good evidence. Among hese should certainly be classed the portrait of Don Baltasar Carlos, now in Buckingham Palace, and probably the portraits of Philip IV. and Isabel of Bourbon in the gallery at Hampton Court. In his first year at the court the emoluments

and honors which were to be heaped upon Velazquez throughout his life began, and it may be well to enumerate the proofs that, in this instance, surpassing merit was worthily rewarded. Hardly had Velazquez finished the equestrian portrait of Philip IV. than he was received into the service of the King, with a salary of twenty ducats per month, besides medical attendance, lodging, and payment for any pictures he might paint, and he was given three hundred ducats for the purpose of bringing his family to Madrid. Three years afterward a second pension of three hundred ducats was bestowed on him, together with apartments in the Treasury buildings representing a yearly rental of two hundred ducats; the value of this coin at that time seems to have been fiftylive cents, though its purchasing power was, of course, far greater. In 1627, having beaten Carducho, Nardi, and Caxes in a trial of skill, the subject of the competitive pictures being the Expulsion of the Morescos," Velazquez gained the prize, namely, the post of Ugler de Camera, or usher to the royal chamber, to which was attached a salary of some four hundred ducats, besides an allowance of ninety ducats for dress. In 1640, the year after the production of the 'Crucifixion," now at Madrid, and of the famous portrait of the Admiral Pareja, he was given an additional pension of five hundred ducats, which, in 1618, the year after the date of the famous picture "Las Lanzas," was increased to seven hundred. Four years later. on his return from his second visit to Italy, he quartermaster, an office which involved a general oversight of all public festivals and s measure of jurisdiction within the palace. For the discharge of these duties he received an additional annual stipend of three thousand ducats, and in the same year he assumed the superintendence of public works and was made Alguazil de la Corte (bailiff) and Escrivano (notary), offices worth respectively four thousand and six thousand ducats. Bosides the above sources of income he was continally in receipt of presents from the King, from Olivares, and from great nobles and prelates in Spain and Italy. Finally, in 1659, the year before his death, he was made a Knight of Santiago, an order membership in which was accounted by princes chief among Cas tilian honors. The world has lost much by the advancement of the courtier, for from the time of his appointment to the post of Aposentador Velazquez spent comparatively little time at the easel, and his premature death at the age of 61 was due to a fever contracted at the Isla de los Paisans, where, in his official capacity he superintended the preparations for the marriage of the Infanta Maria Theresa with Louis

We have dwelt at some length on this side of the painter's life, because it was his unusually prolonged and triumphant career at court that xplains his profound knowledge of the world and his marvellous insight into character. We should add that though Velasquez had his share of enviers and enemies, no man deserved them less. It was he who welcomed Murillo to Madrid and assisted him to obtain the instruction and the inspiration which were soon to be turned to such wonderful account; it was he who introduced Alonzo Cano to Olivares, and it was through his influence that one of his most formidable rivals, Zurbaran, was summoned rom Seville to decorate the royal palaces.

Mr. Curtis has grouped the landscapes by elazquez in the early pages of his catalogue. but to these we need not refer in detail, for few critics of our day would concur in the opinion expressed by Sir David Wilkie that the Spansh master's ventures in this direction combined the merits of Claude and Salvator Rosa, It may, however, be admitted, without imply ng more than mediocre praise, that Velazquez was the greatest of Spain's landscape painters and certainly surpassed Murillo in this field of composition. It is equally certain that in his reatment of religious themes he fell short not only of Murillo, who was here facile princeps, out also of Juanes and Morales, and perhaps we should add of Zurbaran and Roelass Nevertheless, Velazquez would have attained a high, though not the highest plane of excelence, had he painted only religious pictures. Perhaps the best known of these is the "Christ on the Cross," now in the Prade Museum at Madrid. This was painted for the Convent of San Piacido, and there is only one obscure link in the chain of title. A better picture, in the judgment of Mr. Curtis, is the "Coronation of the Virgin" (also in the Prado Museum), which was painted for the Queen's oratory in the palace at Madrid either just before or soon after the artist's second journey to Italy. An obection has been made to the bald head of the Father Eternal in this production on the score of taste and propriety, it being charged that, while "the loose beard and flowing white hair may serve to typify the Ancient of Days, taldness expresses not merely age, but infirm ity." The feature is, however, strikingly char-

vesied testif even in the authropomorphic pre-centation of the Supreme Deity. Another per-fectly authentic picture, which should not be overlooked in the most hurried review, is the St. Anthony and St. Paul" in the Prado Museum. This is one of the latest and most important in the year before his death for the Hermitage t Buen Retiro. About the genuineness of the 'Adoration of Shepherds' in the London Nabut Mr. Curtis inclines to think it an early work Velazquez. The author of this catalogue also refrains from questioning the highly lauded "St. Francis Borgia," which was sold in 1835 by Marshal Soult to the Duke of Suthorland, though we observe that he finds himself unable to trace the preceding history of

Velazquez was but seldem called upon for re-

igious compositions, for the vocation to which his busy, observant life and the specific trend of his genius invited him was recognized betimes. His realistic tendency was conspicuous in the earliest surviving picture of which we have any trustworthy record, the "Water Carrier," in which a man in a tattered brown doublet, with one hand on an earthen jar, gives with the other a glass of water to a boy beside table, while another boy drinks from a pot. This picture was painted at Seville in 1620, before the artist went to Madrid, and there is a story that it 1620. made so much sensation that the King sent for it and placed it in the palace of Buen Retire. In 1780 it was in the Alcazar, and Joseph Bonaparte took it with him on his flight from Madrid; but after the rout of the French at Vittoria it was recovered and presented by Ferdinand VII. to the Duke of Wellington. The work that really gave Velazquez an assured position at the court was the picture of Philip IV, on borseback, completed in August, 1623. Those who saw this composition protested that the King had never been painted The pleture, however, has disappeared, and was probably destroyed in the great fire which consumed the royal palace in 1734. Not one of the extant equestrian portraits of Philip IV, can be traced without a break to the master's studio. out Mr. Curtis deems it highly probable that the picture in the Uffizi Gallery is that executed by Velazquez in 1638, and sent to Fioronce for the purpose of alding the sculptor Tacca in modelling the statue of that King, one of the noblest examples of plastic art in modorn times. The picture of "Philip IV. on Horseback," in the Prade Museum, cannot be followed further back in the royal inventories than the death of Charles II. So, too, it must be said that of the numerous full lengths. three-quarter lengths, and busts of Philip IV. attributed to Velazquez, very few can exhibit a complete and indisputable pedigree. No doubt, however, can apparently be east on the full-length picture in the Prado Museum, which represents the King as about 18 years old and wearing the golilla, or wide, projecting linen collar, the invention of which was cole-brated by a feast, followed by a procession of the boy monarch and his courtiers to the Chapel of the Guardian Angel to render thanks to God for the blessed innovation in attire. This is the earliest surviving portrait by Velazquez, and was painted soon after he went to Madrid, though according to Pacheco and Bermudez it was a portrait of Don Juan Pouseca (now lost) which procured the invitation to paint the young King and his brother,

the Infant Don Fernando. Before looking at the more remarkable proofs of this master's power in the delineation of character which were given at a later epoch, we should not omit to mark some influences which had much to do with widening and ripening his experience and with heightening his technical attainments. About five years after the arrival of the youthful artist from Soville the magnificent Rubens made his second visit to Madrid and remained a twelvemonth in the Spanish capital. It is recorded by l'acheeo that "with painters Rubens had but little Intercourse; only with Don Diego Velazquez he formed an intimate friendship, and approved his work by reason of his exceeding rirtue and modesty." It was doubtless owing to the stimulating society and wise counsels of Rubens that Velasquez resolved to go to Italy (an advantage which Muritto in his turn was to long for, though in vain), and prevailed upon his royal master to defray the cost of the journey and of a two years' sojourn in that country. One of the incidents connected with his Italian experience is worth recalling to those who assume too hastily that men of original genius will not condescend to play the rôle of copyist. It appears that no sooner did he reach Venice than he set himself to making copies of the "Crucifixion" and "The Last Supper," by parts of Michael Angelo's "Last Judgment" and the "Prophet and Sybils," "Parnassus, 'Disputa," and other frescoes by Raphael, Sharply indicative, however, of his innate prepossessions is the fact, tolerably well authentisated by tradition, that Velasquez refused to adopt the current verdict that assigned preeminence to Raphael, but proclaimed Titian the prince of Italian painters. It was during his stay at Rome that he executed the "Forge of Vulcan," which is now in the Prado Museum, and the "Joseph's Coat," which is one of the glories of the Escurial. In the following year at Naples, he made a portrait of the Infanta Maria, sister of Philip IV., and here he profited by close intercourse with Ribera, who, it will be emembered, left Spain in boyhood and passed his life at the Neapolitan viceregal court.

During the whole interval between his return rom this first journey in 1631 and his second departure for Italy in 1649 Velazquez was incessantly employed in portrait painting. To this period are referred most of the replicate pertraits of the princes and princesses of the royal family, of the Prime Minister Olivares, and of other grandees. It is true that Velasquez seems to have gone on improving to the hour of his untimely death, and one of his latest pic-"Las Meninas," is perhaps on whole his finest, yet from the tures, date of his first sojourn in Italy he gave astounding evidence of the, as yet, unsuspected capabilities of portraiture. On his canvas not merely features, complexion, and bearing were reproduced with flawless accuracy, but the pervasive stamp of character, and the subtle trace of conduct were alike imprinted there. His brush acquired the magic faculty of conjuring the soul into the eyes, of exploring the past secrets and revealing the latent possibilities of the subject. He could make a resture a betrayal and a look a biography, and they who scanned a portrait by Velasquez knew the sitter more completely and unerringly than the sitter knew himself.

Although all the portraits belonging to this spoch are of extraordinary merit, two or three should be particularly mentioned. Among these is the picture of Don Baltasar Carlos, the son of Philip IV. and Isabel of Bourbon, who is represented as a boy about twelve years of age, who is receiving instruction from the Count-Duke Olivares. This picture, which is now in Grosvenor House, was evidently painted in 1641 and Mr. Curtis is convinced that it is identical with that described by Palomino. Another portrait of unquestionable authenticity, which was warmly praised by Palomino, may now be studied in the Prado Museum. It represents the Count-Duke clad in a steel cuirass and riding on a chestnut horse, while with a baton in his hand he points to a battle raging in the background. To nearly he same date (1639) should be ascribed the portrait of Admiral Pareja, now in the must, in Mr. Curtis's opinion, be the picture of which Palomino speaks as follows: portrait is life-size, and one of the most celebrated works of the artist; executed with brushes of unusual length, which he used that se might paint at a distance and with greater force, so that observing it closely it is not easily omprehended, but far off it is marvellous," Of this canvas it is recounted that the King. one day paying his accustomed visit to the painter, mistook the portrait for the Admiral simself, and represented him for remaining in Madrid when he had been ordered away. Dis-

covering his mistake, he turned to Velasques and said. "I do protest to you I was deceived." But if out of all the masterpieces wrought by Velasques during this part of his life con-noiseurs were called upon to name the most felicitous they would probably concur in pointing to the "Surrender of Breda," which is commonly designated as Las Lanzas. Here we see the Marqués de Spinola, accompanied by his officers, in the presence of the Flemish and Spanish armies, advancing to receive the keys of the city of Breds from the Governor-General, Justin of Nassau. In the background are a camp and fortifications: in the foreground horse, beyond which are soldiers bearing ances which give the picture its popular apelistion. This picture, which is now in the Privio Museum, was painted in 1647 for the Palace of Buen Retiro. The artist is said to have taken unusual pains with it out of respect to the memory of Spinola, who had been his friend and travelling companion on his first ourney to Italy. Mr. Curtis accounts it one of the finest historical pictures in the world, and he directs attention to the impression of immensity conveyed with apparently scanty means. There are not more than twenty figures in sight yet they infuse the idea of an

It was in the year following the production of Las Lanzas that Velasquez set out a second time for Italy, being on this occasion commissioned by Philip IV. to make extensive pur chases for the galleries of the Aleazar and the Escurial. The master was accompanied by his mulatto slave. Pareia, who was himself to prove an artist of no mean ability. That the ostensible object of his journey was not neglected is plain enough from the fact that he car ried home many valuable pictures, besides three hundred pieces of statuary. But he seems during this second stay of two years in Italian cities to have sedulously striven to gain a larger and more absolute command of he technical processes which had been carried in Venice Plorence and Naples to such peretion, and he unquestionably added much to his reputation. It was in Rome that he executed the portrait of his slave, Pareja, a greatly applauded performance, which caused him to chosen a member of the Academy of St. Luke. But the principal work of Velasquez at Rome, and one of the paintings to which he is most indebted for his world-wide renown, was the portrait of his Holiness, Innocent X. Palo mino relates that when this picture was finished and placed in a chamber of the palace, a chamberlain entered the room, and, seeing as he thought, the Pope himself, retired hastily, and cautioned his companions in the antechamber to speak low, for his Holl ness was within. Mr. Curtis would describe this composition as a symphony in red, the ruddy face, the scarlet cap and cape, and the crimson chair being projected on a rod curtain for background. Yet out of such unpromising materials the artist produced a picture which Sir Joshua Reynolds pronounced the finest in Rome. Indeed this and Guido's "St. Mi. were the only ones which Sir Joshua deigned to copy. We should not forget to mention that an etching of this admirable ortrast has been made by A. Lulauzo express ly for this volume.

On his reappearance in Madrid, Velasquez is appointed Aposentador del Rey, and, absorbed n the duties of this office, he paints comparatively little. Yet to the last few years of his life elong two pictures which would alone have placed him on a level with the greatest painters of Italy, and which are counted among the most pricoless treasures of the Prado Museum at Madrid. We refer, of course, to "Los Hilanderas" (the Spinners), and the "Maids of Honor" (Las Meninas). The former depicts a scene in the royal tapestry manufactory of Santa Isabel. There are eight figures, all evidently drawn from life; in the foreground an old woman with her head turned to speak to a girl behind her who is drawing back a red curtain; in the centre a second girl carding wool, but suspending her work to observe a cat sleeping by her side; on the right is a third damsel winding yarn from a reel, while behind her is a fourth entering the chamber with a basket; lastly, in an alcove in the background, are three ladies scrutiniz ing a sample of tapestry. Of this chef d'aucre Raphael Mengs declared: Parece no turo parte la maño en la execution sino que se pinto con solo "It seems that the human hand had no share in the creation of this picture which looks as if it were evoked by one unaided flat of the will."

With a glance at "Las Meninas" we mus take leave of that portion of Mr. Curtis's painstaking and full-stored book which is devoted to Velasquez. In the studio of the artist Velasquez himself is standing on the left before an easel, painting the united portraits of Philip V. and his wife Mariana, which are seen reflected in a mirror; he holds a palette and brushes, and suspends his work an instant while he turns his face to the spectator. In the foreground the Infanta Margaerita, a child ome five years old, is listening to some merry tale from one maid of honor, while she graclously receives a glass of water from another; on the right are two dwarfs playing with a dog, and a young demoiselle, habited as a nun, converses with a quarda damas, while at the rear the Queen's Aposentador is seen entoring the chamber by a flight of stops descried through an open door. This picture, finished in 1656, is esteemed one of the most perfect fac-similes of nature that art has ever produced. We are told that when the King saw it he declared that one thing was yet lacking, and painted the red cross of Santinge on the artist's breast. The portrait of himself here introduced by the master is the most authentic likeness extant of Velazquez, and the reader will be glad to learn that it has been etched by M. Saint Ray-mond for this catalogue. Even in the etching a wistful intentness lingers in the eyes, and the fingers that nip the brush still tingle in alert doellity to the impelling thought. It may have been this very picture which so forcibly depicts the soul of the artist plunged in his work as it was certainly the irresistible penetration characteristic of Velasquez, that Tennyson had in mind in the lines which happily interpret the aim and the

achievement of consummate portraiture: As when a painter, poring on a face, Divincly, through all hindrance, finds the man Behind it, and so paints him that his face, The shape and color of a mind and life, Lives for his children, ever at its best And brightest; so his face before us lives.

Compared with his great contemporary, Murllo was born in a humble station, and as nothing is said about his general education, this was probably quite limited. It is not even easy to determine whence he derived his name, for he was baptized (Dec. 31, 1617) as Bartolo son of Gaspar Esteban and Maria Perez, his wife. Bermudez supposed him to have taken his surname, according to a not infrequent usage of the time, from his aunt, Ana Murillo, in whose charge he was placed after the death of his parents, which occurred whon he was still young. At the age of twenty we find him in the studio of Juan del Castillo, and it was probably from the harsh, dry naturalism of this painter that Murillo caught his first or cold (frio) manner. We may be sure, how-ever, that he overlooked none of the sources of inspiration offered by his native city, and studed eagerly the works of De Vargas. Roelas, Herrera el Viejo, and Zurbaran. There is tradition suggestive of his devotional turn that the lad used to stand for hours before Cam-paña's great painting of the "Descent from the Cross" in the sacristy of the Seville Cathedral, "waiting," as ne said, "till those holy men should take down the Blessed Lord," It was the return of a fellow pupil of Castillo's, Pedro de Moya, from London, where he had studied under Van Dyck, that fired Murillo with the desire to travel in his turn and learn the secrets of the great foreign masters. To procure the money needed for this purpose he is said to have painted a large number of flower pieces, landscapes, and other popular subjects, which were sold at the Feria or weekly market, and he thus acquired means enough to take

him, in 1643, as far as Madrid. In the capital he found a warm friend in Volumena, who obtained for him the cutry to the coral valuese, with permission to copy any of the pictures, and who also introduced him to Olivares. But for the speedy downfall of the Prima Minister who with his rausal disof the Prime Minister, who, with his usual dis-cernment, had divined the talent of the new sanirant for fame Murillo might have become a court painter, in which event he would have een impelled toward portraiture, and might have missed his true vocation. As it was, in 1645, he went back to Seville, and never after ward passed the bounds of his native province Like Morales, he was to owe nothing to foreign travel, and nothing to the Italian and Fiemisl nasters, except as these were represented in

So needy was he on his return to Seville that

he alone of artists of repute was willing to un-

the Madrid galleries.

dertake for the pittance offered the eleven his-torical pictures required for the small cloister of the Convent of San Francisco. These paint ings, on which he was engaged for three years rought him fame and well-remunerated em ployment, though they still reveal some trace of his first cold manner, the outlines being relatively sharp and the shadows atrongly marked. Seven of them were carried off by Marshal Soult and Gen. Faviers. but four, owing to the haste of the evacuation, were left behind, and two of these fell into the possousion of Don An-tonio Bravo. One of this collector's prizes, the 'Saint Diego of Alca's Surprised by the Guarddian." passed by a chain of title every link of which is sound, to Mr. Charles B. Curtis, the author of this catalogue, who has embellished the present volume with an etching of this colebrated picture. According to the legend which the painting embodies, Saint Diego, having been reproved by the Prior of the convent for his excessive charity to the poor, was on one occasion saved from pun-ishment by a miraculous conversion into flowers of the loaves which he was privily con-veying to the mendicants. We see him in Murillo's pleture with upturned face, unfolding his brown robe, which proves to be filled with roses, while the Guardian lifts his hand in amazement at the miracle. On the left are four old beggars and two boys imploring aims, and ir front Christ himself, marked with the stigmats but in mendicant guise, is seated with out stretched hand, as if repeating, "Inasmuch as ye have done it unto one of the least of these,

ye have done it unto me." It is possible, as some chroniclers will have it that the distinction gained by the San Francisco paintings brought about Murillo's mar riago with Beatriz de Cabrera y Setemayor though Mr. Curtis can find no evidence that the lady was either rich or noble. The allusion to her dowry in her husband's will seems to indisate that it was inconsiderable, and her surname, which was a common one, no more at tests relationship to the great house of Soto mayor, than in our day the name of Howard would prove affiliation to the Duke of Norfolk or that of Campbell kinship with the Duke of Argyl. Of much more importance than his marriage to posterity is the fact that about the same date (1648) he changed his style from the first, or frio, to the second, or calido, manner, and painted the "Flight into Egypt" and also, probably, the "Beggar Boys." The former pic ture, executed for the Convent of La Merced Calzada, was captured by Soult, and purchased at his sale in 1852 by the Duc de Galliera, whos vidow, it is said, proposes to bequeath it to the city of Paris.

To the next twenty years are referred most o the innumerable Immaculate Conceptions, As sumptions, Annunciations, Matrea Dolorosa Adorations, and representations of the Virgin and Child and of the Holy Family. Of thes many are unquestionably the authentic productions of Murilio, and some of them rank among his most coveted chef d'aucres, but many, also, cannot be traced back to his studio and some that pass under his name must be assigned to other hands. Among the treat Conception ments of the Immaculate whose genuineness is indisputable, several should be enumerated. The Seville Museum for example, now contains the picture originally painted for the Capuchin Church in the raporoso style, and designated by Bermudez as the "graceful and beautiful Conception, remarkable for the loydliness of the angels that sustain the Virgin." To the same collection belongs the "Immaculate Conception" that for merly stood over an arch in the church of the Franciscan Convent. It is said that when this work was completed, the monks, disastisfied with its coarse and unfinished appearance, refused to accept it. The painter, however asked permission to place it in the lofty and remote position it was intended to occupy, where its beauty at once became so evident

price than they had first offered. One of the finest presentations of this subject by Murillo was formerly in the palace of San Ildefonso, but is now in the Prado Museum. Besides the superior power with which the face is treated, it differs in several minor details from the two pictures just now mentioned, and especially in this, that, while here the Virgin stands in the hollow of a crescent with one horn, in those pictures she stands either in the nollow of a two-horned crescent or on a globe. We may remark, in parenthesis, that, in his portrayal of the Virgin. Murillo very seldom conformed to the rule of the Inquisition that her feet should rest on the outside of a crescent whose norns point downward. But this dereliction was nothing to his defiance of far more rigorous prescriptions in other paintings where the Virgin's bosom is uncovered. Returning for a moment to the classified list, we find, of course, that Mr. Curtis has much to tell us about the Conception (now in the Louvre) wrought for the Hospital de los Venerables Sacerdoles, which the Spanish writers pronounced superior to anything by Murillo's hand in Seville for color and chiaro-oscuro. This was the most valuable picture acquired by Soult, and it reached the pinnacle of fame at the sale in 1859 when it brought \$123,000, the highest price ever given for a work of art before or since. In connection with this class of Murillo's compositions we should not forget to say that the "Immaculate Conception," which is now in the possession of Mrs. W. H. Aspinwall, is of great merit and incontrovertible authenticity. It was taken from the Royal Palace at Madrid by Gen. Desolle, whose daughter sold it to a Mr. Woodburn, from whom the King of Holland purchased it. At the latter's sale in 1850 it was bought in and subsequently sold to Mr. Aspin-

Of another celebrated picture by Murillo in the Louvre, the "Birth of the Virgin," which was purchased from Soult for \$30,000, Bermudez wrote: "It is one of the most graceful of the master's paintings, and displays all of the softness and delicacy of his second manner. The bare left arm of a woman in front excited the jealousy of the Sevillian ladies by its roundness, beauty of shape, and rosy tinge." On the arrival of Soult at Seville, this work was hidden by the Chapter of the Cathedral, but the Marshal, informed of the action, sent to request the picture as a present, hinting that if refused he should take it by violence. Long afterward Soult was showing Col. Gurwood his collection at Paris, and stopping opposite a Murillo, which was probably this canvas, remarked, " much prize that specimen, as it saved the live of two estimable persons." "Yes." whisperse an alde-de-camp, "he threatened to shoot botl on the spot unless they made him a free gift of

the picture." It is well known that some of Murillo's most plendid compositions have been mutilated by thieves. This was the case for example with the "Virgin and Child in Clouds," now owned by Lord Overstone, and accounted the mos cautiful work of its class. The picture was formerly an altar piece in a Seville church whence it was taken by the arch-vandal Soult. While yet in Spain, however, thioves gained access to the painting, but not being able to re move it entire, they cut out and carried off the central portion containing the half-length figure of the Virgin with the Child. This fragment found its way to England and was pur chased by a Mr. Gray, from whom Lord Overstone acquired it. The Marshal tried but an

encountably to obtain the stolen piece, and in 1995 Lord Overstone tought from Soult's heirs the mutilated remnant. The two portions were then skilfully put together after a separation ore than forty years. The attemp to perpetrate a similar larceny upon the world-famed "St. Anthony of Padus

and the Infant Jesus" is even mor familiar to American readers. This is th largest painting executed by Murillo, and the first of which a notice is to be found in any printed book. Bieven years before the artist's death an account of the Cathedral extols this production of "the Sevillian Apelles." Of this picture it is that Palomino recounts the oft-rerated tale, that birds were seen trying to alight on the table and peck the flowers. The Chapter, whose predecessors had given Murillo but \$500 for this masterpiece, refused, in 1815, the Duke of Wellington's proposal to cover the canvas with gold ounces, which was tantamount to an offer of \$180,000. Their dismay, then, may be imagined when, on Nov. 5. 1874, this priceless work was found to have been mutilated by cutting out the figure of St. Anthony. About two months afterward a Span-iard tried to sell to Mr. Wm. Schaus, the wellknown picture dealer of New York, a Murillo, which was at once recognized as the stolen fragment. The canvas was purchased on account of the Spanish Consul, and forthwith returned to Seville, where, after the damage inflicted had been carefully repaired, the rounited picture was replaced in its old position amid imposing religious and secular coremonies Mr. Curtis mentions an incident of this affair which reflects but little credit on the Spanish character. It appears that the Chapter of the Cathodral showed its gratitude to the officient restorer of the canvas by presenting him with gold medal, but it has thus far forgotten to make a like acknowledgment to Mr. Schaus although the latter declined to accept the advertised reward of 50,000 pesetas.

Another noted picture, the so-called Brackenbury Murillo, now in the possession of the Earl of Northbrook, was only got out of Spain by a stratagem. This is the portrait of Don andres de Andradae, who is painted standing with his hand on the head of a dog sented by is side. Sir David Wilkie wrote of it: "I saw Brackenbury's Murillo in the linen draper's (Bravo's) house in Seville, and the expression of the head strikes me as much now as it did then. It seems to see you while you look at it." The method of its transfer to the English purchaser is described by Ford. "The picture was bought by Sir J. M. Brackenbury from the heirs of Andradas, or £1,000. A dispute arising between Sir John and the broker respecting the commissions, the atter gave notice to the Government, and the old law of Charles III., prohibiting the exportation of pictures, was put in force. After ome time, however, a poor copy was obtained and substituted for the original, which was smuggled out of the country."

It was during the last twelve years of Muril-

o's life that he produced the pictures in the Hospital de la Caridad and the equally resplendent compositions ordered for the Capuchin Convent at Saville. Since the death of Velasquez he was acknowledged the foremost painter of Spain and of the world, and in 1670 ne was requested by Carlos II. to take up his residence at Madrid. The invitation was declined on the score of age, but the painter was still young enough to execute acores of masterworks for his beloved Andalusia. The eight large pictures made Caridad within the five years ending in 1674 have always been classed among the ripost and noblest fruits of his genius, and n Mr. Curtis's opinion it would be difficult to name an equal number of performances by any artist that could surpass them for grandeur of style, harmony of color, and grace of composition. Three of these masterpieces remain in the Caridad, but five of them were carried away by Soult, and only one was recovered by pain in 1815. This was placed in the Academy of San Fernando. Of the others, two, viz., "The Prodigal Son's Return" and "Abraham and the Angels." were sold by the Marshal to the Duke of Sutherland for \$10,000 each, and are ow at Stafford House.

For the Capuchin Convent, which, by reason

of the work he did for it, was deemed the rich-

est and most highly adorned temple of the order, Murillo painted about 1676 at least twenty pictures in his latest and best manner. the raporoso, by which an extraordinary impression of space and atmosphere was imparted, and an inimitable softness and spirituality was infused into a face. These works all remained in the convent until 1810, when, on the approach of the French, they were packed up and sent for safety to Gibraitar. When they were returned in 1813 two had disappeared. and in payment for expenses incurred the the "Gua o the Seville Cathedral. Of the rest, all but one are in the Seville Museum, and we have previously alluded to the two 'Conceptions" which belonged to this group. The exception is the "St. Francis of Assisi." or "La Porciuncula," which is the property of the heirs of the Infant Don Sebastian, and is now at Pau. Of this canvas Palomino wrote: "In the high altar is the glorious picture of the Jubileo de la Porciuncula. There is so much variety and beauty in the angels hat the artists said when they saw it that they had never known so wonderful a painting. This was, doubtless, one of the masterpieces which Antonio del Castillo, a famous painter of Cordova, was brought to see, and on beholding which he exclaimed in an outburst of mingled rapture and despair. "Castillo is already dead."

It was in 1678 that Murillo was employed upon the pictures for the Convent of St. Augustine and those for the Hospital de los Venerables Sacerdotes, the latter including the "Conception." which is the pride of the Louvre, and perhaps the most perfect specimen of his raparsso manner, Four years later he was requested to paint the altar piece for a church at Cadiz, and it was when engaged in this work that the accident befell him from whose effects he died. The account given by Palomino is as follows: "Such was the modesty of Murillo that we may say this virtue cost him his life. For, while painting for the church of the Capuchins at Cadiza large picture of St. Catherine he stumbled on the scaffold, and rustured his intestines. Being unwilling, for decorum's sake, to show the injured part, he perished." The pleture, which remains where he pinced it, is said by Ponz to have been completed by the master himself, except a part of the glory, which was linished after his death by one of his most successful imitators, Maneaso Osorio.

It is not disputed that Murillo bas informed his compositions with all the ideality and all the sanctity that have ever been beheld on earth. Yet no one would say of him what has been said of Moraies, that his Madonnas and Savlours transcend the capabilities of weak humanity. We need not invoke for him the miraculous interposition whereby, according to the legend, the face depicted in the Valoncian Virgin. "La Purisima," was revealed to Juanos in a trance-like estasy, the outcome of protracted fashing. The speli exerted by Murillo's canvas lies in the thought of inefinible consolation that the purity and holiness disclosed, though they may soar above the plane of common experience, are yet not unattainable for markind. His ligares are right denizes of earth, This was, doubtless, one of the masterpieces which Antonio del Castillo, a famous painter of

I saw her, upon nearer v ew, A spirit, yet a woman too; A creature not too bright or good for human nature's daily fond; And yet a apirit still, and bright With something of an angel light.

With semething of an angel light.

The truth is that Murillo's lot was east in a land where physical comeliness and the indwelling gleam of goodness or of genius were by no means rare, where faith was still sincere, and niety still foreant. From those whom he saw at out him he had but to cuil the fairest and the noblest and depict them transalgured by their most hallowed mood, in the hour of their highest spiritual beauty. Such was the aim he kept before him, and by no master, save by Raphael, has it been so trumpleantly fulfillied. No man has more enchantingly and movingly embedied the conception of the bainter's art which Lessing formulated, and which Matthew Arnold has summed up in compact and pregnant verse: summed up in compact and pregnant verse

In onitward a militance he must give A moment's life of things that live. Then led him choose his moment well, With power divine its story tell.

M. W. H.

Mer Same, Portune, Swelling, Appearance,

From the Philadelphia Press. FLORENCE, April 8.-Louisa de la Ramee in of French extraction, her grandfather having been a Frenchman; but she is English on both aides of the house, having been born at Bury St. Edmunds, Buffolk, forty-three years ago, The story runs that her father and mother, being inharmonious in their domestic relations. separated during her girthood—he coming to the Continent, and she remaining in England. Ouida's youth was passed in various countries. so that she may be said to have no particular nationality. She speaks fluently French,

nationality. She speaks fluently French, Italian, and German, as well as her native tongue, and writes those foreign languages with facility.

If Oulda's books (she derived her penname from the childiesh pronunciation by her little nices, of her first name, which is Louisa da is Rameel are not quite appreciated by the critics, they are appreciated by her publishers, for they sell largely and rapidly. Her first novel, "Held in Bondinge," brought her, I understand, \$3,000, and she now gets at least \$10,000 for every new work in three volumes that she writes. She has grown so popular within the last eight or ten years that she can make very favorable torms with publishers, and she never neglects, it is said, her own interests, "Moths" and "Friendship" investeen exceedingly profitable, yielding her to date, respectively, \$\$4,000 and \$16,000, and are still in demand.

spectively, \$14,000 and \$15,000, and are still in demand.

She is reported to have made from \$250,000 to \$300,000 by her writings, and her mency has been so well invested that her icome is estimated at \$15,000 a year considered very large in Italy. When to this is added her annual earnings by the pen, it is not strange that she is coented here as very reh.

The celebrated authoress lives in a handsome villa outside the gates, furnished and decorated handsomely and expensively. It is full of pictures, engravings, statustics, bronkes, books, and all sorts of bric-a-brac, for which she has great fondness and fine taste. If she has little love of her own kind, she loves dogs, horses, cats, birds, and animals generally, having in her house many jets. She often says that they are neither perfidious nor ungrateful, and that to call a man a dog, as most men are constituted, is a compliment that he seidem merits, She drives out daily accompanied by two or three dogs.

constituted, is a compliment that he seidem merita, She drives out daily, when the weather is pleasant, and is usually accompanied by two or three dogs.

Everybody in and about Florence knows her by sight. She is a rather striking figure, being tail and well formed, and having a strong rememberable face, with light eyes and an abundance of yellow hair. She dresses handsomely and expensively, but in an unconventional menner, and not always in good taste. At times she is overloaded with color and ornaments, and then, again, she is simple in attitute to a point of severity. It would seem that she enjoys attracting attention and making a sensation, although she pretends otherwise. An American artist here calls her a feminine imitator of Byron, for whom she chori-hes an enthusiastic admiration. She also adores Heinrich Heine and Leopardi, which shows that the bent of ner mind is sombre and cynical. In fact, most of her literary tastes are what would be denominated unhealthful. Her views of life are not cheerful, and her countenance is generally marred by an expression of unamiability. What has made her bitter nobody knows. It is due partly to temperament and partly to circumstances. Her early life has probably been such as to sour her. Morover, she is an idealist, and, consequently, doomed to disappointment in all her relations with the world.

The poor are very much attached to Oulda, which is natural, as she is very kind to them personally and pecuniarity. She gives freely and largely in charity, and she is said never to hear of a case of indigence and suffering which she does not try to relieve. On the whole, she appears to be a strong, carnest, generous, henorable, pure-minded woman, whose faults are mostly on the surface. She believes she does much good by exposing the weaknesses and meannesses and vices of society, and by presenting patterns of men and women who put the common cranters of life to shame. She travels a good deal, spending six or seven months here, and the rest of the year in France and England.

success she is discontented, a solitary and unsatisfied soul.

A ROUTE NEVER TAKEN BEFORE The Novel Voyage of the Stranded Govern-

ment Stenmer Patrol. From the Cleveland Legder

Prom the Clereland Leader.

New Orleans, La., April 17.—The Government civil engineer. John Ewens, arrived in this city last evening with the Government steamer Patroi, that was drawn into the great Davis crevasse on the 27th of March. The route taken by the Patroi to get back into the Mississippi River is one that has never been taken before by a steamboat, and doubtless one that will never be taken again. This most marvellous experience of a steamboat is worth giving in full, and can be traced on a map to show the wonderful network of navigable waterways in South Louisiana.

It will be remembered that the Patrol was coming down the Mississippi River in the employ of the River Commission, making soundings, marking banks liable to cave, and taking the discharge of the water at various outlets. Approaching the crevasse, the commander was preparing to measure the outpour, when the vessel was selzed by the current, hurled through the madstrom of waters, over the track of the Texas Pacific road, and lodged in the midst of a sugar cane field six hundred yards inland.

Engineer Ewens began sounding, with a view to extricating himself from the perilous position into which he had been placed. He sailed through the crevasse water, along the Morgan Baliroad to St. Charles Station, from the interpoint across the swamp prairie in a southeast direction to Bayou Patrol, so named by the through the crevasse water, along the Morgan Bairond to St. Charles Station, from the interpolnt across the swame prairie in a southeast direction to Bayou Patrol, so named by the party, as the Patrol is the first steamer that ever passed through it, through to Lake Cataquatelie, across to a small bayou on the southeast corner of the lake, through the inter to Lake Salvadeer, across in a southeast critical countries and the southeast corner of the lake, through the interpretation to Bayou Villars through into Bayou Barataria, thence to Bayou des Rigolets, through to Little Lake, across to Grand Bayou, thence into the Great Barataria Bayou, across to Fort Livingston, on the Gulf of Mexico; from the latter point to Grand Isle, thence to Bayou Rigond, through to Whiskey Pass, through the latter to Bayou des Islets, thence to Bayou Andrew, to Caminada Bay, through the layou, to the Terre Line or the South Louisiana Canai, through this canal to Bayou Lafourche, and up the bayou to the Mississippi River at Donaidsoville.

## Modern Champagne Bangerone.

"Champagne is not what it used to be," said a wine merchant yesterday. "The old process produced pure, who closes see that it used to be," said a wine merchant yesterday. "The old process produced pure, who closes see that of the we process does not. By the old process the load of the we process does not. By the old process the load of the we process does not. By the old process the load of the we process does not. By the old process the load of the weap the west of the wind in the cases first. For each place is an action of nature that throws of mourifies, and the more of if you have the better. After the case former tation, the wine is hottled, with a little syrup, or perhaps a fewir asians added to produce a second fermentation.

"The brottles are then put on racks in the vault with the necks down, so that the sedim nit fails upon the cork. Men go through the vanits every day for three years and take up the bottles and shake them, so that each bottle is handled about twelve hundred times before it is put the time time the corks are changed three times. The new process turns way true champagne is made. The new process turns way true champagne is made. The new process turns way true champagne is made. The new process turns and completes the work of good wine making. The new process omits this second fermentation, and put the wine ov: the markst in two months from the time they beam to make it. If a man drinks too much champagne, left there by the new process, and the champagne, left there by the new process. The new process had two or three days. That is caused by the middle and the champagne, left there by the new process that the old process is too slow to dumant last of the markst in two months, but make it now very largely of green, scrubly grapies, and even of 'mike sour' winess-any thing to swell the produce.

"When the German captured Alsace and Lorraina which were the garden spots of France, they wen' through every clostenu old and cellar, and drank sell the champagne they contained. I've heard that in From the Philadelphia Timer. to get now?"

"I do and unless you are very particular in your search the less wine of that name you drink the bettel for you."

A Curlous Application to a Police Magte trate.

Prom the London Telegraph.

On Saturday, April 12, a young man of respectable appearance came theory Mr. Chance, at Lambeth Police's ourt, and said: "Your worship, I want you to help me about my young woman."

Mr. Chance—I will if I can, but it is rather a strange request. Let me know more about it.

Applicant—Well, I am engaged to be married to a young woman living at Peckham. On Thursday night I went to her knose to see her, but she was not at home. After hunting about from one place to another, I found my young woman in company with another man, drinking together. What am I to do? I have promised to marry her; but, if she is kesping company with another man, drinking together. What am I to do? I have promised to marry her; but, if she is kesping company with another woman sets in such a way you will have little difficulty in breaking off the match.

Mr. Chance—But have no power in the Wr. der. It is is your hands as to whether you perform your promise of not.

Applicant—I thought you could have given me an or-From the London Telegraph. your hands as to whether you perform your promise of lot.

Applicant—I thought you could have given me an or, der so as to prevent my being married, as she went out will another man. [Henewed langiter,]

Will another man. [Henewed langiter,]

Will another man. [Henewed langiter,]

a matter I fail to appear to be rainer simple in such a matter. I fail to appear and the reachest of premise care availably out but the affect of a prove what you have asted to me you need not fear. Applicant—Very well, then, I need not marry her. [Continued langiter,]

Mr. Change Certainly not.

Applicant—That's all right.

Hu then luft the court, evidently very greatly satisfied.

Trout in the Hudson River.

From the Kingston Leader.
Yesterday morning the well-known Hudson River desheronce iterated Washburn and Le Grand Inc. I while handon it a catch in the Hadson River, no Garner's brack yards as Port Even, discovered a brown rout to the nets. It weighted more than hirecontrolled a pound, and is the first front ever known to has been caught in a net in the first book liver.